

Maugham's Philosophical Views and the Role in Formation of Aesthetics

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Abstract: The present article analyses the philosophical and aesthetic essays allow us to talk about him as a major and original researcher of literature, who proposed his concept of the novel.

Keywords: novel, literary image, personage, the plot of the novel, stylistic device.

W. Somerset Maugham is known primarily as a playwright, short story writer and author of novels, he did not create a literary theory in the strict sense of the word, but his numerous observations on his own work and the work of other writers; literary-critical articles devoted to Russian and Western classics; philosophical and aesthetic essays allow us to talk about him as a major and original researcher of literature, who proposed his concept of the novel. Consideration of the aesthetic views of S. Maugham in its entirety and as a single system has not been attempted in Russian literary criticism. All this time, Maugham seems to remain in the shadows, without directly entering into any discussions, but the study of his aesthetics testifies to his independent and original position, without taking into account which the overall picture of aesthetic searches in Great Britain at the beginning of the XX century (and later) remains incomplete and inaccurate. Speaking about the aesthetic situation of a particular era, a particular national culture, we must take into account all the wealth of opinions. Maugham's works allow us to trace a peculiar refraction of classical English traditions (in criticism and philosophy) of the 18th and 19th centuries. In the situation of the 20th century.

A distinctive feature of the work of the great English writer S. Maugham is the extensive use of expressive and stylistic means of language, which, "intertwining" with each other, created vivid and unique images of his characters (Arnold 2009:35). In the novel "The Moon and sixpence", the narrator presents the tragic fate of the artist, which is definitely similar to the life of the famous painter Paul Gauguin. The author offers his own individual sketch of life circumstances, and also encourages mentally to participate in its discussion, involving the reader in an active understanding of the novel.

The return to the literary disputes of the beginning of the XX century is very relevant now - at the beginning of the XXI. It was a time of transition, and those phenomena that were just emerging at that time have now received a complete form (for example, modernism), and it is easier for us to judge who was right and wrong in what and how much. And, perhaps, only now we can fully appreciate the wise, balanced position of Maugham, the critic, which was not fully appreciated by his contemporaries. Note that Strickland has a passionate desire for beauty and belief in the beautiful stems not from a realistic attitude, but from a romantic one. A person striving for beauty and splendor can achieve more than he has in reality. All this beauty is expressed by Maugham in his masterpiece. The author shows all the advantages of Strickland's work: they combined the beauty of all mankind and women and men, the beauty of nature, majestic and at the same time mysterious. Admiring this work of art did not feel the boundaries of time and space, he saw that everything depicted was ordinary, but at the same time had something extraordinary.

Strickland was distinguished by the directness of his words and he did not know temptation. He was indifferent to comfort, fame and money; he did not depend on the opinions of other people, and he was not disappointed by their underestimation. He really didn't care about people's attitude to his actions and deeds. Figuratively speaking, he was soulless, seeking the inexpressible, seeking solitude with the harmony of being. His satisfaction is a sense of liberation. His passion was the creation of beauty (Maugham: 2002). His talent penetrated into the innermost depths of nature, and a secret was revealed there - beautiful and frightening.

The personality of mankind is a large field for study within the framework of many sciences. In linguistics, for example, personality is studied, which places this study at the intersection of psychology and linguistics. Despite the huge amount of research in psychology and linguistics devoted to the personality and essence of a person, the nature of this phenomenon is not fully disclosed. Of particular interest in considering this problem is the manifestation of personal and essential qualities of a person, which are expressed both verbally and non-verbally. By examining the speech and behavior of a certain person, we can find out what he is, what the real motives of his activities are and who he really is. The problem of the dyad "personality-essence" has now also become a linguistic problem, since through language it manifests itself particularly acutely and reveals itself in a special way. Within the scope of various sciences, the study of a person's personality is a wide field. The linguistic personality, for example, is examined in linguistics, putting this research at the crossroads of psychology and linguistics. Despite the vast quantity of research in psychology and linguistics devoted to a person's personality and essence, the nature of this phenomenon remains unknown. The manifestation of a person's personal and essential features, which are expressed both vocally and non-verbally, is of special importance when considering this subject. We can discover what a person is, what his true motivations are for his actions, and who he is by observing his speech and conduct. One of the distinguishing elements of the orientalist literary tradition was that the authors' works did not solely focus on the eastern places in which they were set. It is frequently acknowledged directly as a warning to readers that no objective depiction of the foreign language will be found in the work. So it was with Maugham, who warned his reader, "So that the reader of these pages is not misleading, I hasten to warn him that he will find little information in them". He made fun of the Historian of the British Empire, a character he created. This imaginary historian, Maugham points out, would be a harsh critic. Spinoza was a firm believer in pantheism, which holds that mankind as a whole is linked to the essence of the higher intellect. Spinoza was an outspoken opponent of the concept of free will.

