



DREISER'S HERO IS PRESENTED AS A WEAK-WILLED AND NERVOUS PERSON

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Annotation. Dreiser as the so-called “philosophy of success” defines the American contemporary type, which has an influence. For this purpose, the writer uses various artistic means: monologues that reveal the inner state of the individual; dialogues that reveal the features of the inner world of the individual. A special form of dialogue is the interrogation scenes of Clyde Griffiths in “An American Tragedy”. In this case, the interrogation performs a special artistic function, which allows the writer to reflect the characteristic features of Clyde in his answers to the complex, provocative questions of the investigators.

Keywords: general typological characteristics, character of the individual, objects of his characters, artistic task.

The author's assessment is also a means of creating an artistic model of personality in Dreiser's works. It can be hidden or explicit and can correspond to the character's personality or “mislead” the reader. Often, Dreiser directly assesses the character's personality and actions in his fiction. For example, describing Hurstwood's sad state after his separation from Carrie, Dreiser writes: “The hotel manager felt a certain interest in this man. He did not know where to put him, but at the same time, Hurstwood's voice was so sincere that he involuntarily wanted to help him.” However, sometimes the writer refrains from such direct descriptions of the objects and personalities of his characters. For example, Dreiser does not want to condemn his hero Clyde Griffiths in the novel “An American Tragedy”. [1] His



opinion on this matter is clearly expressed not in the novel, but in his journalistic and epistolary legacy that appeared after the publication of “An American Tragedy”.

In addition to the author, the heroine of the story is evaluated by other characters around her. So, Kern is a simple girl, for Hurstwood’s sister and her husband she is a “lost soul”, and for the theater director she is a failed actress who has not been able to realize her creative potential.

Dreiser almost never uses natural descriptions in his works. He is an urbanist writer. The cities in which the events take place serve as the backdrop for his stories. These are, as a rule, rapidly developing new American cities, such as Chicago. They, as many critics have rightly noted, perform the artistic function of a unique symbol of the birth of a dream for vain youth.[2] Dreiser almost never uses naturalistic descriptions in his works. He is an urbanist writer.

The opposite of the “career predator” artistic personality model depicted in the image of Carrie is another fictional character. This is Jenny in Dreiser’s novel “Jenny Gerhardt”. Unlike Carrie, she is a person who does not strive for success in society. Jenny lives for the happiness and well-being of those around her. Although she, like Carrie, formally commits immoral acts and agrees to the role of a protected woman, the author changes this personality model in order to make the reader evaluate the heroine’s actions differently.

He devoted his first two novels to creating an artistic model of the female personality. Dreiser no longer returns to female characters on such a scale and does not make them the main characters of his works. However, he relies on the already established artistic model - “career heroes” - to create male characters.[3] Jenny and Carrie are perhaps the only characters in Dreiser’s work who are the main characters of the author’s exploration of female characters. Most of them are interesting, first of all, as a way to draw the reader’s attention to certain psychological characteristics of male characters.

Among them, one can also single out careerists striving for success. These are young men - the heroes of the novels “The Finest of Americans” - Clyde Griffiths and Snort Barnes. They leave home to escape from their fanatically religious



parents, both commit crimes, and both face tragic consequences: Clyde ends up on an electric sled, and Snoart commits suicide. Both characters are young and childish, eager to use any means necessary to achieve wealth and success. Characteristically, both Clyde and Snoart Barnes, when committing crimes, succumb to “something beyond their control”, and then, in a general panic, flee the scene.[4] They suffer from loneliness and guilt. These heroes can be officially classified as “career heroes,” but they are also failed careerists. They are weak and weak-willed, and therefore almost inevitably doomed to perish in a jungle-like world where only the strongest survive. Among them, one can also distinguish careerists who are striving for success. These are young men - the heroes of the novels “The Finest of Americans” - Clyde Griffiths and Snoart Barnes. They leave home to escape their fanatically religious parents, both commit crimes, and both face tragic consequences: Clyde ends up on an electric sled, and Snoart commits suicide. Both characters are young and childish, and they are eager to use any means necessary to achieve wealth and success. Characteristically, both Clyde and Snoart Barnes, when they commit crimes, succumb to “something beyond their control”, and then, in a general panic, flee the scene. [5] They suffer from loneliness and guilt. These heroes can be formally classified as “career heroes”, but they are also unsuccessful careerists. They are weak and weak-willed, and therefore almost inevitably doomed to perish in a world resembling a forest, where only the strongest survive.

However, the hero is forced to recognize the need to subordinate the artist’s creative thought and talent to social requirements and moral standards. Eugene succumbs to temptation and “sells” his divorce for material well-being. The novel “Genius” also develops the theme of family relationships. Dreiser was one of the first to describe in his works the emerging crisis of marital insufficiency, when the family ceases to be a traditional value, although it is formally preserved in society. Eugene, endowed with a creative spirit, perceives this process more clearly than others. The novel explores the theme of marriage as a “battle of the sexes,” a kind of slavery. Eugene’s moral postulates depend on his desires and feelings: everything that is natural is moral. However, he does not recognize the right of a woman to such an



opinion and is disappointed when he learns that one of his many mistresses has similar views.[6]

The novel explores the theme of desire, the all-encompassing passion that lies at the heart of Dreiser's work. For Vila, this passion is love for a woman, and as a continuation of this attraction, it is impossible to paint her as its essence. Without this passion, his work, which "absorbs" the beauty that the hero experiences in his love affairs, is impossible. For a long time, Eugene cannot escape the complex psychological conflict between his instinctive desires and the conventions of society. He experiences a deep psychological crisis, is disillusioned with his illusions, including the illusion of art. According to Dreiser, a person who has lost faith even in illusions that are important for human life, such as art or love, is doomed. The hero of the novel "Genius" experiences, in a certain sense, "Creative Death". Only after going through the difficult and painful path of spiritual rebirth, believing in universal human values, does the Beatle regain his ability to create and is reborn as a person.[7]

Xulosa o'rnida aytish mumkinki, asarni umumlashtiradi va qisqacha xulosalar chiqaradi. Drayzer asarlarining tahlili shuni ko'rsatadiki, yozuvchining ijodida pozitivizm nazariyasi, Shopengauer va Nitsche g'oyalari, shuningdek, Amerika romantizmi va rus adabiyoti an'analari ta'sirida shakllangan shaxsiyatning badiiy modellari paydo bo'lgan.[8]

Shaxs muammosining yozuvchi tomonidan asl talqini Drayzer qahramonida individualizm, egosentrizm va muvaffaqiyatga intilish kabi muayyan shaxsiy xususiyatlarning mavjudligida yotadi. Shaxsning xulq-atvori va dunyoga munosabatida ikkilikning mavjudligi uning ongida va ong osti ongida qarama-qarshi "vektorlar" mavjudligi bilan belgilanadi, bu tabiiy istaklar va ijtimoiy munosabatlar o'rtasidagi qarama-qarshilik hissi bilan bog'liq. Drayzer qahramonlari "muvaffaqiyat falsafasi" ta'sirida bo'lgan va murakkab ichki va shaxslararo mojarolarni yengib o'tolmaydigan shaxslarni ifodalaydi.

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