

THE IMAGE OF THE AUTHOR IN THE ARTICLES (THEODORE DREISER)

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Abstract. *The article is devoted to the analysis of the image of the author in the journalistic work of T. Dreiser. The study of journalism helps to determine the position of the writer regarding the political, historical, aesthetic and other phenomena of our time. Therefore, special attention in this article focuses on how the author's "I" is revealed at the compositional and problem-thematic levels, which is especially important when considering the problem of the fate of art in America at the turn of the 19th-20th centuries. Such approach to the image of the author in journalism makes it possible to find new parallels and meanings in the subsequent reference to the literary works of the writer.*

Key words: *Artistic techniques, theme of art, analysis of the image, artist, publicist, writer's journalism, analysis of journalism, journalistic style, moral principles, theatre critic, image of the author.*

An important place in the work of Theodore Dreiser is occupied by articles, essays and speeches. In a journalistic work, the author always "reveals himself to the reader with the measure of frankness that is possible". Therefore, the analysis of the image of the author in journalism gives an idea of the ethical and aesthetic views of the writer about his worldview. Unlike a novel or a short story, in an article the author expresses his opinion directly, using artistic techniques and images and facts to illustrate his position, and not to his expressions. So the analysis of journalism helps more accurately highlight the problem-thematic complex, which, with varying degrees of frankness, is also embodied in fiction.

Defining journalism as "an open author's speech addressed to the reader and saturated to the limit with social information", L.G. Kaida notes that "the author-publicist in each of his speech appears as a person with certain moral principles, and therefore his position inevitably becomes a style-forming component of the content structure of the entire text". I add that the author's position is the author's assessment

of everything that happens, his attitude to the events described, his experiences and feelings transferred to paper.

The category "image of the author" involves rethinking, evaluating the displayed object and creating a contextual image through the prism of which all real events are described and analysed. Note that the image of the author is part of the figurative system, therefore, not created less thoughtful than the images of other heroes: "The image of a publicist is perceived as a self-portrait of an artist - we have in front of us both a social person and a bright talented personality with all his unique features".

In this regard, in our opinion, journalism, devoted to the theme of art and analysis of the artist's personality, deserves special attention. These fundamental questions for T. Dreiser's worldview are present in almost every work of art and therefore require close attention. Among the journalistic heritage of Dreiser, the article "Life, Art and America" is of particular interest.

The article, like Dreiser's novels, is devoted to depicting the spiritual and social life of Americans in the early 20th century. The reason for writing it was the prohibition of books, plays, exhibitions and increased censorship in the field of art, associated with the activities of various societies in the "fight against vice". Dreiser was not only familiar with the work of such organizations, but also got into their "black list". The author does not mention the fate of his own works in the article, but begins it with an ironic remark: "I do not pretend to give a historical or sociological analysis of the moral, and therefore critical, views of Americans, although, perhaps, I have some idea of how they developed ... ". The writer has always been interested in art issues, worked as a theatre critic for the "Globe-Democrat" newspaper in St. Louis, editor of the music magazine "Every Month", and was also the editor-in-chief of Batterik Publications, which published magazines for women. This experience allowed him to meet many writers, artists, actors and other artists.

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The author's "I" in the article is most actively expressed in two places: in choosing a problem-thematic complex (Dreiser, as a socially oriented writer, quickly responded in his work to topical issues of his time) and in building the composition of the article, since it is the way of building a dialogue with the reader that makes it possible to achieve persuasiveness and prove his point of view.

The composition of the article is thought out in such a way as to show the causal relationships that led to the formation of the type of modern American. In accordance with this goal, Dreiser leads the reader from the general to the particular: traces the close connection between the historical, political, social and cultural processes in the United States. The title of the article, "Life, Art, and America", reflects this thought: it is modern life and modern America shaped a cultural situation and a new type of art. The historical features of the development of America and its further development created the type of "standard American", for whom creativity and art are not an expression of one's own "I", and therefore are redundant and are evaluated from the point of view of public morality, and not an aesthetic feeling. Dreiser's appeal to the theme of the fate of art and individual freedom in the country characterizes him as an active citizen and socially oriented writer.

The composition of the article is characterised by retardation associated with the inclusion in the text of the author's reasoning, as well as the necessary background information from various areas of American life. Dreiser notes the inconsistency of his examples: colleges, which directed to creative art and human development, are sponsored by wealthy people who are neither science nor art savvy; teachers are forced to teach according to the template, and not to help the self-development of the individual; in the field of legislation and jurisprudence, there are people who must change their decisions depending on who is in the dock, and the servants of the law themselves do not have knowledge outside their field (biology or physics, even history). In questions of history, the author dwells on the discrepancy between the actions of the first settlers (the extermination of the indigenous population) and the severity of religious views (in relation to women). The same discrepancy is in the press: the author notices that theatre lovers do not read reviews, as they are written by those who do not understand art.

