

ARTISTIC EMBODIMENT OF THE CONCEPT OF “PRIDE” IN JANE AUSTEN’S NOVELS

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Abstract: On the basis of a comprehensive analysis of the concept of “pride” in J. Austen’s novels, this article elucidates the place and role of this concept in the artistic picture of the world of the writer and trace its evolution, which, in turn, depends on the evolution of the artist’s artistic consciousness. The perception of the artistic heritage of this author after almost two centuries has naturally changed towards the identification of moral and philosophical content. The consonance of the works of J. Austen to the most acute problems of modern civilization determines the relevance of research that addresses the "universal component" of her work, and today, at the beginning of the XXI century. Despite the small fame and popularity of this name in the 19th century, the study of the literary heritage of Austen began during her lifetime. A thorough article was dedicated to the beginning author by W. Scott, who became one of the first critics and reviewers J. Austen. The writer noted the emergence of a fundamentally new “style of the novel”, depicting the everyday life of a person, in which he saw the emergence of a realistic image. Scott, in his remarks on the creative manner of the author, expressed the idea that Austen was creatively approaching the romantic legacy and in many ways overtook his predecessors.

Key words: critical and analytical approach, romantic, realism, artistic approach, moral and philosophical content, Austenology, pride, criticism, macro text, feminism.

I. Introduction.

The work of J. Austen refers to the transitional boundary of the late XVIII - early XIX centuries, when the literary system changed its direction in development from the Enlightenment to romanticism and realism, which almost simultaneously coexisted in Great Britain and mutually influenced each other. The novels of this author are constantly in the zone of unremitting reader and research attention, which is associated with the peculiarity of the artistic solution in them of the so-called "eternal", existential questions of human life. Till now, they are in demand by the reader, as they are devoted to universal human values that do not lose relevance, reveal the evolution of the concept of a woman’s personality in historical and literary development. The interest of professional researchers is based on the opinion that J. Austen is the developer of new topics, motives, and techniques that enriched English realistic prose. In this regard, the work of Austen is perceived as the foundation for important discoveries of English literature of the 30s of the XIX century. Moreover, the perception of the artistic heritage of this author after almost two centuries has naturally changed towards the identification of moral and philosophical content. The consonance of the works of J. Austen to the most acute problems of modern civilization determines the relevance of research that addresses the "universal component" of her work, and today, at the beginning of the XXI century.

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II. Literature review.

Austenology of the 20th century is represented by a large number of works affecting various aspects of creativity. At the beginning of the century, critics and researchers were interested in the issue of J. Austen's belonging to a certain

aesthetic system, the continuity and innovation of the author in relation to the work of famous writers. These works served as the beginning of the introduction of the writer to the category of classics of English literature. On the issue of the author's artistic method, the opinions of critics differ. S. Morgan, N. Auer Bach see a certain dependence of Austen's poetics on romantic poetry.

L. Lerner, M. Bradbury, R. Chapman and others believe that the novels of the writer are within the framework of a realistic art system.

A critic of the beginning of the 20th century R. Ferrer, proving this assumption, notes the strict adherence of J. Austen to the criteria for a truthful depiction of reality, which distinguishes it from more popular authors. According to R. Ferrer, S. Bronte, depicting an exceptional character, unlike Austen, is farther from the truth. The critic concludes that in the novel Emma, Austen manages to portray the complex and contradictory character of the main character, to reflect the dialectic of her soul: "That conciliate affection for a character, not because of its charms, but in defiance of its defects, is the loftiest aim of the comic spirit". Continuing to defend Austen's belonging to a realistic school, R. Chapman emphasizes the accuracy in depicting details in the novels of the writer ("attention to exactness of detail"). He considers "commonsense" and "personal experience" to be the fundamental criteria for creating an image of a hero in J. Austen, which is also the influence of the Enlightenment. But the difference between the Austen heroes lies in the rejection of the idealization of character characteristic of enlighteners, which in the understanding of the novelist is a combination of positive and negative qualities: "make sick and wicked". In the second half of the 20th century, in English criticism, there are works that differ in a dogmatic approach to literature, requiring its study in a socio-historical context. In this regard, an interesting article by A. Kettle, in which he gives a detailed characterization of the novel Emma, reproaching the author for not noticing the problems of class division: "the ideals and norms of the Hartfield world are based on the conviction that a minority of society has the right to live for the account of the majority, and that there is nothing reprehensible in it". Of great research interest is the style of Austen. The mastery of psychological prose is noted by D. Green, J. Gorier, L. Hartley, emphasizing the writer's penetration into the deep psyche of the hero, an accurate reflection of the processes of self-reflection, the reader's acquaintance with the world of subconscious heroes through their internal monologues

At the end of the 20th century, Austen's artistic heritage was studied in the aspect of the study of linguistic analysis of vocabulary, stylistics, and pragmatics of speech units. Such a trend in criticism is explained, in our opinion, by the objectification of the narrative, by the self-removal of the author, due to which the characters "self-disclose" in their dialogues. Researchers are trying through structural-semantic analysis to identify a single narrative model in the work of the author. For example, E. Wright pays attention to the specific rhythmic organization of the narrative, with which various compositional parts of the novel are presented at different rates of presentation.

