

THE FIRST WORLD WAR AND THE APPEARANCE OF THE THEME OF THE
“LOST GENERATION” IN LITERATURE

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Annotation: This article explores the rise of the "Lost Generation" of American writers and their disillusionment following the devastation of World War I. It examines how this experience shaped their literary works, characterized by a loss of faith in traditional values and a sense of alienation. The article contrasts the Lost Generation with writers who emerged after World War II, who grappled with similar themes but also focused on social and political issues in America. James Jones' novel "From Here to Eternity" is highlighted as a powerful portrayal of the human cost of war.

Key words: stories, writer ,competitions, miniature, animals ,conferences, army, journals, winner, literature, reflects ,country.

In the American literature of the 20th century, as in other literatures of the Western countries, complex and multi-valued phenomena were observed. To reduce them to a common denominator means deliberately distorting the process of literary development. Each decade defines some new direction or trend that directly reflects certain social changes taking place in a society or country.

Starting from the First World War, the twentieth century never ceased to “surprise” the inhabitants of the planet and, in particular, its small area - the United States, with all sorts of “surprises”. At the beginning of the war of 1914-1918. stimulated, to some extent, the growth of the economic potential of America. However, the spasmodic development of the economy led the country in the late 20s - early 30s to another crisis - times of depression. A huge army of unemployed appeared, the labor movement became more active.

Literature sensitively reacted to the swings of the social pendulum. The twenties and thirties were marked by the rapid development of the literature of critical realism. There were acute social works by T. Dreiser and R. Lardner, S. Lewis and E. Sinclair, W. Faulkner and T. Wolfe, S. Fitzgerald and E. Hemingway, Dos Passos and D. Steinbeck and many others. Whatever the socio-political views and positions of these writers, they were all worried and interested in a single problem for them - the problem of the human personality, human existence in society. True, each writer tried to solve it in his own way, relying on his own experience, his own philosophy.

Among these writers, one should single out a group of artists who first made themselves known after the end of the First World War. The experience they gained in it affected the creativity of these young people who participated in the war. This led them and their generation to a mood of confusion, a sense of the death of all ideals. The so-called “lost generation” appeared, whose spokesmen were S. Fitzgerald, E. Hemingway, W. Faulkner and Dos Passos.

“**Lost Generation**”, a group of American writers who came of age during World War I and established their literary reputations in the 1920s. The term is also used more generally to refer to the post-World War I generation. The generation was “lost” in the sense that its inherited values were no longer relevant in the postwar world and because of its spiritual alienation from a United States that, basking under Pres. Warren G. Harding’s “back to normalcy” policy, seemed to its members to be hopelessly provincial, materialistic, and emotionally barren. The term embraces Ernest Hemingway, F. Scott Fitzgerald, John Dos Passos, E.E. Cummings, Archibald MacLeish, Hart

Crane, and many other writers who made Paris the centre of their literary activities in the 1920s. They were never a literary school. Gertrude Stein is credited for the term Lost Generation, though Hemingway made it widely known. According to Hemingway's *A Moveable Feast* (1964), she had heard it used by a garage owner in France, who dismissively referred to the younger generation as a "génération perdue." In conversation with Hemingway, she turned that label on him and declared, "You are all a lost generation." He used her remark as an epigraph to *The Sun Also Rises* (1926), a novel that captures the attitudes of a hard-drinking, fast-living set of disillusioned young expatriates in postwar Paris"[8].

Despite the fact that not all of them took a direct part in the war, all writers witnessed the devaluation of moral and ethical values in the post-war world. Actually, the very concept of "lostness" was caused by the loss of any illusions about the romance of war, implanted by chauvinistic frenzy. Moreover, as a result of a deep disillusionment in life itself, an alienation arose of young people who returned from the trenches of war. The works of the writers of the "lost generation", thus, were, as it were, a kind of witness to the problems of that time (with the end of the Second World War, literary history will repeat itself, and writers will appear who also experienced a new human tragedy).

