



THE PROBLEM OF SPIRITUAL CRISIS AS A REFLECTION OF THE ERA IN THE LITERARY IMAGES OF JOHN GALSWORTHY

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Article history:	Abstract:
<p>Received: April 13th 2021 Accepted: April 26th 2021 Published: May 31th 2021</p>	<p>The article examines the social and psychological novels of D. Galsworthy, which occupy a special place in European literature. The author classifies the work of the English writer as a "monologue type novel" (M. Bakhtin), reveals the crisis nature of the culture of the late 19th - early 20th centuries, its gravitation towards the past, dissatisfaction with the present, an attempt to overcome the firmly entrenched conservatism in a different vision of life. The study presents the influence of the creativity of Russian writers (I. Turgenev and L. Tolstoy) and the creativity of R. Roland on the formation of J. Galsworthy as a writer, identifies stable plot motives, images-symbols that hold the story lines of the novel's heroes together with the unity of the author's worldview. The author comes to the conclusion that the composition of J. Galsworthy's trilogy expresses the idea of the cyclical nature of life and the spiritual and social evolution of society.</p>

Keywords: J. Galsworthy, "The Forsyte Saga", M. M. Bakhtin, plot, composition, socio-psychological novel, internal plot, plot motif, image-symbol, crisis character of culture

INTRODUCTION

D. Galsworthy's socio-psychological novels occupy a special place in European literature. Appearing at the turn of the 19th and 20th centuries, they became a kind of product of the era, not only at the level of motives, symbols, problems, but also at the level of structure, artistic construction. The crisis nature of the culture of the late XIX - early XX centuries, its gravitation towards the past, dissatisfaction with the present, an attempt to overcome the firmly entrenched conservatism in a different vision of life led to the emergence of a novel of a new type: classical in form, and at the same time somewhat unusual in terms of the features of the construction of a system of characters. developing time and space, unfolding the plot. The loosening of value systems in English society at the end of the 19th and beginning of the 20th centuries. found its reflection in a special type of plot of novels at the turn of the century - the plot of a spiritual crisis.[8] Galsworthy's contemporaries feel increasingly insecure in a rapidly changing world, gradually discovering in themselves features that were previously not characteristic of either their grandfathers or great-grandfathers. What previously seemed unshakable suddenly turns out to be fragile and short-lived. Everything that seemed to be inviolable is subject to doubt and criticism: traditions, an established way of life, value orientations.

MAIN PART

Galsworthy entered literature at the beginning of the 20th century, at a time when opposition to the policy of imperialism, through which England was trying to resolve internal contradictions, was growing in the country, and the protest of the working class against its position as "another nation" grew.

A sense of social responsibility becomes Galsworthy's core quality as a writer.

The first Russian writer John Galsworthy met when he began to study fiction was Turgenev (Galsworthy had a Russian translator he knew). Turgenev became a discovery for him, a revelation. He found in Turgenev's novel what he lacked, namely the combination of the scale of the problematic, which was characteristic of English literature of the middle of the century, with the perfection of form, which in English literature is associated with O. Wilde's aestheticism. This is what Galsworthy longed for when he thought about how to write, Turgenev gave him the answer to this question in these chamber novels, graceful, refined, written in magnificent language,

Galsworthy's first novel is very similar to Turgenev's novels, although this is not plagiarism, it is following the image. The novel Villa Rubijn was published in 1900, and this is where Galsworthy begins. Simultaneously with the novel, a collection of short stories comes out; he works as a novelist, as a short story writer, and also as a playwright. Then he departs from the Turgenev model and stands closer to the traditions of English literature, but he does not lose the main thing that he found in Turgenev. Then the passion for Turgenev is replaced by the passion for Tolstoy, we see that Galsworthy is going through the school of Russian literature.

Although Galsworthy did not become such a public figure as Rolland, but in the works of J. Galsworthy there is an active social charge. In a more open form, he is present in the dramas of Galsworthy, which he wrote from time to time. His first play appeared in 1906, followed by a number of other plays, and they had a completely clear social charge. Galsworthy created what might be called social drama (*The Silver Box* (1906)).

