

NEW RELATIONSHIPS BETWEEN HERO AND ERA, CHARACTER AND CIRCUMSTANCES

A. I. Ziyadullayev

Doctoral Student of SamDCHTI

ABSTRACT

In this article, the poetic originality of Alfred de Musset's "The Expression of the Child of the Century", the disproportion of the characters with the society and the contradictions of the plot are analyzed using hermeneutic methods and studied based on different approaches. The "plague of the century" in the work and its impact on society and youth education have been studied, analyzed and some comments have been made. The main idea of the work is the analysis of the images of the characters and episodes of the society in decline after adapting to the times and conditions.

Keywords: romantic type, child of the century, social personality, dialectical perception, dynamic communication, image of libertinism, social environment, novel dynamics, social concreteness, structural integrity.

INTRODUCTION

Events in French society after 1830 marked a new dimension of problematic romantic literature. According to tradition, "the total truth" - the romantic desire to express the original truth, which is understood in romantic works, motivated the search for ideal ways in the desire to understand the concrete reality, in the struggle to preserve the high spirituality of the individual. The historical period entered the structure of the lyrical novel as an objective principle, expanding its content and changing the elements of poetic integrity. The traditional setting and exotic background of the early romantic works are transformed in Musse's novel into a nationally and historically specific space, a contemporary historical moment presented in defining and presenting the spiritual tragedy of the generation.

The historical and social character is deepening. The penetration of the socio-historical principle into the depiction of all spheres of reality does not mean a direct depiction of society in the interaction of its various layers, but it is determined by sociality and socio-historical reality, imbued with the smallest events of the intimate life and personal experiences of the hero.

In the first romantic novels, in a unique artistic image, the hero is cut off from reality, reality is represented in a generalized way, although the hero is in the center, it is recreated in abstract categories, individually. Only the facts that allow us to talk about the influence of the environment on the formation of the hero's character are described, that is, the mental state and emotional-psychological appearance of this hero are typified.

In the novel "Lelia" by K. Sand, for the first time, a conscious romantic typification of the generation appears in literature. Although the hero of the novel remains a demonic figure, the earlier part of the work depicts a character who is not too exceptional. The author uses the

term "child of the century"¹ it means "children of the century" who are not the only representative of the century, but individuals born in a certain society: recreate the disparities of diversity and the "problems" of time. In this case, it is possible to observe the growth of the thinking of the generation, because it is no longer the only character with a character. The events of the novel take place in Italy. So it is still an alien background to the French reality. One of the tasks of the literature of the 30s was to solve the problem of the hero of that time - the social personality presented in the context of modern French reality. This is exactly the kind of hero Octava - the hero of the work "The Expression of the Heart of the Child of the Century" - a nobleman, a person without a specific profession and position in society. In life, he knows only love, his "only treasure" was "independence other than love", which he understood as freedom from social activities and public opinion.

The image of the author begins with the author's attitude to the chosen topic and is directly related to many factors such as the creator's worldview, socio-political position, way of thinking, national and religious, social class affiliation, and indicates that the image of the author is extremely complex.²

A romantic nature, but not a powerful person, a hero who understands himself not as a single phenomenon, but as a "child of the century", a modern image, presented against the background of modern life, a dialectical perception of the spiritual movements of his time and the uncertainty of life events evaluated - such a hero is determined not only in a general sense, but in many ways by a certain period of history.

In studies of the works of Musset, it is generally accepted that the second chapter of the first part of the novel is completely separated from the subsequent story. On this basis, as in other romantic works, it is emphasized that there is no dynamic connection between the hero and the era, and the circumstances in "language expressions". Analysis of the text of the novel leads to a different opinion. The peculiar aspect of the story in the second chapter of the first part of the novel, as mentioned above, is that the narrator describes only the socio-historical factors of reality and comprehensively analyzes the mood of the young generation. This inconsistency between the statement of socio-historical facts and the in-depth analysis of the mentality of the period, which has already appeared in the study of the period, deepens when the plot moves to another area - the study of spirituality creates the idea of the hero's drama - the isolation of the second chapter. At the same time, the dynamics of the character's relationship with the period are described in "language statements" and are carried out through romantic means. Thoughts about history, century and generation occupy the most intimate moments of the hero's life. The logic of this invasion is clear: to understand the hero, it is necessary to understand the century in which he lives, on the other hand, the hero understands the century through the circumstances of his personal life. The second chapter of the second part - the "school of freedom"³ ends with the sentence "I began to understand the era and understood the time in which we live".

Musset, who created an important artistic summary of the spiritual and social tragedy of the young generation, strives to reflect the diversity and complexity of the century in a

¹Sand G. *Lélia*. V. 1-2. - Paris: Dupuy, 1833. - p. 270, 328

²Kurbanova N.R. Image and chronotope in the depiction of unreal life. *Filol.fan.fals.d-ri...diss.* autoref. - Bukhara, 2021. - p. 19

³Alfred de Musset. *La Confession d'un enfant du siècle*. Paris: Publication de la revue des deux monde, 1836. - p. 187

contemporary hero who perceives the world from one side. But the picture of the century created by means of romantic generalizations cannot be directly reflected in this type of hero. In order for the hero and the "spirit of the times" to fully merge with each other, the symbolic characteristics of the hero are needed. One of the heroes of the century, a unique hero, who was not a contemporary, the style of artistic creation had a different generalization, he could not artistically embody the integrity of the picture of the century.

