



INTERPRETATION OF MAN, SOCIETY AND DEVELOPMENT IN MARTIN EDEN BY JACK LONDON

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Annotation

In this article, the Author explores Jack London's Martin Eden's interpretation of man, society and development. Scientifically sums up the opinions of Jahan literary critics about the work.

Key words: tragedy, Martin Eden, society, man, development, conclusion

Аннотация

В этой статье автор исследует интерпретацию Джеком Лондоном Мартина Идена человека, общества и развития. Научно обобщаются мнения литературоведов Джахана о произведении.

Ключевые слова: трагедия, Мартин Иден, общество, человек, развитие, развязка.

Annotatsiya

Ushbu maqolada Muallif Jek Londonning "Martin Iden" asarida inson, jamiyat va taraqqiyot talqini bo'yicha ilmiy izlanishlar olib boradi. Asar haqida Jahon adabiy tanqidshunoshlarining fikr mulohazalarini ilmiy xulosalaydi.

Kalit so'zlar: tragediya, Martin Iden, jamiyat, inson, taraqqiyot, xulosa

Introduction Tragedy which is, in it important integral part of the integration process. However, in the current state of affairs, the writer and the tragedy: the new in the field of scientific search (psychological creative, creative) is not but a bourgeois civilization, which sets priorities not in moral, spiritual Hence the antinomy in the system of types, images of his novels, journalistic books: the world of nature the world of cities; the theme of love - the theme of understanding, war; factors that activate civil- creative processes of creation (love, nature) - factors that slow down the creative processes (war, mechanics- morality, the soulless aspect of life in cities, etc.). The phenomenon of creativity, which is dominant in determining the worldview of London, has largely determined its artistic system, values. defined the structure of the artistic themes, the world of the writer. The tragedy of the artist In the NOVEL by J. London "Martin Eden"

Method The problem of a creative personality striving to realize himself in a bourgeois world based on material values has become dominant in Western literature since the era of Romanticism. Her post- novka is found in the works of writers, sometimes fundamentally different creative orientations from F. R. de Chateaubriand, E. T. A. Hoffman, George Sand to Ch. Dickens, O. de Balzac, T. Dreiser, B. Shaw, T. Mann, R. Rolland, etc. It occupies an important place in the artistic heritage of J. London, being one from the "dimensions" of the historical and cultural process and the laws of the development of the writer's creativity [5; 9-13; 17] and giving the key to understanding the role of the individual, his rights and freedoms in the development of social progress. Showing great interest in the fate of the creative personality, exploring the features of a purely "artistic" view of the world, studying the role of the artist in

various areas of social life, in his works London sought to objectively reflect the existence of a man of art, to show the development of new priorities and social values, which allows us to consider his literary heritage as a kind of re- action to changes in the spiritual content of the entire epoch [1]. Let's make a reservation right away that the novel by J. London "Martin Eden" (1909) is autobiographical, which has been repeatedly pointed out by domestic and foreign researchers [2]: Like its creator, Martin Eden, unable to count on family support, started working early and tried many professions (he was a cowboy, a newspaper peddler, a sailor, in connection with which it is safe to say. Literary criticism 259 about the hero as the bearer of the author's mask [6]). In his characteristic manner, J. London dispenses with exposition, plunging the reader into the thick of events from the very first lines, into the flow of an energetically developing plot. Clumsy, representing the embodiment of enormous physical strength and iron health, two- year-old Martin Eden first enters the respectable house of Arthur Morse, and this visit becomes a discovery for the sailor, literally turns his life around, Martin saw a new world that reveals knowledge. And the most attractive in this world is Arthur's sister Ruth - "pale, who a stuffy creature with big soulful blue eyes, with a lot of golden hair" [3]. "Yes, this is what it's worth living for, what it's worth striving for, what it's worth fighting for and what it's worth dying for" [Ibid., p. 4], Martin thought and Ruth became not just his dream, but a goal for which he was ready to accomplish the impossible. As I. E. Lunina rightly notes, the novelist "sets the parameters of Eden's exclusivity, emphasizing in him the innate need for beauty (the leitmotif in the novel- manet), resorts to the method of comparison (the world from which he came / the world to which he aspires)" [5]. In fact, the narrative develops in two interrelated plans: personal - Martin's love for Ruth, their relationship and social - the struggle of a young man for a place in bourgeois society, for recognition of his talent as a writer, in which the prose writer clearly follows the tradition of the European novel career [6] (it is enough to recall the similar construction of F. Stendhal's "Red and Black", "Lost Illusions" O. de Balzac et al.). Martin saw the way to achieve both in education, in the replacement of physical labor with intellectual labor. Amazing perseverance and self-confidence help the former sailor to acquire the necessary knowledge, learn how to speak and behave correctly, become famous and rich. Today, the main dream is being realized - a girl who once seemed inaccessible, a creature almost divine, comes to him herself. But the finale of the novel is tragic: Martin, who has lost all taste for life, is looking for peace and finds it in the waves of the Pacific Ocean. The composition of the novel is characterized by simplicity and harmony, its center is the image of Martin Eden, no event in the work occurs without his participation. The evolution of the personality of the hero- artist is the core of the plot, its driving force. The "centripetal" construction allows the writer to achieve the utmost concentration of attention on the inner world of the hero, on the work that is continuously happening in his soul. It should be noted the extraordinary integrity of the image of Martin Eden. All his actions are subordinated to the internal logic of character and worldview. Results Using the technique of inner speech, introducing into the novel a lot of dialogues and polylogues that serve as a kind of "tribune" for Martin to express views on a particular issue, the novelist achieves great psychological depth not only of the image of the main character, but of the work as a whole. London seeks to show not just a series of episodes from the life of the hero, but to reveal the reasons for his actions, as well as the influence exerted on him by this or that event. Therefore, the reasons for the tragedy of an outstanding, creative personality, which was Martin Eden, should be sought precisely in his gradual rebirth, in the