Much less naked is the critical stream of Galsworthy's work in his prose, but it is still present there, as a conscious intention to give a socio-critical analysis of the life of English society. This is good old critical realism, only conscious.

In 1904, his novel "The Island of the Pharisees" appears, where the hero, who belongs to the respectable strata of society, lives and acts like a Tolstoyan (he is a bit like Nekhlyudov from "Resurrection").

This is followed by four novels: "The Owner" (1906) - a novel about the rich bourgeois, "Manor" about the provincial gentry landowners, "Brotherhood" about bohemians, artists, intellectual circles, "Patrician" about the closed caste of titled nobility. Each of these novels represents a specific segment of English society.

The most striking of these novels is *The Proprietor*, since Galsworthy himself was a rich bourgeois and knew this stratum of society better. This is how the Forsythe family appeared (although this is not the first work where they appeared). The Forsythe motto is: "Nothing for nothing and just a little for a penny." The novel takes place in 1886, when Victorianism is still in force. Foresights are people in whom everything was embodied: both energy and strength, a sense of ownership, exactly what created the British Empire. This empire was built by such people. In this novel, there is no frontal criticism (lessons of Russian literature), there are no positive and negative heroes in it, the heroes are always multidimensional, and these are strong people. Galsworthy doesn't oversimplify their identities. Thanks to their strength, they were able to build everything, master everything, do everything and win their place under the sun, but during this conquest they believed that everything can be measured. Determine value and act based on this value. The world for them is things that always have a price. The material relation to the world is their strength, but this is also their vice. V. Dzhumaeva in the article "The World of Things as an Independent Hero in the" Forsythe Saga "by J. Galsworthy" notes that the world of things in a realistic depiction of the writer has a "reverse vector": not only characters "generate" their own things, but also things "generate »Their owners. [5] There are things whose value cannot be measured, Forsytes are powerless over love and beauty, powerless over what is not materially appreciated, they become "killers" of love and beauty.

Galsworthy, for example, shows the relationship between Soames Forsyth and his wife. He loves her, for him grief that she does not reciprocate. "Everything that belonged to him - silver, paintings, houses, money - all this was his own, close; but he did not feel her closeness. "[3] He cannot express love so that Irene understands him, and she does not understand him. As a result, Soames builds a house for her as a gift, and she thinks that he is building a cage for her, which she does not want to get into. Hence the reason for the tragedy of both other people and the Forsytes themselves.

Galsworthy's criticism is not a denunciation, but a maximally voluminous display of social psychology with a tremendous degree of depth. The reader sees a stereoscopic character, sees what can be considered advantages and disadvantages, he sees a three-dimensional human personality. Realism of the 19th century did not create such volumetric figures, there are some dominants, characteristic strokes. Refusal to divide into positive and negative is a tendency of literature for the 20th century, there are no absolutely good or absolutely bad people, there are only their actions, which have an objectively positive or objectively negative meaning. From this point of view, the actions of the Forsytes have an objectively negative meaning, but not only for other people, but also for themselves, they are strong, but they are also tragic. In the first decade of the 20th century, Galsworthy wrote a series of novels (but they are separate, independent), each of which is devoted to the study of the life of a particular stratum of English society.

Galsworthy focuses on the study of what constitutes a particular social type (that is, a person occupying a certain place in the social structure), from the point of view of how it functions and what constitutes not only the worldview system, but also the psychological essence. Here is, on the one hand, the continuity of the traditions of the English realistic novel of the mid-19th century, which was famous for the fact that Dickens and company presented the study of society; on the other hand, it is a new step in the development of the social-realistic novel in the sense that Galsworthy is interested in psychological depths, the essence of a social character. Dealing with this aspect, Galsworthy finds very precise, subtle colors, avoids head-on assessments, straightforward statement of facts. Striving to create his heroes as vital as possible, avoids division into positive and negative, he shows the entire totality of human properties, character, shows how it all grows out of social being. In this sense, his novels are a significant step in the development of realism, since the picture presented in his works is presented not so much in order to fix, analyze the situation in English society, so much in order to influence this society. It is not for nothing that the novels have prefaces in which something is explained, interpreted, that is, both Galsworthy's drama and prose have become part of public life.