Especially popular is the modern feminist criticism of J. Austen, in which the author's problems are presented as revolutionary against the background of the beginning of the 19th century. Critics believe that Austen not only tells about the socially dependent position of a woman, but reflects a victory over conventions and stereotypes of the world: Austen's heroines do not seek to marry for the sake of marriage alone, this problem goes into a moral and aesthetic direction. Among the feminist criticisms, a number of in-depth studies are dedicated to the problems and stylistic features of Austen's novels. For example, a study by J. Brown, in which she notes the problem of heredity raised by the author, a reflection of past, present and future generations, their psychological relationship and conditioning.

Researchers have repeatedly addressed the phenomenon of pride in J. Austen's novels. There are widespread works in which this concept was considered, first of all, as a contradictory, psychologically motivated by social status and upbringing, character trait of the protagonist of the novel "Pride and Prejudice". So, R. Brower singles out this quality as a line representing the character of Mr. Darcy "particularly in the presentation of Darcy's character. This point of view is shared by P. Green, R. Chapman, S. Morgan and others. Moreover, the hero's pride, according to other researchers, testifies to his social intolerance, which is clearly represented in his speech behavior. Some critics, however, questioned the plausibility of Mr. Darcy's character, arguing that the hero's proud behavior can only indicate his secrecy, restraint and lack of sociability ("reserved man's").

Analyzing the character of the protagonist, the researchers paid considerable attention to the style of Austen, her ability to reveal the inner world of the character through his monologues and letters. At the same time, a significant role was given to the tender aspect of the perception of pride and arrogance.

III. Analysis.

The theme of most of the works of J. Austen in one way or another touches on the notion of pride, when the author analyzes various types of pretense "arising from vanity", calling it the origin of "false pride". W. Allen argues that this is due to the irony inherent in the style and character of the author, with which Austen expresses "extremely serious criticism of life by means of comedy". These critics have noted that in portraying pride and vanity related to her

vainglory, conceit, haughty, self-importance Austen approaches the very border of the grotesque, but is kept within the framework of the finest irony.

Negative qualities of the characters, such as pride, arrogance, vanity, are the result of a subconscious process that reflects the original viciousness of human nature as opposed to the aesthetics of the Enlightenment, which defends the opposite point of view.

In general, the aspects of the study of the phenomenon of pride are ambiguous and diverse. We can distinguish psychological, gender, structural and semantic, this approach is also popular in Uzbek-language literary criticism. We believe that these positions are correlated with the problem of interpreting a literary text, which, as a rule, is subjective. In a fairly representative foreign and domestic research tradition in the field of studying the creative heritage of J. Austen, in our opinion, however, such an aspect as a holistic study of the writer's work from the point of view of the artist's artistic picture realized in it is insufficiently explored.

Associated with this is scientific novelty, which consists in perceiving the work of J. Austen as a certain kind of "macrotext", which allows reconstructing an aesthetically significant fragment of the author's artistic picture of the world. Based on the identification of the value system reflected in the work of J. Austen, the work analyzes one of the key concepts in the artistic picture of the writer's world as "pride" in terms of its specific artistic realization and creative evolution. The choice of this concept is due to the fact that it is with its artistic embodiment that the main ideological and artistic content of the novels by J. Austen is connected, as well as the ethical position of the author.

The immediate subject of the research is the artistic implementation and evolution of the concept of "pride" in the artistic picture of the author's world.

The material of the study is the original texts of "finished novels" by J. Austen: "Sense and sensibility", "Pride and Prejudice", "Mansfield Park", "Emma" "Northanger Abbey", "Persuasion", as well as their Uzbek translations.

The choice of these works is explained by the fact that, in our opinion, it is Austen's finished novels that make it possible to make a complete impression of the holistic artistic picture of the writer's world.

After analyzing the "finished" novels belonging to the third stage of the work of J. Austen, such as "Mansfield Park", "Emma", "Reason of Reason", we revealed the evolution of the author's creative method and artistic consciousness. If earlier it was characterized by controversy with leading literary trends, such as sentimentalism and romanticism (the genre of the Gothic novel), then in the mature period, there is a tendency towards the formation of a realistic aesthetic system. As a result of this fact, new ways of depiction appear in Austen's work: increased interest in the personality of the hero, in the circumstances that shaped this personality, in the relationship of individual fate with public opinion, in interest in details of everyday life. The themes of novels belonging to this period are distinguished by a greater social orientation; the caste issue of secular society is relevant.

