

Linguistic Comparison of Social Stories by Jack London and Murad Muhammad Dust

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ABSTRACT

In this article written about the problem of personality psychology in fiction is the tasks of the literary character (personality) on the one hand, and the author on the other side. In our research, we aimed to solve both of these problems. On the one hand, regardless of the writer's creative style and personality, the literary hero's personality is the starting point. This article also theoretically analyzed issues such as the reflection of the literary personality and the social environment in the hero's psyche.

Keywords: Person, society, artistic hero, psychoanalytical analysis, human creative potential, socio-cultural activity, means of artistic representation.

INTRODUCTION

Personality is both the core of one's inner world and the primary regulator of one's interactions with the outer world. This is a person's most crucial quality, the "tool" via which he interacts with society. The integration of all psychological formations in a person is evident in the individual's characterization as a subject of his life path, in the realization of his internal activity in line with his spiritual and moral traits. Because a person develops himself with a separate, integrated perspective to the world, artistic creativity is one of the varieties of human creativity in general.

Tradition describes the person through a variety of knowledge-based techniques. The ontological part of personality psychology describes a wide range of possibilities for a person's true existence, and its reflection in fiction has thus far received less attention. It is also effective to employ literary works as source material for psychological studies of a person's existence. The individual appears in his life path in a comprehensive and integral fashion, with all of his inconsistencies and fullness, owing to the artistic-figurative reconstruction in the renowned literary pictures of the original creator. Distinct human biographies are used in fiction to depict the inner world and distinct life pathways of varying complexity.

ANALYSIS OF LITERATURE ON THE TOPIC

Many scientific studies on the analysis of Jack London's stories are currently being conducted in Uzbek literature, including Karimov U. "Autobiographical spirit in the images of Jack London" (in particular, "Martin Eden") and Muhammadjonova G.M. "The Interpretation of Love for Life in Jack London's The Law of Life". Aside from that, the works and stories of Uzbek and English writers are being analyzed: AlimovaSh. The impact and image of social life in their time in the works of Jack London and Utkir Hashimov is one of them.

RESEARCH METHODOLOGY

Based on the purpose of the article, analytical, historical-typological, psychoanalytical methods were used in the work.

ANALYSIS AND RESULTS

Many psychoanalysts have attempted to convey their comprehension of their characters' inner worlds through the literary works of the great masters, as well as their behaviors. Simultaneously, the manifestations of the unconscious in human existence, as well as their rules, are investigated using the well-known psychoanalytical model of human psychological

organization. The primary focus is on uncovering the unconscious protection mechanisms that give originality to the canvas of inner and outer life. Thus, the main principle of psychoanalytical explanation of mental acts and character actions can be observed.

Today, psychologists frequently utilize fictional instances to illustrate patterns discovered through scientific research, which, while genuine, permits scientific data to be given volume and real credibility. In rare situations, a psychological examination of the writer's personality or role in society is conducted. However, broad psychological laws can be derived from the examination of many literary pictures. This is possibly the most challenging endeavor, because the difficulty of translating from fiction to science has not yet been overcome. Jack London is a well-known writer whose stories, writings, and essays are studied around the world using the "person" and "society" theories.

In the twentieth century, Jack London was the first American writer to become famous not just in the United States of America, but also around the world. It has been over a century since his first piece was published. Jack London's creative activity was brief; he lived a brief life, yet within that time he created numerous masterpieces of world literature. Even in the twentieth century, Jack London's writing retains its relevancy and attractiveness. He has been a creative person for about 20 years, and he has made works of art that are still read with great interest.

The characters of Jack London's stories are, first of all, ordinary hardworking people who try to overcome difficulties by facing them. For example, ordinary sailor Martin Eden, amateur boxer Felipe Rivera, and university's professor Freddie Drummond - all of them are people who respect work and pay attention to the events around them.

The active life position developed in his childhood by novelist, publicist, poet, and playwright Jack London influenced not only the development of his character, but also the formation of "society" and "personality" in his works. Understanding what life should be like for an American writer was as crucial as determining the location and essence of a creative attitude toward

the world and the laws of literary creativity. London, an analyst and artist, views creativity in two ways: philosophically (the purposes and forms of the creative process) and psychologically (particularly in relation to the problem of personal development). He is interested in the psychological “mechanism” of creative action, which is the realization of personal potential in any form of work aimed at creating a literary work, establishing relationships between people, creating new things. E.G. Naumova considers the creative potential of a person to be a prerequisite for his “self-development”, and sees in it a factor that “helps a person to a new stage of life - to change the creative, social essence...”. [6, 363]. For London, the issue of the creative potential of a person participating in the process of social and cultural activity of society is a priority.