If we talk about the "Forsythe Saga" in a broad sense (6 novels), then we have a classic example of an epic novel - a cycle of novels, each of them is separate, the hero is one, but together they create an epic novel. At the same time, the Galsworthy cycle has a certain originality, in contrast to those epics that were created by Romain Rolland ("Jean-Christophe", "Enchanted Soul"). These Rollanian epics are an extended version of the biography novel. In the center of the novel is one hero, and his whole life is traced. And what Galsworthy created is a type of epic novel called a family chronicle novel. It is also extremely characteristic of Western European literature of the 1st decades of the 20th century, since it contains all the properties of a biographical epic, that is, an extremely wide

background against which the characters act. And the principal task of the author is not only a story about the life twists and turns of one or several people, if we are talking about a family, but also a story about historical destinies, about the development of history, about processes in the social life of countries or countries. And the story about the life of the family turns out to be a very convenient form of the story about the life of society, since "the family is the unit of society" (Engels), but this is not only his opinion, it is a common place of positive philosophy of the middle of the second half of the 19th century. And there are a lot of philosophers who have dealt with the problems of the life of society. This thesis is present in positivist philosophy, Engels uses it in his constructions. It is from this thesis that Galsworthy and many other writers of this time proceed when they create stories of the life of some families, which become a convenient form of story about the life of the world, society, and the country.

This is a deeper structure than a biography novel, since there are many people in the family, each has its own destiny, several generations. And the fate of the country, of society can be well shown through this genre of seminal chronicle, seminal epic.

When you read *The Forsyte Saga*, you can clearly see how such a narrative is constructed, because the first novel, *The Owner*, was written without any thought of a continuation. Therefore, the "Owner" has its own composition, its own space-time structure, which is extremely typical for ordinary socio-psychological research. There is a certain conflict - first of all, it is the relationship between the central characters: Soames Forsythe, his wife Irene, the young architect Bosinney and everyone around them. There is a central conflict - the conflict of feelings. It unfolds before our eyes. We see the reaction to this conflict of different people, through these reactions the characters of people are revealed - both participants and witnesses of this conflict. [7] And with the death of one of the central participants in this conflict, Bosinney, the story ends. Further, each of the heroes will go their own way.

When you move on to reading the next novel "In the Loop," you can clearly see how the principles of storytelling change with a change in the author's task, because now the center is not some separate conflict and the characters involved in it, but the center of the epic novel genre - always time, always an era, some problems, properties, characteristics, tendencies of the life of this era. They appear on a fairly large time interval. And when we read sequel novels, we see how local, internal, novel time is revealed, and the time stream itself becomes almost the main one. At least the moment that the "Owner" is valid for several months. When the third novel "For Rent" ends - it is 1901 outside. "The Owner" is a few months of 1886, the third novel ends at the beginning of the 20th century. That is, time speeds up its course, it becomes linear. Events are already presented not from the point of view of their direct or indirect relation to some kind of conflict, they are not grouped around a central conflict, but are also arranged in a linear time sequence. From the variety of events that take place with certain representatives of the Forsyte family, Galsworthy selects (in fact, composes) and presents to us only those that, from his point of view, characterize how different Forsytes, different psychological types react, behave in different situations created by time. Galsworthy no longer considers the properties of characters, not the quality of the personalities of the closed circle of Forsytes, but each of them is present in the novel in sequence. This circle, as it were, opens up and a column is formed from its members, because not only the state of the Forsytes at one time or another is important to him, but how the Forsytes behave in time and how they reflect the changing time. And the most important question - are Forsytes able to change with time? This question becomes central, because by showing how Forsytes change with time, and if they are able to change, then in which direction, you can show time itself, the epoch itself.

