

FEATURES OF USING THE CONTRAST METHOD IN S. MAUGHAM'S NOVEL
"THE MOON AND SIXPENCE"*Tashkulova Zarnigor**PhD student, Samarkand State Institute of Foreign Languages
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Abstract: This article analyzes the contrast techniques that S. Maugham uses to characterize spaces and change Strickland's status in them (London-Paris-Tahiti). The principle of contrast determines the composition of the novel and the system of characters in each part. The conceptual opposition "us/foe" is presented as markers of the space where Strickland's talent as an artist is realized.

Key words: Contrast, conceptual opposition "us/foe", space, landscape, interior.

Annotatsiya: Ushbu maqolada S. Moem muhitni tavsiflash va ulardagi Striklend maqomini o'zgartirish uchun ishlatadigan kontrast usullari tahlil qilinadi (London-Parij-Taiti). Qarama-qarshilik tamoyili roman kompozitsiyasini va har bir qismdagi personajlar tizimini belgilaydi. "Do'st / dushman" kontseptual qarama-qarshiligi Striklendning rassom sifatidagi iste'dodi ro'yobga chiqadigan makonning belgilari sifatida taqdim etiladi.

Kalit so'zlar: kontrast, kontseptual qarama-qarshilik "do'st/dushman", makon, landshaft, interyer.

АННОТАЦИЯ: В данной статье анализируются приемы контраста, которые С.Моэм использует для характеристики пространств и изменения статуса Стрикленда в них (Лондон-Париж-Таити). Принцип контраста определяет композицию романа и систему персонажей в каждой части. Концептуальная оппозиция «свой/чужой» представлены как маркеры того пространства, где реализован талант Стрикленда-художника.

Ключевые слова: контраст, концептуальная, оппозиция, «свой/чужой», пространство, пейзаж, интерьер.

The novel "The Moon and Sixpence" of 1919 is the most famous, testifying to the writer's courage - to touch upon such a complex topic of Gauguin's life and work, transforming it into the story of Strickland. It is known that S. Maugham repeatedly emphasized the need to transform "real life" stories into unique plots that appear in a special author's narrative. The novel "The Moon and Sixpence" is created as a kind of spatial "triptych" (London-Paris-Tahiti), and the finale is expressed in a bright and cynical transformation of "stranger" into "friend" in the rays of posthumous glory. In the novel "The Moon and Sixpence", in our opinion, the principle of "contrast" dominates, starting with the title. . If we turn even to simple associations, the contrast between the external similarity and the paradox of sizes becomes obvious; between the understanding of the uniqueness of a cosmic body, its influence on the life of the Earth and the commonness, the insignificance of small money. The philosophy of the average person and the greatness of the artist are just as contrasting. We believe that the principle of contrast determines the structure of the novel and prompts the analysis of the text from this angle.

V. Skorodenko, one of the most interesting and authoritative critics of S. Maugham's work, asserts: "The existence of Strickland the broker and Strickland the artist, as can be easily seen, are not even opposed in the novel - they simply flow as if in two non-touching dimensions." [Skorodenko 1985:19]. We believe the opposite, S. Maugham compositionally constructs the narrative (with the help of the young writer Ashenden) in which these "worlds" "spatially and character-wise" emphasize the change in Strickland's status, contrastingly (interior, costume, landscape) create his external degradation with the internal evolution of the artist. Taking into account the above, let us turn to the problem of space in this novel, as an important category of text: "The author's consciousness does not blindly copy the real world with the help of linguistic means, but highlights in it events that are significant for him (the creative object), uniquely combining them and creating an individual model of reality." [Babenko, Kazarin 2005:85] . The "model" of the reality of Strickland's life as a stockbroker in London is symbolically recreated by the narrator in the parameter of his social status as a stockbroker, life in a home environment alien to him in a literary atmosphere, and the status of a boring person far removed from art: "... he's a typical broker. I think he'd bore you to death" [Maugham 2007:24]. It is worth emphasizing how the meaning of the concept "alien" develops in the narrative, which is first associative and then directly voiced by the narrator: "He gave you somewhat the idea of a coachman dressed up for the occasion" [Maugham 2007:28]. S. Maugham creates a three-part work (space and time), which tells about three stages of Strickland's life and meetings with the narrator. If in London and Paris these meetings are personal contacts, negative perception of Strickland's external degradation from the position of a wealthy person, then the story of Strickland as an artist in Tahiti is told by many characters with a different modality: "The artistic text not only unfolds in time, but also itself creates a certain model of spatio-temporal relations, gives rise to this or that image of time and space" [Nikolina 2003: 16]. Therefore, this technique of S. Maugham can be considered a fundamental desire to fit the hero into the spatio-temporal framework of a certain city. Living in Paris in a "cheap, dirty, small room" unexpectedly fits Strickland into this space: "...now, untidy and ill kemp, he looked perfectly at home" [Maugham 2007:49]. Let us agree with the statement of A.N. Tsvetkova that "the realization of the text's impact force, embodied by its figurative structure, is largely achieved thanks to multi-level contrasting oppositions" [Tsvetkova 2012: 13]. S. Maugham emphasizes that Strickland had no home in London, he cuts off the past years with his wife and children in order to realize himself at the age of 40, having just started studying. It should be noted that the word "passion" appears in the text of the novel from this dialogue as the main characteristic of Strickland. The space of Paris for Strickland is living in slums, constant hunger and the abolition of axiological values in the name of creativity. The center of such detachment from universal human values is the vile act towards Blanche. S. Maugham emphasizes the time period (five years) when Ashenden met Strickland again. The evolution of the artist Strickland is confirmed by a kind but talentless man, Stroeve: "He's a great artist. I tell you he has genius" [Maugham 2007:81]. . The narrative is again based on contrast, based on this statement by Stroeve. Strickland's human act reveals him as a scoundrel and a cynic, and the artist's genius emphasizes his conviction that he is above moral laws. S. Maugham does not justify his hero, but emphasizes the new expression on Strickland's face, who has learned something that is inaccessible to others, ordinary people: "There was a strange look on his face, and I thought that so might a man look when he had died under the torture" [Maugham 2007:91]. It seems that such a portrait characteristic also contrasts with the description of the list of Strickland's "specialties" until he got to Tahiti.