way that he passed, striving to get closer to the ideal of "mental life". The artist was living in Eden when he visited the Morse living room. Not to mention the craving for reading, which is very unusual in a person burdened with hard work, Martin had an innate gift of observation and a sense of beauty - "he could see and, in addition, he was able to tell about what he saw" [6]. It was his sensitivity to nature, the richness of colors, sounds, sensations that led him to the decision to become a writer - he- he wanted to describe the greatness of the ocean to his beloved, and then "he wanted to convey the beauty of the world not only to Ruth. And then a dazzling idea dawned on him: he would write. He will be one of those people whose eyes the world sees, whose ears hears, whose heart he feels" Martin's visual acuity and courage of the cape make him grow spiritually. It is noteworthy that the image of Martin Eden is the only one developing in the novel, all the other persons are static; their views and tastes are unchanged and the only right one for them; if their attitude to Mar If he changes after he has gained wide popularity, then this is not due to a re-evaluation of him as a person, but rather to a purely mechanical transfer of him from the category of "idlers" to the status of a "successful person". Even Eden's friend, the poet Brissenden, is depicted as an already established person who is at the apogee of his spiritual perfection, expressed in his m poem "Ephemeris" - "swan song", as he himself calls it [Ibid., p. 212]. Thus, his philosophy gradually opens up to the reader, but it no longer undergoes changes. A fresh and sharp mind leads Martin to non-standard conclusions, a vision of the world, often different from the generally accepted one. He is bold and independent in his assessments and judgments and, what is even more unacceptable in "decent society", he is original - this explains his initial failure with publishers and in Mrs. Morse's salon. Eden studies a lot, reads and reflects. Gradually, he begins to notice that if earlier he happened not to understand the "tricky" words of his "teacher" Ruth, now she looks at him with bewilderment no, and it's not about book expressions and scientific terms at all: "His thoughts were inaccessible to her, even though she was a bachelor of art. She did not understand them and attributed her misunderstanding to his inability to express himself" [7]. Gradually, Martin outgrows Ruth spiritually and intellectually, just as, having a disproportionately large life experience, he rises above his surroundings, However, the consciousness of the change that has occurred does not prevent Eden from continuing to treat Ruth with the same disrespect, respect and admiration. Note, in addition, that, unlike the heroes of T. Dreiser ("Sister Kerri") or W. D. Howells ("The Rise of Silas Lapham"), Martin's success is by no means compensated by the "fall" of another, but becomes the result of hard work, primarily on himself. At the same time awareness stories, one's own superiority over others leads to total disappointment, misunderstanding in society and, ultimately, loneliness. Discussion The chosen one, he becomes exiled. For a short time, the hero's recluse is brightened up by the friendship of Brissenden [8], a subtle thinker and philosopher (in reality, the Californian poet George Sterling). This is a "man without a past", as well as Professor Caldwell, also an artist, and each of them has his own tragedy. The first, "obsessed with the thirst for life," knowing its value, familiar with its vulgarity and yet eager to "feel it awe", we are consumed by an incurable disease. Wealthy, talented, overwhelmed by impulses and thirst for activity, he soon burns down, leaving his friend in absolute solitude. The professor is " the most intelligent and developed person", according to Martin Eden, tormented, according to his own statement, by "an uneasy conscience" [9]. Martin speaks of the "temple" which the professor, having once seen, tried to forget.and which now haunts him with remorse - what is it but a temple of beauty, of which the professor is a priest refused to be? Thus, one of the

