

ARTISTIC DEPICTION OF THE “OLD MAN” IMAGE IN THE WORKS OF HEMINGWAY AND ERKIN A’ZAM

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Abstract: *This article presents a scientific-theoretical analysis of the artistic depiction of the “old man” image in the works of Hemingway and Erkin A’zam.*



Keywords: *Hemingway, Erkin A’zam, suffering, behavior, artistic perception, sea, virtue, image, etc.*

Introduction. The accurate artistic portrayal of moral flaws in a literary character's behavior is far more powerful than any criticism directed at them. It is essential to remember that a proper depiction can only be achieved through inspiration, which, in turn, is tied to talent. Therefore, only a talented writer can maintain moral integrity in their works. Both Ernest Hemingway and Erkin A’zam are writers whose works reflect a deep sense of spiritual purity and have a profound and benevolent influence on human behavior.

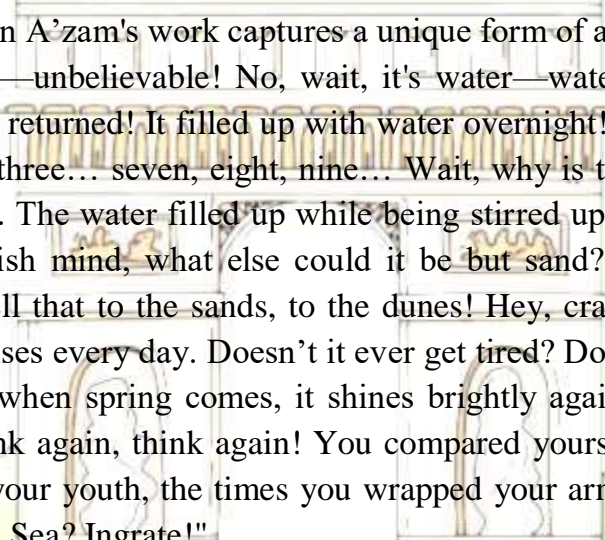
Main part. In his novel *The Old Man and the Sea*, Ernest Hemingway portrays the image of the old man with unique logic. He describes the character as follows: "The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face, and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert. Everything about him was old except his eyes, and they were the same color as the sea and were cheerful and undefeated."

This character deeply understands human duty and the essence of life, aspires to goodness, but lacks the physical strength to accomplish virtuous deeds. Aware of his own frailty, he suffers internally. Similarly, Erkin A’zam, while maintaining the national spirit in his artistic depiction, illustrates the image of an old man as follows: "Suddenly, the boat on the roof came to life, shook slightly, and an old man, whose age was indeterminable due to his overgrown beard, emerged. He reluctantly placed the cap resting on his chest onto his head and gazed around thoughtfully and attentively."

Just as popularity is a prerequisite for true talent, originality is also an essential condition. While two people may resemble each other in commissioned work, this is not the case in creativity. Since no single inspiration visits the same person twice, it is even less likely to be shared between two different people. This is why the world of creativity is infinite and boundless. A writer selects and portrays life materials that provide an appropriate and broad opportunity for artistic perception of the issues that concern them. This constitutes the theme of their work. That is, as per the principle that “what is depicted in the work and what is artistically perceived should be distinguished,” the first

is referred to as the “theme,” and the second as the “problem.” However, this distinction is somewhat conditional: the “problem” and the “theme” are two sides of the same coin. We distinguish them only to facilitate analysis. On one hand, the life material is chosen according to the problem; on the other, it is artistically interpreted based on that problem. In reality, the unity of “problem” and “theme” forms the thematic foundation of a literary work. Neither of these literary figures can detach themselves from life’s reality and objective truth. We often observe elderly people talking to themselves in daily life. “If someone overheard me talking to myself, they would think I was crazy,” said the old man. “But since I am not mad, what does it matter to anyone? The wealthy have it easy; they have radios in their boats that tell them stories and provide baseball updates. ‘Now is not the time to think about baseball,’ he told himself. ‘The only thing to focus on now is why I was born. Perhaps somewhere out there, alongside these schools of tuna, my great fish is swimming too. After all, I have only caught a single albacore, and it was one that got separated from its school. They usually hunt far offshore, and they swim incredibly fast. Everything in the sea today is swimming fast, heading northeast. Or does this always happen at this time of day? Maybe it’s a sign of changing weather, and I just don’t recognize it.’”



Similarly, Erkin A’zam’s work captures a unique form of artistic perception: “Earth and sky are all sand—unbelievable! No, wait, it’s water—water! Look, it glistens like glass! The island has returned! It filled up with water overnight! Look, boats have sailed back too! One, two, three... seven, eight, nine... Wait, why is the water so yellow? Ah, of course, it’s murky. The water filled up while being stirred up! But... it still looks like sand... Oh, my foolish mind, what else could it be but sand?! The island is flooded! Boats are sailing! Tell that to the sands, to the dunes! Hey, crazy old man! The sun! It rose again today. It rises every day. Doesn’t it ever get tired? Doesn’t it ever grow old? It does, it does... No, when spring comes, it shines brightly again... And you—will you also rejuvenate? Think again, think again! You compared yourself to the sun, you fool! Have you forgotten your youth, the times you wrapped your arms around Oykmush by the shores of the Aral Sea? Ingrate!”

The artistic reality depicted in a literary work is a reflection of reality as seen and ideologically-emotionally assessed by the writer. This reality is creatively transformed in a way that conveys a specific meaning. That is, a literary work does not merely “reflect” reality; the author’s ideological and emotional evaluation is also added to it. Even when an author strives for complete objectivity, their artistic reality inevitably carries the imprint of their personal perspective.

Conclusion. The study of character representation in literary works and its analysis based on global standards is one of the most pressing and urgent theoretical issues of today. Realistically depicting reality, achieving a thorough portrayal of characters’ psychological states, and capturing the essence of human emotions are fundamental indicators of a writer’s individuality and artistic mastery.



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