Perhaps the first "testimony" was given by S. Fitzgerald's novel "This Side of Paradise", 1920, telling about devastated young people who had lost all faith in man. In subsequent works by S. Fitzgerald, these disappointed young people will simply burn through a life that was completely devalued in the "jazz age".

It took several years for the writers to fully feel the essence of the war, the tragedy of its consequences, and to tell about it in their works. Such literature also appeared in Europe, which, in fact, was the scene of monstrous battles. This is evidenced by the novels of E.-M. Remarque "All Quiet on the Western Front", 1929, R. Aldington "Death of a Hero", 1929, D. Galsworthy "White Monkey", 1924, and A. Barbusse "Fire", 1926, and others.

The most significant works about this period in American literature were W. Faulkner's novels "Soldier's Pay", 1926, Dos Passos "Three Soldiers", 1921, "Manhattan", 1925, and 1919, 1932, but especially E. Hemingway's novels "The Sun Also Rises", 1926, and "A Farewell to Arms", 1929. E. Hemingway did not want to be involved in the hypocritical promises and political machinations of the ruling circles. M. Gaismar wrote about this time: "The twenties of America ... tried to make a deal with God, and who dares to say that moral loneliness and persecution did not lurk in the dark depths of this historical era, the era of the beautiful and the damned, which lay in wait for every corner horror and death, whose "youth today, more than ever, seems irrevocably lost"[9]. Although skeptical, and sometimes completely pessimistic, moods become almost constant companions of Hemingway's work, he never left, unlike many of his peers, love for life and a constant desire to find in it something that would nourish his faith in man. This was the ethical credo of the entire poetics of the talented artist. It later became a role model for many writers. This was facilitated not only by the distinctive features of Hemingway's work, but also by objective reasons: clouds of Nazism hung in Germany, the Second World War was being prepared.

The day of September 1, 1939 forever remained a shameful stain in the history of mankind. On that terrible day, the aggressive forces of imperialism pushed the world into the abyss of the Second World War. It has become the most destructive and destructive of all wars on earth. The typhoon of the war swept over the vast territories of Europe, Asia, Africa, covering 61 states, more than 80 percent of the world's population ... Every year, the date of the start of the war reminds us of the hard trials and hardships that befell the peoples. And every time the question arises, who is to blame for the death of 50 million, carried away by a six-year massacre.

Works about the war occupy a special place in American literature. This is obviously due to the fact that for the civilian population of America, the brutal battle with Nazism did not become what it

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was for the peoples of Europe. The Second World War for them, as well as the first, did not turn into a national disaster. It was this circumstance that determined the characteristic features of US literature on the Second World War. Works about the war are brought to life by the tragic problems of our time. The attitude of American writers to the war as early as the beginning of the forties was different. Some became anti-fascists, while others were led by a peculiar perception of the world war to positions of extreme pacifism. For example, in the books of Norman Mailer, James Jones, John Hersey, the military is opposed by a simple American who does not understand the anti-fascist nature of the war. The American critic D. Waldmyer's book "An American novel about the Second World War" says that "evil" is presented in them "in two faces - fascism, against which the war was fought, and fascism in its own house"[10].

Special mention should be made of the works published during the war, which exposed the misanthropic ideology of fascism. They seem to have become "human documents". Among them are "The Cross and the Arrow", by Albert Maltz, where he portrayed the resistance of the best representatives of the German people to Hitlerism, "Guards on the Rhine", Lillian Helman and others.

