

COMPOSITIONAL ANALYSIS OF THE SHORT STORY
“INDIAN VILLAGE”

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Abstract. In this article we discussed the composition of the short story “Short term happiness of Francis Mackomber” by Ernest Hemingway. The bond between a father and son, as well as the accompanying rituals of passage into adult experience such as childbirth, losing innocence, and suicide, are the main topics of this book.

Key words: birth, death, nature, story, metaphor, composition, character, living standards, social life, social classes, social image analysis.

Introduction: One of the best in all of writing, Ernest Hemingway excels at capturing the beauty of nature. In his short stories, he was able to vividly depict the mountains, escarpments, valleys, and deserts of the United States as well as the lives of people living in both urban centers and outlying rural areas. The world of nature in his stories is opposed to the world of rape and brutality, showing associations with the world of his childhood. In Northern Michigan, with its forests and lakes, Hemingway's favorite hero Nick Adams was created.

Analysis: The framing devices used to start and close "Indian Village," by Ernest Hemingway, offer a crucial contextual cue about the author's ideological viewpoint. The picture of the river that opens and closes this composition perfectly conveys the necessity of never giving up on finding answers and significance. This landscape's deeper marsh, which represents standing water, underlines the ambiguity of the world we live in. Hemingway observed that many decisions in the 1920s were fraught with uncertainty, forcing people to rely only on their moral bravery and fortitude of character. In the end, these two ideas are the ones that have the most significance in our rapidly changing world. The morpheme "swamps" has such a "shimmering" meaning in the story "On the Big River". Of course, the swamp in this case is not just a natural phenomenon, just like a river is not just a river. Hemingway insists on Nick's unwillingness to fish in the swamp: "Nick didn't want to go there. I didn't want to wade through deep water, reaching up to my armpits, and catch trout in places where it was impossible to pull them ashore. Grass did not grow on the banks of the swamp, and large cedars closed overhead, letting in only rare patches of sunlight; in the semi-

darkness, in the fast current, it was unsafe to fish. Fishing in the swamp is a dangerous business. Nick didn't want that. Today he did not want to go further downstream"¹ .

The story's hero, Nick, is filled with intense symbolic meaning. Every move he takes, every gesture he makes, and every object that passes within his field of vision carries a weighty significance. Analysis of the protagonist's discoveries also provides readers with an air of realism, as if we were standing right by his side as these events unfolded. It almost seems that Nick is unwilling to even entertain the thought of the dark destiny that awaits him; he instead chooses to saturate his consciousness with an endless array of distracting details in order to try and impede himself from contemplating that which cannot be changed. His obsessive preoccupation appears to indicate a refusal to permit himself even a brief moment of reprieve or reflection on matters he would rather not consider. "And such control is only possible thanks to those sweet, familiar, long-known details, colors, smells, sensations, taste, the play of light and shadow, finally, for which nature is so generous" ².

Nature plays a vital role throughout the story, acting not only as a boundary or constraint for the hero to remain within, but also directly contributing to his eventual growth and transformation. The hero was initially disconnected from reality, unable to recognize even humorous situations while lacking true life engagement. Over the course of the two-part story, due in part to nature's influence, he gradually regains his ability to sense and feel life all around him; this leads ultimately to a replenishment of his understanding and appreciation for humor and other subtleties.

Emphasizing of deep peace and some promise that completes the story leaves hope for the future: "Nick stood up to his full height on a snag, holding a rod in his hands; the net hung heavily from his belt; then he went into the river and, splashing through the water, wandered to the shore... He looked around. The river was barely visible between the trees. There were still many days ahead when he would be able to catch trout in the swamp" ³

Discussion: In the story "Indian Village" ("Indian Camp"), the description of nature, given in stinging but very impressionable strokes, seems to frame the story and at the same time the arrival and departure of the heroes. At the very beginning, "from the shore they went through a meadow on the grass, soaked through with dew ... Then they entered the forest and along the path they got out onto the road that went into the distance, to the hills. It was much brighter on the road, since the trees were cut down on both sides" (O. Kholm'skaya Lane)⁴. And in the end, after the death of an Indian, during a severe cesarean section performed by his wife, who cut his throat with a knife,

¹ Хемингуэй Э. Собрание сочинений. — М.: Худ. лит, 1968. — Т.4. Хемингуэй Э. Собрание сочинений. — М.: Худ. лит, 1968. — Т.4. с. 31.

² Лидский Ю.Я. Творчество Эрнеста Хемингуэя. Изд. 2-е. -К.: Наукова думка, 1978. С. 65

³ Хемингуэй Э. Избранное. -М.: Просвещение, 1984. С.32.

⁴ Хемингуэй Э. Избранное. -М.: Просвещение, 1984. С.5.

the contrast follows the description: "The sun was rising over the hills. A perch splashed, and ripples went through the water. Nick dipped his hand into the water. In the sharp cold of the morning, the water seemed warm. At this early hour on the lake, in a boat, near his father, who was sitting on the oars, Nick was absolutely sure that he would never die" ⁵.

The natural beauty of the world is a source of joy and health, both mentally and physically. Even in times of military conflict and post-war strife, its beauty remains constant and conveys to people a sense of hope. This idea has been more frequently explored in literature from pre-war times but is also echoed sharply in the pieces about war, the contrast providing irony to the narrative. Perceptions of reality by individuals differ depending on the context, yet nature tends to remain constant - poetic and life-affirming."

The motif of joy accompanies every description of nature, which in this regard plays the ray of a hopeful source of life, regardless of whether it is presented in a calm aspect, or at the moment of a storm. Moving Nick with his father on the boat to the other side like motif crossing, when the kingdom of the living is a transition into the realm of the dead, *"they went on shore meadows in the grass, soaking wet with dew Then went into the woods and climbed the path to the road, went off to the hills. "*

The crossing serves as a compositional element. Crossing this is the axis of the work. This is a tangible framework on which are composed various subjects. This is underlined, convex, extremely bright moment of the spatial movement of the hero. ⁶ All types of crossings - on a ship, a boat show a single region of origin: they walk the path of the deceased in the other world. If a character does in a boat crossing the river, like Nick, it was only with the carrier. Here there is a later form of the crossing because - 1), the carrier does not turn into an animal 2) no mounts, such as a bird or a horse, as soon as the boat, which is a hybrid form of poultry and horse.

Conclusion: The main value of the postwar era is a human life, the birth of the baby. Motives of reproduction, birth, appear as weak points of real life, but on the other hand, in the popular folk-mythological consciousness is the beginning of the birth cycle time and is in a binary state of death. So, in his work Hemingway always refers to the origins, to the roots of humanity, the original. His original desire for people to desire that it all began, where the human race has gone, permeates most of the stories. Folklore - no escape from reality, but a means of updating and strengthening.⁷

⁵ Хемингуэй Э. Избранное. -М.: Просвещение, 1984. С.8.

⁶ Hemingway E. Three stories and ten poems. Paris: Contact Publ.Co., 1923.10. in our time by ernesthemingway. Paris: Threemountainpress, 1924. P. 243

⁷ Hemingway E. Selected Letters. /Ed., introduction by Carlos Baker. N.Y.: Charles Scribner's Sons, 1981. P.221

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