
Henry James - As A Realist Art Figure

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Annotation. This article focuses on Henry James' realistic views and interpretations of the ethical and psychological problems of the modernist literature. His stories and novelties are more reflected in social problems in society. In particular, in his novel "The Portrait of a Lady", a huge internal dramatism, a subtle and thoughtful portrayal of the human inner world is widely covered. The complex gamut of soul experiences is of particular importance with the fact that this novel is impregnated with the spirit of struggle for spiritual perfection.

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James interpreted moral and psychological problems in his early stories and novelties which at the same time, social subordinates are understood.

Moreover, in the novel "Roderick Hudson" (1875), it was described as Balzac's theme — the loss of talent in the bourgeois society. The American young sculptor leaves for Italy, the country of Art, feeling that the bourgeoisie is really an enemy of art. Here he is surrounded by his compatriot hostess Christina. However, Christine's mother was looking for a rich bridegroom for her daughter, and eventually Christina would turn the young sculptor's head and marry Prince Casamassima. Furthermore Roderick Hudson, on the other hand, loses confidence in his talent and commits suicide. The social factor of the work was transferred to the field of psychology, and the conflict was completely moved on a moral plan.

In the narrative of Daisy Miller (1878), James seeks to create a realistic female image, in defiance of the "tradition of decency" to provide a conditional, idealized portrayal of American women. Daisy is an open-minded, sincere, yet uneducated, illiterate, teenage American rural girl; she comes to Rome with her parents, every minute "good treatment" spoils her culture and discredits her reputation. On the moonlit night, in the Coliseum, she falls in love with the magnificent ruins, winds and dies. This narrative or the great novel (Lond short story) is rightly considered by James as a chrestomathic work, and Daisy's image is the most successful female figure in American literature.

After Turgenev's calm approach to James' early works, the young writer realizes why Turgenev does not like his works: "I do not think that my books have charmed him as a truly spiritual nutritionist. In them, more importance was given to the method of expression than content; they were given a very detailed gloss, as in the same book, about his style, Turgenev said that there were a lot of pretty floral decorations in it."

Such thoughts motivate James to make an important decision, as to get out of a narrow circle of images, show the landscapes of American life and thus create works with significant content. James realizes this intention in the novel "Washington Square" (1880).

The unemployed and smooth-nosed Morris Townsend meets with Catherine Sloper, a somewhat unselfish, but rather impoverished heir. He turns Catherine's head and asks her to marry him. Young people secretly retire. But Catherine's father threatens that if you marry "barefoot" Morris, you will not inherit a penny either. Morris, who is aware of this, cancels his leave and leaves for New York.

Years later, the elderly Sloper dies and Catherine inherits a great deal of wealth. Morris finds out about ten years later, and she hurries over to Catherine and asks her to marry again. Catherine remembers with difficulty that this stranger was

once her young husband. She rejects Morris, who wants to marry as selfish, money and property, and returns to his lonely living.

American criticism did not tolerate this novel and came to the conclusion that the writer does not know American life well. The writer was forced to return to portray what he knew best and could observe — the lives of Americans living in Europe. Having gained experience, James created several serious works on this basis. In one of them, “The Portrait of a Lady” (1881), James strives to create a character of a woman whose character is full of courage, determination, and determination to face life's trials.

The hero of the novel is an orphan girl Isabella Archer comes to Europe from America. She declines the invitation of an American factory owner and English nobleman, preferring not to marry. However, she has an inheritance, and suddenly this wealth destroys her life.

Isabel in Rome meets Madame Merle who introduces the American emigrant — named Gilbert Osmond to her. Isabel fascinates the poverty of his new acquaintance and the delicacy of his character. Poor and helpless Osmond marries Isabella, with the goal of owning her wealth and handing her unmarried daughter Pansy to her. Isabella finds out that Merle is married to her lover and that Merle is the mother of Pence. Isabella, who fell between cunning and dirt people, shows courage and perseverance. She wins the affection of Pence and helps her to marry a poor but good man, which will provoke the anger and jealousy of Merle's mistress. Isabella, who has been deceived and has lost the hope of living in a happy life, draws herself aside from her surroundings, begins. She thinks that she is “punished” for her “personal independence” and for trying to live a meaningful life.

After “The Portrait of a Lady”, the second novel about American life - The Bostonians (1886) was published. This time James's address to an important issue was not so successful: it had been influenced by his decades of exile.

As you know, Boston had been the center of US spiritual life for hundreds of years, where many progressive movements had taken place. But by the 1980s Boston had lost its status as a center. And James justified Boston's insignificant humanism and reformist rhetoric.