Such characters in Maugham's work frequently resemble creatures who are reliant on their surroundings, allowing (and not unfairly) to identify Maugham with the naturalistic tradition (it is no coincidence, of course, and the fascination with the ideas of Darwin and Spencer).

In his book "Summing up," Maugham remarks, "I don't see any distinction between people." - They're all a mix of great and tiny things, virtues and vices, nobility and baseness. Others have greater character strength or opportunities, so they can give more power to one or more of their impulses, but they risk losing control. Maugham was a skeptic and an agnostic, therefore social optimism was not unusual for him. His realistic assessment of a person was sometimes misinterpreted as cynicism. Maugham dismisses such criticisms, writing: "I'm frequently referred to as a cynic. I've been accused of making people in my books look worse than they are. In my perspective, I am not responsible for this. I'm only pointing out some of their characteristics that many writers overlook. Inconsistency, in my opinion, is the most distinguishing feature of humans. I can't recall ever seeing a complete individual".

"Incongruous features get along in a person and even form a mixture of harmony," Maugham says of his concept of harmony.

The significance of a work of art, ultimately, depends on the personality of the creator. Emphasizing the dependence of the plot on the character, Maugham believes that co-existence is derived from personality; the plot is the result of action, connections, clashes of characters, there can be no place for chance. The work gets depth even with the external action, the fascination of the narrative in such plot, the importance of the character especially increases, and the multiplicity of narrators serves to further concentrate the narrative. Therefore, Maugham is critical of the "stream of consciousness" fashion. For modern authors, the absolutization of formal reception is a means of covering spiritual anxiety and emptiness. The character in the work, according to Maugham, for all its universal eternity, should not be too simple. In a novel, as a rule, the main character appears in development, this gives dynamics to the narrative, contributes to the reader's interest. Maugham considers the problem of evil to be one of the most important problems facing a person, and this suggests that he was not completely deaf to religious issues. Maugham himself declares that aestheticism and snobbery are alien to him. "The value of art is not beauty, but right actions," he says. Despite his seeming cynicism, Maugham highly values virtue, quite rightly noting that it is a reward in itself. Of all the virtues of Maugham, mercy gets the highest rating. "Mercy is the best thing in kindness." "In charity, the sexual instinct is sublimated, but it communicates to this feeling a part of its warm and life-giving power". Mercy for Maugham is one of the forms of love. All this brings Maugham's position closer to the Christian one and suggests that despite his anticlerical motives (for example, in the story "Rain"), he was not an unequivocal atheist or anti-Christian. The fascination of the plot in Maugham means the drama of the action, surprise, inconsistency, which creates conflict. B. Shklovsky believed that "a work of art almost always contains a contradiction." The content of the work is carried out precisely through the creation of these tangible contradictions. "The plot," writes B. Shklovsky in the book *Bowstring*. About the dissimilarity of the similar "- this is not a record of a fact, this is an artistic design of a series of events - their collision, their comparison". In his aesthetic works, Maugham raises the question of the conformity of the character to the genre. A complex personality with conflicting mental tendencies is more in line with the genre of the novel and requires a detailed plot; in the story, the characters should be different - brighter, but less in-depth. The forms of manifestation of character in the novel and the story are also different: in the novel there is a comprehensive study, and in the story the whole is restored in parts, according to individual signs-symptoms (Somerset Maugham: 2002) .

The moment of recognition is very important in character. Each work should be (ideally) the result of something deeply experienced, personal. The artist creates to free his soul. Analyzing the work, we can say that the writer uses an individual style, which is expressed in the choice of stylistic techniques and syntactic constructions. Maugham clearly resorts to the use of various lexical and stylistic techniques.

The novel can be considered social, as it reveals the theme of poverty and the boundless attitude of people to people who are not like others. But at the same time, the story can be considered psychological, since it depicts the spiritual world of the main character of the novel. The story is told in the first person. There is a point of view that this story tells about the life of the real artist Paul Gauguin, who lived in the 19th century. Nevertheless, the work traces a penetrating look at what may be included in the artist's creation, his unique temperament and Maugham's relentless search for inspiration points to outrageous and tragic events that unfold in the narrative with a rooted and real mind. His vivid description of the characters, his sharpness in determining their nature and motives, and his ability to expound universal human truths make the novel fascinating to read.

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