

DISTINCTIVE FEATURES OF CREATIVITY WITH S.MAUGHAM ON THE EXAMPLE OF WORKS"THE MOON AND A SIXPENCE"

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ABSTRACT:

The article examines the features of his individual style using the example of the literary work of the English writer S. Maugham. Various points of view are given about the artistic manner of the author, the reasoning of domestic and foreign critics about the writer's belonging to such trends in literature as: modernism, naturalism and realism.

Key words: individual style, trends, artistic manner, creativity.

INTRODUCTION:

Artistic literature is a special, refined form of language in action. In this environment of individual linguistic creativity, the goal and result is the text as a verbalized fragment of the author's spiritual life. In systemic and structural coverage, the text is recognized as a two-sided construction, the highest, and therefore extremely complex, unit in the hierarchy of linguistic levels

The unity of plans of content and expression provides the text, like a word, semantic-structural integrity, completeness, reproducibility, etc. This unshakable position on the structural and semantic indissolubility of content and form is taken as a theoretical basis in this article.

From this general thesis, it follows that in a literary text, according to the laws, opportunities and goals of the genre, thoughts that are especially significant for the author are marked by the advancement of semantic accents using stylistic techniques [1]: the more

important a thought, the more expressive the form of its presentation. This article describes an attempt to confirm this concept by means of a semantic and semantic analysis of some of the author's digressions in the novel by S. Maugham "The Moon and a Penny" [10].

Digression is a peculiar and, for the reader, information-rich part of fictional narration. This is an opportunity for the narrator to take the floor and speak up about what is happening. The multifunctionality of this way of communicating with the reader is obvious: through his own vision of the conflict (explicit or potential), the author offers his own sketch of a life situation, encourages mentally to participate in its discussion and, causing a certain frame of mind, involves in its active critical reflection - this all adds up to the educational mission of the author ... Maugham doesn't sound out. He carefully, with reservation and doubt, guides the reader through the maze of the grandeur of the conflict: what appears on the surface as ordinary everyday turns out to be a vital part of the many connections and their interweaving. The responsibility of thought must find an equivalent linguistic support in its expression: the selection of language means, their original embodiment and ambiguous arrangement, in other words, in a justifiably holistic system of images .It is no accident that the novel opens with a digression. The beginning of the story is a strong position in the compositional structure of the text, and a concept introduced and developed in the context of conceptual sharpness, becomes the leitmotif of the entire work. For Maugham, such a dominant feature is

the phenomenon of genius, but not as a theoretical abstraction, but as an animated quality - a source of contradictions and conflicts. The entire first chapter is filled with the narrator's reflections on genius as an innate and social phenomenon. It seems that such a philosophical setting of the entire novel reveals its generalizing, universal meaning, due to which the tragic fate of a lone artist is projected onto the entire human community in the form of a conflict between the creator and the rest of the world.

The dialectic of the word is that it is both strength and weakness. The ability to refer to a certain object of the world does not eliminate the blurring of the concept of it. The semantic openness of the word, its contextual variation brings the speaker closer to accurate self-expression, but never reaches the ideal and therefore needs additional explanations. Maugham does the same. The concept of genius as "the highest ability to create" is key for the entire novel and therefore requires a special figurative and semantic interpretation. Popular science literature of our time provides a lucid understanding of the neural substrate of mental processes Maugham, as a researcher of spiritual life, operates with conventional ideas available to his time and to the knowledge of his contemporaries.

In the first lines of the novel, Maugham deduces an aesthetic formula for the impact of the artist's art on the viewer: He disturbs and arrests. Now he directly (albeit delayed, relieving the tension of guesses) names the reason for aesthetic attraction: "Art is an expression of emotion, and emotion speaks in a language that everyone can understand" - "Art is a manifestation of emotion. And emotion speaks a language that all may understand. "The noble linking of art with emotion, the language of which can be understood by everyone, sounds conciliatory. But mutual understanding, nevertheless, does not come. Society needs to be

prepared to accept the new: attract, interpret, convince, and instill (a fanatic belief). An intermediary is needed.

This is a critic "with an unselfish passion for art" - "with his disinterested passion for art" and "incontestable authority" - "extravagant claims". It is his article that "rescues the unknown artist from oblivion" - "which rescued the unknown painter from oblivion". She also "blazed the trail", along which his followers rush, "obediently", obediently and resignedly - "with docility". The convergence of stylistic devices (epithet, metonymy, metaphor) creates a realistic picture of the inevitable total multilevel dependence in society. The same fateful article "was well calculated to whet the appetites of the enquiring, to feed the curiosity of the public." This second convergence (metaphor and metonymy) significantly deepens the image of the critic, which realistically combines the inner impulse of the art connoisseur and the selfish interest of the seller of his product.

Maugham offers another psychological puzzle in the form of "purely human interest." This is another effective trick for manipulating the acquired reflexes of the socialized person. Society itself longs for stunning discoveries and exciting experiences. This request is satisfied by a natural craving and "the ability to create myths" - "The faculty for myth is innate in the human race". Myth is the metonymic core of the context (narrowing of the general broad direct meaning: a story handed down from olden times about the early history of a race, explanations of natural events into specialized: a person, thing that is imaginary, fictitious or invented), this is an apt reference to the regulator of social relations. The myth is "a legend turned into a fanatic belief" - "It invents a legend to which it then attaches a fanatic belief." And it is made up of catchy facts that "rumor eagerly snatches out of life descriptions of the hero", creating an idol for himself - "It seizes with avidity upon any

incidents, surprising or mysterious, strange and terrible: an outrageous character, pathetic fate.”

CONCLUSION:

We will offer several generalizations in an attempt to formalize the causal logic of the beginning of the novel, realizing that the text itself rejects such rational structuring or is not reducible to it. The use of the retreat method does not weaken (or distort) the other, namely: the thesis of the organic unity of content and form in a literary text serves as a measure of the ideological and aesthetic value of a literary composition. Critics consciously professionally follow him and readers intuitively obey. First, it gives an opportunity to judge the stylistic handwriting and, in general, the artistic skill of the author. The latter are captivated by the power of emotional and cognitive influence and

both are immersed in the thematic scale and semantic abyss of the work.

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