He drew satirical portraits of Boston philanthropists and masters. But at the same time, James laughs at Boston's good democratic traditions. In particular, he created a comic portrayal of Miss Bredsay, a meritorious veteran of abolitionism, a supporter of radical reform. The novel "Boston" shows that James' democratic beliefs were in crisis.

This crisis was exacerbated in the novel "Princess Casamassima" (1886). Written in the year of the tragic events of America and the Haymarket tragedy, James addressed major social issues. He talked about the conflicts that had swept the capitalist society from within; exposing the greed and selfishness of the ruling classes. When his hero Christine Light divorces her husband Prince Casamassima, she approaches British Revolutionaries.

However, James distorted the scenes of the proletariat's revolutionary struggle. He described the English revolutionaries as fanatical conspirators and terrorists. The main character of the novel, Hyacinth Robinson, refuses the revolutionary struggle because the revolution is viewed as an enemy of art. To preserve art, Hyacinth is ready to reconcile with the old world, recognizing all its hatred and cruelty.

James confessed that he fears the old pseudo-popularity of many nineteenth-century bourgeois humanists - that of art, which is supposedly degrading art. But at the same time, James also recognized that the bourgeois society was hostile to art. In the 1990s, he had devoted several of his works to the subject.

In his "The Tragic Muse" (1890), the author, in his own words, describes the "conflict between art and the upper class." For his dedication to the artist, artist Nick Dormer suffers from the loss of his wealthy relatives and acquaintances, and

loses a heavy loss. The talented actress, Miriam Ruth, is forced to marry in artistic, shallow plays to become famous. She has no desire to see the audience she is watching, and this helps her become a great actress.

The loss of talent in contemporary society is clearly revealed in the writer's 90s novels. In his story "The Lesson of the Master" 1892, the well-known writer Henry George admits that he has ruined his talent for wealth and applause. George tells his amazed student that despite his fame and wealth, he is unsuccessful because he once worshiped "fake gods", "market gods" - money and luck. "The Lesson of the Master" is that the artist must serve the arts honestly, without distracting the family and community. "He has to find the courage to live in poverty."

In the novellas "The Next Time" (1895), the opposite law is explored: Ray Lambert, the writer of the anxieties of life, dies when he rejects "fake achievements" and refuses to be acknowledged by anyone. However, his reluctance to please the "shit" crowd led James to create hard-to-read, few "classic" works. He has done experiments that focus on form: for example, "The Awkward Age" (1899), which he wrote, is based on dialogue, abstractions, and gestures.

At the turn of the 20th century, James returned to the main theme of his work - the portrayal of American immigrants in Europe. His great novels such as "The Ambassadors" (1901), "The WINGS of the Dove" (1902), "The Golden Bowl" (1904) are among such works. They address the old theme of critical realism: the devastating effects of monetary power on relationships between people, the tragedy of personal happiness, influenced by monetary calculations.

Kate Croy, a dowdy girl, in the novel "The WINGS of the Dove", encourages her husband-in-law Densher (who secretly married to him) to marry an American millionaire's heirloom heir to gain his fortune after his death. However, his plan fails. Densher and Kate quarrel and divorce.

Poor Italian nobleman in “The Golden Bowl”, by the way, is married to an American millionaire's daughter, Maggie, and her cousin Charlotte married Maggie's widowed father. The cheatis exposed, Maggie saves herself and her father from homelessness, and brings peace to both families (Charlotte is forced to move to America with her father).

Henry James is a great talent, but his talent has not been able to develop comprehensively and fully as his American nationality is cut off.

Nevertheless, James, who had completed a major school of realistic art and realized that his creative work had not been completed, did not become a promoter of the modernism. Although not all of James's creative labors have been approved by later writers, his best creative achievements have spurred 20th-century English literary techniques.

Russian researcher I.Kashkin describes James as a “writer of writers.” Indeed, much of James' work is not only popular, but also satisfies readers who have read and tested many. Nevertheless, James's rich and original creative lab is undoubtedly interesting for writers, and it can be learned from his writing skills. Two aspects of his creative work - mental analysis and the form of work - play an important role.

James has made undeniable breakthroughs in the field of spiritual analysis. Examples of subtle and in-depth portrayals of the inner world, the complex set of emotions, we see in his novels “The Portrait of a Lady” and “Washington Square.”

“The Portrait of a Lady”, free of events and exciting events, is fueled by the immense domesticdramatism, the interconnected intensity of Isabel Archer's feelings. Being married to an unhappy and greedy man, Isabella is not immune to these tragedies, and she goes through a long process of spiritual maturity.

James skillfully demonstrates the protagonist's slow self-awareness; the subtle, elegant psychological analysis of Isabel's inner monologues has been brought to its perfection.



In conclusion, we find that in the final stages of James' work, his interest in psychology has often become a major goal.

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