Speaking about the relationship between the hero and time, the novel presents a comprehensive - in the romantic sense - image of time (2 parts, 1 chapter), the level of romantic abstraction, in a unique way, first of all, libertinism as an unusual manifestation of the disease of the century it should be taken into account that the image is recreated. (2 parts, 2 chapters). If in the second chapter of the first part of the novel there are "genetic circumstances" that determined the tragedy of the "child of the century" in general, then in the second chapter of the second part there are more specific circumstances that arose directly. It is embodied in the tragedy of Octave and as an image showing the corruption of his character and the absence of Love.

In the first and second parts of the novel, the hero with the emotional and psychological appearance typical of that period appears in the conditions determined by the era of anachronism, his one-sided prognosis. The unusual scene in the third part of the novel takes the hero to the romantic "realities" of the romantic categories of nature, the eternal environment with his lover, God. But the atmosphere of the century that broke the hero, realized in him, spoils the romantic situations, imbues them with the immorality of the time. Thus, the relationship between the hero and the age is embodied in the duality of the hero, in the relationship between the eternal past and the present. Born in its century, the Parisian drama triumphs over romantic conditions and insists that this romance cannot be endured.

The deepening of social conditioning is also evidenced by the theme of materiality, which is presented in various forms in the work as the basis of human destiny: the social stratification of society, the denial of poverty, wealth, and love, described in the second chapter of the first part, is shown through the depiction of the characters of Smith and Denegen. Since Octave is represented as a representative of a generation, it is national, emotional, historical, socially determined, and is shown in harmony with reality, so it can be said that the romantic hero of the work is embodied as a product of reality. In addition to this, a tendency to organize relationships materially in the romantic work begins to form.

So, in Musse's novel, not only the historical conditions become concrete, but also the hero of our time appears against the background of modern reality, but also a clear understanding of the connection of spiritual and psychological factors with history to a certain moment is shown. The inner world of the hero is explained with the social environment not only in a generalized sense, but more specifically, that is, not as dynamic and detailed as the realists of the 30s, but in the same direction, because the relationship between the hero and the era determines the dynamics of the novel.

The hero's attitude to everyday life and other characters changes. In the article "The role of romanticism in the development of critical realism", S. Torayev and I. Usok wrote: "The existence of everyday realities does not mean rejecting romanticism. The artistic function of

these realities is important..., they "submit to the general rules of romanticism."⁴As mentioned above, everyday and social concreteness in the romantic work usually remains with negative characters presented as a product of prosaic, despiritualized reality. The uniqueness of the work "The Expression of the Century Child" is that everyday and social concreteness is no longer limited to negative signs: the positive principle begins to be separated from the hero, the positive principle begins to be objectified, because the author's ideal is directly broken. the hero of the play is no one.

In the novel, there appears a positive hero of the non-romantic type who opposes romance. Smith's history is described as a grid: his past, present, the state of his room, his spiritual world, his love for Brigitte. Although, like all other characters, Smith is embodied only in the perception of the narrator, the "meaningfulness" of his story objectifies him to a certain extent. The essence of a social type like Smith is explained in the second chapter "He was one of the few individuals who lived in silence and was grateful to others for not realizing his own value) and in this respect Smith's character is closer to Brigitte's character".

In the contrast between Octave and Smith, Musset's refusal to interpret personality is clearly shown. Emphasizing the consequences of "unachieved" romance and Smith's alaba, the author simultaneously interprets this image not as "alaba", but as an image of bourgeois virtue and real life value. Smith does not have selfishness - the "disease of the century", but he does not have the same high level of emotionality as Octave, and he does not have the depth of feelings that makes Octave extraordinary. There is no clear rating in this comparison.

Instead of the traditional image of a romantic woman, which is considered an unusual phenomenon in the works, Musse distinguishes the characteristics of the typical female type. If it is a Stendhal-style background, the images exist objectively, independently of the character, they can belong to the main character and be objective in the same environment, while in Musse the image is completely subjective. But it is worth noting its uniqueness: although they disappear at the end of the play (Madame Levasseur, Marco, Madame Daniel, etc.), each of the characters performs a certain function around the main character, but these characters all are objectified to some extent. Brigitte is not an ordinary romantic hero. Although her story is not described in dynamics, it is a sufficiently developed story of fate, and her past, the pain of love for Octave, and her love for Smith have their own complexity. This somewhat objectifies Brigitte and the style of her letters. But Brigitte is more a "child of nature" than a "child of the century"; its character is determined not by social categories, but by the fact that it is shown against the background of nature. The shift of the romantic center is characteristic: the hero-criterion appears in the background, and in the center is a flawed child of the age that created conditions, conforms to them and overcomes them.