The change in the artistic consciousness of the author leads to a change in the semantic content of the concept of "pride". The core of the concept - the concept of "class pride" in the artistic picture of the world by J. Austen becomes an ethical category, characterized by the statement of a concrete ideal in the behavior of a person belonging to the aristocracy. This ideal includes self-criticism, respect for people below on the social ladder, forcing the representative of the privileged class to be a role model in relation to upbringing, education, tact, self-control and decency. Only such a manifestation of class pride Austen considers worthy of respect and recognition. Deviations from this ideal, expressed in arrogance, vanity and pride, are mercilessly subjected to ironic and even satirical attacks by the author.

Austen shows that the ideals of estate pride, elevated to a cult, lead to loneliness, hinder the achievement of happiness. In this regard, class pride is turning into a moral category, primarily evaluating the spiritual and volitional qualities of a person.

IV. Discussion.

The main subject of J. Austen's creative interest in later novels is the problem of the hero's self-determination, the character of which is formed in the struggle against public opinion, in clash with stereotypes. The ability to resist public opinion is the main test of heroes. The interaction between an individual, evolving character and society, whose authority is able to break down immature principles, affects the progressive self-development of the hero, leaves the reader with an illusion of author's non-interference. At the late stage of creativity in the artistic consciousness of J. Austen, the antithesis of pride is patience, humility, the ability to with dignity to accept and overcome all the life difficulties that a person experiences fate. A significant semantic segment of the concept of "pride" in the late work of J. Austen continues to be concepts - arguments of reason, rationality, rationalism, which establish a balance between feeling and reason and limit the limits of what is permissible in human behavior. Austen, by developing the fate of his heroes, defends the view that a person is free to choose his own future. The writer as before describes the reality from the perspective of critical rationalism, which, on the one hand, is a consequence of the author's commitment to the ideals of enlightening aesthetics, and on the other, reflects the rationalism of life perception, characteristic of the English mentality. The balance between feeling and reason in the character of the heroes also forms the basis of the author's ideal. For this reason, fantasies aimed at searching for a nonexistent ideal world are alien to Austen, her work

gravitates towards realistic aesthetics, reflected in the fact that the character of the hero is determined by the social environment, psychologically complicated and able to evolve.

The initial scientific concept of this study is the concept of an artistic picture of the author's world, understood as a set of semantic dominants of his work, the source of which is the worldview, the system of moral and ethical values and aesthetic views of the writer. The concept of "concept" was used as a tool for studying the author's artistic picture of the world as the main structural element of the artistic picture of the world and, accordingly, as the leading "cross-cutting" meaning in the work of the author, which is expressed by the keyword at the level of verbal organization of the work and is a hierarchically organized set associative-semantic features

The immediate subject of the article was the concept of "pride" in terms of its artistic realization and creative evolution, which is key in the artistic picture of the world by J. Austen. To analyze the concept of "pride" in this study, we used the conceptual analysis technique, which is based on the allocation in a work of art of a universal linguistic, ethno-culturally specific and individual author's content.

A significant semantic component of the concept of "pride" in the English mentality is rationality, rationalism as a property of the human mind, which makes it possible to limit the manifestations of pride. Reasonableness and rationality as an attitude to life in Austen's work, on the one hand, reflects the influence of enlightening aesthetics, and on the other hand, testifies to the pragmatism inherent in the English mentality. The formation of these semantic attributes of the concept of "pride" was significantly influenced by the traditional social isolation of the British, reflecting an innate sense of estate.

The next stage of the conceptual analysis - the identification of the individual-author content of the concept of "pride" - allowed us to establish that in the author's interpretation of the concept of "pride" there is no idealization of this concept inherent to romantics. The manifestation of the idea of pride in the novels of the writer is multifaceted: in addition to the semantic components of this concept, such as "honor", "self-esteem", it is associated with the idea of a class hierarchy that forms an opinion about human dignity based on social status, origin and material well-being. A constant semantic component that distinguishes pride as a sense of self-esteem from pride, arrogance, vanity, etc. is rationality. In the images of heroes, it is embodied in a rational approach to life and correlates with intelligence, self-criticism, tact, restraint, as a result of which the concept of "pride" becomes an ethical category that characterizes primarily the aristocratic environment.

V. Conclusion.

Actually, the literary stage of the research, revealing the artistic embodiment of the concept of "pride", its role and evolution in Austen's novels, revealed that the writer's creativity has a motive for testing the main characters with pride, in connection with which this concept fulfills a special semantic load in revealing the character. From our point of view, the concept of "pride" in Austen's novels is revealed within the framework of a realistic artistic direction and is based on a rational attitude to the life of characters belonging to the privileged estate and the English mentality.

Pride in the English mentality is an indisputable attribute of a privileged estate, representatives of which are brought up in an atmosphere of social superiority, striving to affirm their position by all behavior. In the novels of J. Austen, we observe pride, which becomes a hallmark, a "sign" of aristocracy, generates arrogance and selfishness. The personality of the heroes of later novels is formed in the resolution of social and moral contradictions, which in the artistic picture of the world of Austen are in indissoluble unity. In the novels of the writer, a critical attitude to life is affirmed. Interpersonal and social conflict contributes to the identification of negative qualities in human nature and the fight against them.

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