American writer D.J. In Vichlan’s extensive journalistic heritage, he emphasizes journalism and newspaper journalism, in particular, articles on literary creativity [3, 185]. London's views on the tasks and forms of literary creation were formed in 1899-1905, when most of his articles, personal essays, such as “First Aid to Beginning Authors”, “How I Began to Print”, “More” were written. In them, he considers literary creativity as a separate sphere of the cultural life of society, and in these essays he takes the person as the subject of analysis into the center of analysis, where the person is the founder of the process of creating an artistic work as a creative act, and the writer, a participant in the creative process.

London the issue of a man’s personality is directly related not only to the nature of his thoughts, but also to the degree to which his participation in social life is not involved. Presenting his point of view on society in the article “what life means to me”, the writer creates a collective image of what he himself shows as a “high society”: these are people who have achieved material success in life, in business, in art. Describing them as hypocrites (they say one thing – they do another), they think only of their own benefit, while also noting their vital activity. The author-analyst laments them by contrasting them with those who are noble and “pure” in thought: “people are active, but unclean and evil; or pure and noble-but dead among the alive” [5,

80].Spiritual purity and nobility without an active life position is such a negative phenomenon as, in the eyes of London, the Active initiative of dishonest, hypocritical, mercenary people.

Jack London's attitude to shaping himself as a writer as a creation-oriented person becomes a leitmotif of the characters of his fiction. When determining the criteria for the personal viability of heroes, the author pays attention to the degree of their creative activity in creating oneself and the world.

The hero of London is an American, that is, a "self-made man", who recognizes individualism in the American sense: it is very important for him to create his own "I". It manifests itself in dynamics before the reader: it turns from a passive life position into a creative one – the heroes of some stories about Van Weyden ("the Sea Wolf" – "Sea Wolf"), Bill and Saxon ("The Valley of the Moon" – "Valley of the Moon"), Stending ("The Star Rover" – "interstellar traveler") are a clear example.

In addition, in the early works of the writer (1900-1909), when the topic of the creative activity of characters often became their own "I", it is more characteristic of the creative attitude to life for subsequent characters; the transformation into a person determined by the desire to change life. His stories, written in 1913-1916, and their characters are such figures: "Burning Daylight" is a novel ("Day Of Fire") (1909), "the Valley of Moon" is "Valley of the Moon" (1913), "The Little Lady of the Big House" is the stories of "the Little Mistress of the Big House" (1916), the play "the Acorn – Planter" "the Don planter" (1915).

Another object of our article was the selection of Murad Muhammad Dust and his stories, emphasizing the reflection of the characters' status in society as individuals'.Scholar was able to see very well the subtle facets of vices in society and move them to his pen. The characters of the writer are brave, honest, modest, out of the eyes of many, more correctly, ordinary villagers living peacefully in the world. These are not faceless people who move where the author points with his index finger, as in some works.They really live, fight, make mistakes, sometimes are unaware of their mistakes, if they notice, they try to convince both themselves and others that they are right with

their inner egoism. A clear example of this is the short stories "Mustafa" and "Return to Galatepa".

In the image of Mustafa, the reader sees a person who can maintain his dignity. His faith and faith are compared to the backbone of society. Changing convictions is tantamount to death. Therefore, he cannot forgive his daughter, who allowed him to abuse her honor. Mustafa is a kind of hero of the Renaissance, the era of the realization of the moral self of the people and the individual. Such people have always existed in society. Through the image of Mustafa, at the center of the narrative of Uzbek literature, the type of hero who resists class Evil appeared. Mustafa resists social problems, is not afraid of evil and violence. His protest is internal dissent, and he prefers not to participate in social evil, though forced, but he always resists social, class evil.

As a psychological analysis of "personality" and "society" through fictional characters was carried out in the story, the need to assess the changes, complexities of a person's fate, determine his intellectual and spiritual capabilities, reevaluate life positions in conflict with the external environment, the need for society to reevaluate in conflict with guidelines set objective conditions for the emergence of mankind.

CONCLUSION

The psychological study of personality in the material of fiction is of theoretical importance not only for a deeper understanding of the phenomenon of personality, first of all, methods of personal existence. In the process of self-awareness, knowledge of oneself is associated with values that correspond to the idea of what should happen.

To conclude, in our opinion, meaningful reading of fiction is a vivid example of such a combination of cognitive and existential analysis of the inner world of a person. Today, more than half of young people manage and implement life ideas in accordance with their favorite heroes in fiction. That is why it is advisable to engage in creativity in fiction, feeling that the role and role of "chess" and "society" are important.

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