The theme of the fate of art in American society is revealed through the conflict between practicality and creativity. The author explicitly defines his position in relation to the conflict: "But I am at odds with America, not because life here flows in a business-like, active environment conducive to commerce, but because this is all that is limited ...". The lack of intellectual and creative development for most people leads to a misunderstanding of art, problems that artists comprehend through images, while, the author is sure, "life is, first of all, something that needs to be observed, studied, interpreted".

The task of the author is to engage the reader in the discussion, therefore, with the help of numerous rhetorical questions and exclamations, direct appeals, Dreiser invites him to think about whether art can be harmful and how a person can navigate society

without his own opinion: "Let's give the artist freedom, and then we can trust him - the correctness of his observations, the ability to generalize and convey the knowledge accumulated by people in the most expressive form". The author of the article comes to the conclusion that art, and in particular literature can become those guidelines that will allow a person to form his own idea of life, and such people can influence society, making it more harmonious.

For Dreiser, an artist is someone who knows the world, who is always in search. Such a person represents his own perception of life, without imposing his opinion on others, and therefore cannot do harm. To be able to freely express a personal position regarding phenomena and events - this is what, according to the writer, society should strive for. Dreiser perceives art as a source of knowledge about the world and man: "I think that life is known from books and works of art, perhaps even more than from life itself. Art is the nectar of the soul, collected in labor and torment". We can say that for the author, creative thinking is the highest form of thinking, indicating a high intellect, although one cannot fail to note a certain naivety in the perception of art by the writer - absorbing all aspects of life, art cannot replace any of them.

The nature of the argument in the article emphasizes the personal significance of the problem of the fate of art in America, which is confirmed by numerous examples from the life of the writer. Dreiser believes that it is difficult for an American to compose "a correct or at least approximately correct idea of what may be called the elementary foundations of all intellectual life" since in the childhood of the writer there were no textbooks that offered the child a scientific picture of the world, only a religious one. The author also emphasizes that he, as the son of a Catholic, did not have the opportunity to avoid religious education and asserts the invalidity of such knowledge: "Only good books were supposed to be read, that is, those in which, first of all, did not contain a single hint of carnal love; It goes without saying that they did not contain any true life characters, nor living human passions". Dreiser concludes that such an upbringing was nonetheless very effective, but gave the person the wrong idea of a world in which success, "ordinary business success", of a person is equated with "spiritual greatness".

The creative individuality of the author and his interest are expressed through the speech discourse of the article, which is dominated by personal pronouns I and we. The author not only opposes the ban and seizure of works of art in America, but notes the significance of this problem for compatriots. It is no coincidence, therefore, that the frequent use of "we Americans", "we as a nation", "we complain", "in our America", etc. Expressing disagreement with the principles that have developed in society, such constructions as "I'm at odds with America", "it hurts me to see", "as for me, I protest",

“I am afraid”, Dreiser, however, considers himself a part of the society. This is manifested in the text in numerous direct appeals to the reader: “if you ask a question”, “if you don’t believe me, look around and make sure”, “if you don’t agree with me, check out ...”, as well as in insert structures: “If you are interested in which college we are talking about, write to me, I will let you know”

A feature of Dreiser's journalistic style is the use of techniques from the arsenal of fiction, which determine the creation of a special emotional pathos of the work. Thus, noting the significance of the ban on works of art for all writers, who has been hurt at work "New York Anti-Vice Society" and other societies throughout the country, the author describes the members of societies ironically: “But now a new crusader was born - the Punisher of Sin”, "Then appears Mr Comstock, unshakable, vindictive, and with such a predilection and scent for everything impious and erotic that no mortal before him possessed". Noting that their goal is to get into the centre of public attention, and they do not understand art, the author focuses on the metaphors “punisher of sin” and “new crusader”, which have a clear satirical connotation. The introductory constructions and epithets used by the author have a similar function. So, in order to create an expressive image, he draws a detailed analogy between America and the kingdom of Shakespeare's weaver Basics: “Basics, in my opinion, is a businessman who has made a fortune by diligently trading in rouge or powder, threshers or coal, and who, as a result of this, and also as a result of the privileges provided by democracy, accidentally fell to his lot, in the position of an adviser and even a dictator, called to solve problems which are not only not always on his shoulder, but in which he most often does not understand anything, such as, for example, questions of art, science, philosophy, morality and social relations ”

Art is perceived by Dreiser as an important part of social life, and therefore the author in his program article considers them in interaction and mutual influence. Art is perceived by him not only as an object of the artist's creation, but also as a force that influences the human mind. The article "Life, Art and America" is important for understanding the creative credo of T. Dreiser, it testifies to the continuous search for methods and themes that can bring American art of the twentieth century to a new level of development.

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