Compared to Europe, Strickland perceives Tahiti as his “own” space: “I knew right away that there was the place I’d been looking for all my life” [Maugham 2007:204]. It is noteworthy that S. Maugham creates characters on the island with a positive modality in relation to Strickland the artist, in contrast to the attitude of his wife (I hate him) in London, Blanche (he is a monster, I am afraid of him) in Paris. Europeans in Tahiti perceived Strickland differently (after all, 9 years had passed since his death). In our opinion, two circumstances are important. The first is the paintings that Strickland easily sold, which became expensive. The second is the character who was acquainted with Strickland. Tiare arranged his fate, married the artist to Ata, motivating it only with pragmatism: “There’s a house, and you’d have all the time you wanted for your painting” [Maugham 2007:211]. Tiare was the only heroine in this novel who sincerely understood what Strickland needed. S. Maugham emphasizes that “the next three years were the happiest of Strickland’s life”, he found his home and became outwardly “one of his own” among the natives. Captain Bruno describes the house and the landscape around it with a metaphor - “paradise gardens” and the native Strickland: “He too wore nothing but a pareo... He had gone native with a vengeance” [Maugham 2007:218]. The captain buys Strickland’s paintings on the cheap, simply to support him. S. Maugham quotes the confessions of an artist who no longer needs Western comfort: “I shall stay here till I die” [Maugham 2007:220].

S. Maugham, it seems, needs such a system of characters, communication with whom Ashenden will be allowed to create the outlines of Strickland's last creation, to repeat Stroeve's prophecies: "He is a genius". The writer could not logically convey the doctor's impression in words, so as not to violate the artistic truth of the character, but the power of artistic impact is conveyed allegorically: "It was the work of a man who knew thing which it is unholy for men to know. It was beautiful and obscene" [Maugham 2007:220]. Strickland's illness made him "alien" again, an outcast even on the island.

Maugham devotes the last chapters of the novel to Ashenden's visit to Mrs. Strickland's elegant house. The writer needs a new interior in order to return to the concepts of "friend/foe". M.V. Pimenova defines the conceptual sphere of the writer and the modality of the artistic concept: "The author's worldview reflects the value attitudes of the writer, his orientation toward certain aspects of the external and internal qualities of a person. The priority in the choice of certain features of the concept allows us to draw conclusions about the peculiarities of the individual-author's picture of the world" [Pimenova 2005: 38]. As already noted, the author does not pass judgment on the hero, but comparing the impression that Ashenden got from Strickland's painting and the role of reproductions in the house of "his widow", Maugham's modality in relation to the assessment of the posthumous fame of the artist is obvious.

The writer, using the principle of contrast, creates a different, positive atmosphere in which the widow of a genius artist reigns, having changed more than just the wallpaper in her house: "... Maugham finds a plastic compositional move: in the twenty years that Strickland had enough to fulfill his calling, enrich humanity with masterpieces and gain posthumous fame, his wife managed to exchange a cozy apartment for a cozy house, and fabrics with Morris patterns for sofa cushions based on Bakst’s sketches” [Skorodenko 1985:19]. S. Maugham creates the “revelations” of Mrs. Strickland, emphasizing her “dexterity” with which she avoids “critical moments,” confident in her rights: “There’s a certain responsibility about having been the wife of a genius” [Maugham 2007:244]. Using words of kinship (family, children, wife) a story of closeness is created, when the always "foreign" Strickland remained "his own" all these years. O.P. Martynova defines the technique of contrast as "... a demonstrated opposition, since in contrast the concepts are placed in direct association. Contrast finds its expression in a relatively



complete statement, which carries out artistic impact in the aspect chosen by the author" [Martynova 2006: 4]. It should be noted that in the last scene the author makes another emphasis on the fact that Mrs. Strickland considers the "scoundrel" who once abandoned her, now her "own", calling him by the intimate incomplete name "Charlie", "about our dear Charlie", emphasizing the kinship.

Thus, it can be considered that Sam Maugham uses the principle of contrast in the "spatial composition", in the situations that determine Strickland's different statuses; the concepts of "friend/foe" determine the attitude towards the hero and his self-determination in space.

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