heroes who carried a particle of a special vision did not become an artist, preferring to remain a moderately liberal and quite decent university professor; another was prematurely brought to the grave by a bodily illness; the third was overtaken by a spiritual illness - loss of taste for life. Reflecting on the causes of the catastrophe that befell Martin, let us recall that the desire for weak wealth (which was secondary to him) Eden considered, first of all, as a way to earn love, become worthy of the girl you love. When Ruth, in fact, betrayed him, he lost the meaning of existence, which helped him to patiently endure failures, continuous stress, malnutrition and lack of money. He lost his purpose, therefore, everything he did lost its meaning. "Everything has lost value for me," he says. - "I don't want anything". In addition, do not forget to what height Martin raised his beloved. He worshipped her, worshipped her purity, admired her as the embodiment of beauty and intelligence. He raised her to the absolute, considering the crown of creation, the pinnacle of the evolution of a woman, which in the mouth of a follower of Spencer meant a lot. Having refused his love and her feelings because of the prejudices of her relatives and the gossip of her friends, Ruth turned into a kind of symbol of the falsity of the ideal and the futility of the hero's dreams: "He loved a certain ideal Ruth, a celestial being created by his imagination, a bright and radiant image that inspired his poetry. He never loved the real Ruth, a bourgeois girl with bourgeois psychology and a limited bourgeois outlook". Bitter disappointment follows Martin Eden everywhere. Against the will of the author, he publishes "Ephemeris" and immediately regrets it, realizing how right Brissenden was, despising both critics and bourgeois reader alike. The writer is not happy with his own long-awaited success - he knows too well the value of both censure and the delight of the public - he perceives them equally vulgar and thoughtless. "Mr. Eden" does not enjoy fame and fortune at all - he receives money and willingly spends it, making generous gifts to family and friends. Money now serves a single purpose - to escape from a world in which everything is fake, meaningless and stupid. It should be noted that it is the popularity that has come that emphasizes the tragedy of the hero - Martin Eden himself is not needed by anyone, people are attracted solely by his fame and prosperity, his name. Books that sell well remain misunderstood, and Martin feels more and more lonely. He never finds his reader: the "educated public" disgusts him with its vulgarity, and he has moved away from the common people too much to be clear to him. As a result, the hero comes to the conclusion - he will no longer write, since he has no one to write for, "He needs to serve only Beauty", Brissenden argued in line with aestheticism, and Martin objected to him - for him "beauty is a servant of love". When love deceives him, beauty also loses its meaning. He no longer writes after the breakup with Ruth, "Belatedly" he writes more by inertia, because of the desire for completeness in everything. Martin cannot find his place as a person either. He is stuffy and uninterested in a society where there is no one they didn't want to see him for a long time, and now they are feeding him with dinners. So, in search of living people, Martin goes to a dance in the working-class quarter, "He firmly believed at that moment that he would be much happier if he left his environment," where "everyone was glad to have Martin back. <...> Everyone loved him for his own sake. He felt like a prince returning from exile, and his lonely heart warmed up amid this sincere and direct fun" [10]. He reaches out to ordinary people, hoping in their company- research institute to return to the happy and carefree time of his youth. Being on the steamer, "Martin went to the sailors' cuberick. But the sailors, too, seemed to have changed since the days when he himself slept in a sailor's bunk. He could not find anything in common with these stupid, boring, bestial people" [11]. He no longer needs them -

he has changed too much. The hero finds himself in a kind of vacuum - he has nowhere to go and nowhere to return. He is completely alone - having lost old connections, he has not acquired new ones. We emphasize that next to Eden there are female heroines who with disinterested participation relate to him: the landlady Maria Silva, who often saved the hero from hunger, a simple worker Li-zi Conolly, who fell in love with Eden without any conditions, Understanding their greatness and beauty, Martin Eden realizes that he has nothing to give in return. He pays money for Maria's priceless gift, and Lizzie, in return for love, offers friendship and a grocery store. "You're sick!" exclaims Lizzie Conolly. - "Something is wrong inside you" [12]. And Martin agrees with her diagnosis - he is sick at heart. He is devastated, he has no desires and aspirations, life seems boring and meaningless to him, it even hurts him. He was tired, he worked so hard that he was completely exhausted, deprived himself of sleep for so long that now he is looking for oblivion as the only joy: "He thought about how much he sleeps now and how he wants to sleep all the time. And until recently, he hated sleep. Sleep stole from him the most precious hours of his life". Martin Eden was "reborn", but this rebirth is with a "minus sign": iron will was replaced by weakness and indifference, rebellious thought, eternal thirst for knowledge - drowsiness and inability to concentrate. even on the newspaper, lively, sociable character - unsociability and sullenness. It was as if he was repeating the fate of his friend, only in reverse: he died, full of a thirst for life, and Martin lived and sought oblivion. It seems that he died spiritually long before he plunged into the depths of the ocean waters. "He suddenly realized that he was in Up to the line of Shadows, the shadows of death. His life had passed; it was fading, fading and his favorite philosophy by passing away. Conclusion Martin is the strongest of the heroes, not used to retreating, talented and passionate, dies when incomparably weaker, less gifted and strong in spirit remain to live and rule life. So, Martin Eden as a creative personality is wrecked in his modern society, and the reasons There are several reasons for this: disappointment in his own ideals, loss of the meaning of life and creativity, alienation from others, But first of all, of course, it is the loneliness of the creator, which leads Martin to a spiritual collapse and physical death.

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