The development of various "stories" to a certain extent, their intersection, the moral stratification of the children of the century objectifies them - the central structure of the novel becomes more mobile and loses its stability when the romantic center changes. In the romantic work, a wider and more specific scope of reality begins to be created, and this breadth is

⁴TuraevC. _ B. ,Usok I. Rol romanticism v stanovleniikriticheskogorealisma. - V kn.: Razvitierrealisma v russkoy literature: V 3-x t. M., 1972. - c . 138

achieved not in a symbolic sense, but through a number of stories that represent a single structural integrity.

The objectification of the hero-narrator, its level is determined by the choice of the hero and the sufficiently complete and multifaceted determination of the hero, and the separation of the author in the last chapter, which also contributes to the perception of the hero as a characteristic of life. Since the hero of the work is objectified to a certain extent both in general and in each individual case, it is not a simple romantic image or "spirit of the age", but it is defined by widely developed realistic character conditions.⁵

The uniqueness of the hero of "Confession" as a transitional work is that the romantic image, deepening socio-historical conditions, ⁶ceases to be "artistic objectification of spiritual life" and becomes a broad artistic image, generalization will be changed. Although Octave is the same person "like most", the typification is based on the concentration of his individual characteristics, and not on the prevalence of the phenomenon. It is this concentration, the degree of generalization achieved in the image of the "child of the century" and not one of the children of the century, that prevents the creation of a complete relief image. Compared to the symbolic images of Lelia, the character of Musse is more realistic, but lacks real individualization. Octave is not the "spirit of the century", but it is not a typical image either. The character's sincere feelings are the only way to show his individuality. The emotional intensity of Octave's feelings brightens her figure. But if the emotional intensity of a feeling, or rather, the level of this intensity, is individual, then this is a normal phenomenon for the period of creating a new feeling. Thus, a certain level of personality is subject to the typical in its concrete historical form. The image of an octave represents the love and feeling of a generation, not of a particular octave. The level of the hero's feelings - the only way to individualize him - cannot create the "accuracy" of his personality. Despite some objectification of the romantic hero, despite the fact that the novel describes the dynamic relationship between the hero and the environment, conditions, the hero of Musse cannot be an echo of an entire era. The level of generalization achieved through romantic means prevents the individualization and complete objectification of the character.

If in Stendhal's works, the individual is embodied as a social typical, then in Musse, sociality penetrates into the sphere of personal life and defines it, but only the tendency to combine these two principles is described in a unique artistic image. Octave is not a character in the real sense of the word, but a "spinning" person created by time, manifested in the emerging dynamics of relationships with circumstances, developing, facing the future, reflecting a moral tragedy. generation as a part of the social tragedy of the century, that is, the interpenetration of the individual and the typical in the method of creation, an important artistic generalization that has not yet been achieved.

Thus, the expanding epic content in the structure of the confessional novel is reflected in a specific artistic image as a deepening of the social principle, i.e.: the expansion and concretization of social motives, the dynamics of the hero's relationship, some objectification of the characters depicted in the period and conditions, a differentiation of ordinary female

⁵Khrapchenko M.B. Khudojestvennoetvorchestvo, deystvitelnost, chelovek. - 3rd izd. - M.: Sov. pisatel, 1982. - c . 57

⁶Gadjiev AA Romanticism and realism. Teoriyaliteraturno-khudojestvennyxtipovtvorchestva. - Baku: Elm, 1972. - c . 68

types, a positive heroine of the non-romantic type is shown. The deepening of the objective principle creates an extraordinary mobility and transformation of the elements of the romantic whole. But this form in its emergence determines not only the general perspective of the movement, their transformation into a new quality, but the crystallization of tendencies.

REFERENCES

1. Тураев С.В., Усок И. Роль романтизма в становлении критического реализма. - В кн.: Развитие реализма в русской литературе: В 3-х т. М., 1972. – 163 с.
2. Храпченко М.Б. Художественное творчество, действительность, человек. - 3-е изд. - М.: Сов.писатель, 1982. – 416 с.
3. Гаджиев А.А. Романтизм и реализм. Теория литературно-художественных типов творчества. - Баку: Элм, 1972. – 349 с.
4. Қурбонова Н.Р. Нореал ҳаёт тасвирида образ ва хронотоп. Филол.фан.фалс.д-ри...дисс. автореф. - Бухоро, 2021. – 46 б.
5. Qarshibaeva U. Fransuz romantizm prozasining poetic xususiyatlari: Filol. fan. d-ri. ...diss. Toshkent, 2016. 166 b.
6. Murodov G'. Tarixiy roman: genezisi, keying taraqqiyoti. T. : "Fan", 2005 yil. 170 bet
7. Alfred de Myusse. La Confession d'un enfant du siècle. Paris : Publication de la revue des deux monde, 1836. – 321 p.
8. Sand G. Lélia. V. 1-2. - Paris: Dupuy, 1833. – 383 p.