So, the time interval: 1886-1901. What is behind these dates in real English history? This is the end of the Victorian era. 1886 is the time when the Victorian bourgeoisie (namely, it is represented in the person of the Forsytes) feels itself the most powerful force in English society, it is at the peak of its power, and, most importantly, it lives based on the feeling of its power. Maybe she's not so strong anymore, but she doesn't understand it yet. And yet Soames Forsyth is a typical representative of the Victorian bourgeoisie. He is quickly gaining strength and weight in the City, reputation, fortune, etc. And this process will continue until the beginning of the 20th century. And this is one of the main thoughts of the era: by the beginning of the 20th century, by the time of the end of the Victorian era, things that were extremely important for English life were happening. The end of the Victorian era takes place not only because Queen Victoria, having reached a more than venerable age, departed for another world, but also because this very Victorian bourgeoisie can no longer, does not have any more opportunities to act as before, since the world has changed, and he does not allow straightforward, crude means of building his own power and well-being, as the Forsytes and the Victorian bourgeoisie operate, and, on the other hand, also because irreversible changes are also beginning to occur in this environment.

Galsworthy begins to understand very well if you walk the streets, since London is a great, magnificent city, there are different styles and eras. The continuity of history is felt there. "Almost two generations have changed since then, and during this time - steamships, railways, telegraph, bicycles, electricity, telephones, and now these cars are such an accumulation of wealth that eight percent turned into three, and the Forsytes there are thousands. Morals changed, manners changed, people moved one step away from monkeys, Mammon became a god - Mammon was so respectable that he did not recognize himself ... An era that gilded personal freedom so gilded that if a person had money, he was free by law and in reality, and if he had no money, he was free only by law, but not at all in reality; an era that so canonized pharisaism that in order to be respectable, it was enough to seem to them. The great age, the all-changing influence of which was exposed to everything except the nature of man and the nature of the Universe "[4].

The era is called Victorian not only because Queen Victoria reigned, but also because the foresight bourgeois thinking was inherent in Queen Victoria more than anyone else, although she seemed to have nothing to do with it. These are these rich, energetic builders of empire and their own well-being (It all goes - - It goes together). The empire and their own well-being are a kind of integrity for them. Investing the full potential of their souls, they built it, built it, and then did not know what to do with it. They couldn't stomach it.

And Galsworthy, in his subsequent novels "Looped" and "For Rent," shows how the Forsytes lose not wealth, not money, not influence, but all that thanks to which this money appears, wealth is made, influence remains. They lose the energy of life, as they have reached a dead end in their development. It is not for nothing that in the last novel of the trilogy, the older generation of Forsytes leaves the stage one after the other, the last one to die was the youngest representative of the older generation, the last of the older brothers - Timothy Forsyth,

Thus, the spiritual crisis as a contradictory situation of the collision of antagonistic principles quite clearly manifests itself in the construction of the character system.

CONCLUSION

In-depth psychological analysis, the author's "feeling" into the inner world of the hero lead to the fact that some fragments of "Contemporary Comedy" are written in a technique close to the "stream of consciousness", such as Soames' monologue in the chapter "Overboard" from the novel "The Silver Spoon" ". With such a deep and multifaceted development of the characters of the foreground, satire in its pure form becomes impossible. However, D. Galsworthy's novels do not become intimate. The author's consciousness embraces and subjugates the consciousness of the heroes, the author, as it were, is not in the world of his heroes, and this is realized in the author's irony, in a broad outline of the background. Using elements of modernist poetics, D. Galsworthy develops and enriches the realistic method.

In D. Galsworthy's novels, the situation of spiritual crisis recreates itself not only at the narrative-event level. plot, but also at the level of subtext, structure, organization of the novels. The analysis of the Saga of the Foswrights made it possible to identify interesting moments in the formation of the relationship between the characters, to consider them in more detail at the stage of duality, which allows us to reveal not only their similarity, artistic originality, but also to trace the identity of the stages of the development of the plot of the "spiritual crisis" in the integrity of historical and literary thought.

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