The works that appeared after 1945 reflected, in the main, the reaction of writers who took part in the new war to post-war America. The American critic J. Bryant quite rightly, in our opinion, defined them as "socio-political military" novels[11]. These are "The Naked and the Dead" ("The Naked and the Dead") by N. Mailer, "Crusaders" ("Crusaders") by S. Hein, "Young Lions" ("Young Lions") by I. Shaw, "From Now and Forever centuries" ("From Here to Eternity")[12] by D. Jones, which are rooted in the political radicalism of the 30s and carry socio-political ideas. The main problem in the novels is the opposition of class interests. Almost all writers mention times of depression. The regulated fascist machine, brutally cracking down on any attempt at resistance, completely leveling the personality, alarmed American writers, forcing them to look more closely at the practice of the representatives of the ruling circles in their country. At the heart of almost all novels is the conflict not between the army and the enemy, but between the command and the soldier. Thus, the army, as in a mirror, reflects, and sometimes, like a lens, magnifies the class contradictions in American society of that time.

However, writers who came to literature after the war are more concerned with the fate of the individual, and not with how to make America truly democratic. They all try to comprehend and present this problem in different ways. However, whatever the differences, there is one and the same core in all these works; in all novels, the hero rebels, but almost always loses. True, the thought runs through all these works that it is better to rebel than to give up, although an open and uncompromising hero cannot stand the surrounding conditions and dies (Prue, Glenn, Noah).

The novel about the Second World War has become a kind of moral laboratory, which raises questions of guilt and complicity, the relationship between the forces of power and their protagonists. Unfortunately, the anti-war novels that came out after the first and after the second world wars did not put an end to wars, but announced to the world, according to Leslie Fiedler, the loss of honor in Western culture.

Among the American writers who devoted almost all their work to the problems of war and peace, the name of James Jones (1921-1977) stands out. For the first time they started talking about him in 1951, when his novel From Here to Eternity was published. A.Mulyarchik noted many years later in his work "Postwar American Novelists" that "many of the topics that became popular and even commonplace in postwar American prose were stated by Jones in his first novel[13]. Alienation and lack of communication skills, anonymity, depersonalization - all these socio-psychological categories and the calculations leading to them are presented here in convex scenes of army life.

It is quite understandable that the anti-militarist novel, which appeared at the height of the Cold War, struck readers and critics with its accusatory boldness. Moreover, the period of the late 40s - early 50s was called the period of "tacit consent", when "McCarthyism" left a terrible imprint on

literature. The Americans sincerely sought to find a way out of the next crisis, but all sorts of myths were deeply embedded in their flesh and blood. They were constantly haunted by the thought of the complete collapse of the individual. In such an environment, some found solace in the reprinted books of Heidegger, Sartre, Camus, Freud, others - in Eastern religions - Buddhism, Zen Buddhism, others - considered it their duty to tell people the bitter truth about the war and its consequences.

Jones, himself a participant in the Second World War, who is well aware of the military machine of his country, in all his “splendor” presented the contemporary US Army of those years, although the events described in his first novel date back to the beginning of the Second World War. It is quite obvious that the writer is worried about the fate of his compatriots after the war, as it was with the writers of the “lost generation”, who experienced the horrors of the First World War and were painfully worried about the post-war disorder of their generation. “For the novelists of the generation of Hemingway and Dos Passos,” wrote Ihab Hassan, “the First World War became a symbol of general ruin, as well as personal disappointment. But the next generation entered World War II with even fewer illusions; and what they saw in its indescribable cruelties became for them not only the collapse of the old order, but also a terrible prophecy of the future.

The American critic Maxuel Gaismar, in his article “Reflections on Modern American Prose,” noted that there are not so many writers in the history of American literature who were able to portray the war and the army in general with such force as they are depicted in Jones’ novels “From Here to Eternity” and “Thin Redline” [14]. He considered them not only the best American works about the past war, but also milestones in modern prose. The publication in 1975 of Jones’s book “World War II” (“WW II”) and the appearance of the novel “On the first call” (“Whistle”, 1978), published posthumously by the writer's friends, once again confirmed that Jones remained faithful to the end to his writing creed. With the novel “At the first call”, the author completed his trilogy about the war, which also included “From now and forever and ever” and “A thin red line”.

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