

THE LANGUAGE OF SOMERSET MAUGHAM'S STORIES

Djalilova Umida

Teacher, Department of Foreign Languages of the Tashkent Institute of Chemical
Technology

ABSTRACT

The works of Somerset Maugham are of special importance in the narrative genre. His stories are distinguished by their original plot and language possibilities used in them. In this article, the sharp plot of the writer's stories is combined with psychology, the subtle aspects of the human psyche, their expression in language in a unique style, as the writer himself noted, it is free from fiction and fiction, and an expression of its closeness to real life. tried to reveal it with the help of factual examples. In the language of Maugham's stories, there are many anthropocentric findings based on reality, and the pragmatic aspects of human character are vividly displayed.

Key words: *Somerset Maugham, psychology, reality, anthropocentrism, pragmatics.*

SOMERSET MOEM HIKOYALARI TILI

Djalilova Umida

Toshkent kimyo-texnologiya instituti
“Xorijiy tillar” kafedrası o‘qituvchisi

ANNOTATSIYA

Hikoyachilik janrida Somerset Moemning asarlari alohida ahamiyatga ega. Uning hikoyalari o'zining original syujeti va ularda qo'llanilgan til imkoniyatlari bilan ajralib turadi. Ushbu maqolada yozuvchi hikoyalarining o'tkir syujeti psixologiya, inson ruhiyatining nozik qirralari bilan uyg'unlashib ketgani, ularning tilda oz'iga xos uslubda namoyon bo'lishi, adib o'zi ta'kidlaganidek, fantastika va uydirmalardan xoli ekanligi, real hayotga yaqinligi ifodasi faktik misollar yordamida ochib berishga harakat qilindi. Moem hikoyalari tilida reallikka asoslangan antroposentrik topilmalar ko'plab uchraydi, inson xarakterining pragmatik jihatlari yorqin namoyon bo'ladi.

Kalit so'zlar: *Somerset Moem, psixologiya, reallik, antroposentrizm, pragmatika.*

ЯЗЫК РАССКАЗОВ СОМЕРСЕТА МОЭМА

Джалилова Умида

Преподаватель кафедры иностранных языков
Ташкентского химико-технологического института

АННОТАЦИЯ

Особое значение в повествовательном жанре имеют произведения Сомерсета Моэма. Его рассказы отличаются оригинальным сюжетом и использованными в них языковыми возможностями. В данной статье острый сюжет рассказов писателя сочетается с психологией, тонкими сторонами человеческой психики, их выражением в языке в неповторимом стиле, как отмечал сам писатель, свободном от вымысла, и выражении ее близости к реальной жизни пытался раскрыть ее на фактических примерах. В языке рассказов Моэма много антропоцентрических находок, основанных на реальности, ярко отображены прагматические стороны человеческого характера.

Ключевые слова: Сомерсет Моэм, психология, реальность, антропоцентризм, прагматика.

INTRODUCTION

The English writer Somerset Maugham has a place in the hearts of readers because he wraps what he saw in life in complex psychological processes and expresses it in a simple and understandable way. A reader who is familiar with Maugham's works will quickly notice that his writing style is not only simple, but also full of depression. After getting acquainted with the writer's biography, one can understand that it was caused by orphanhood, childhood suffering, working as a spy during the First World War, problems in personal relationships, and divorce.

Maugham's talent shines in the narrative genre. His stories usually have a very interesting plot, the reader's attention is not distracted for a moment, and the solution turns out to be completely unexpected. He knows how to combine sharp subjects with psychologism. As a realist, Maugham emphasizes that everything in his stories strives for life. As he says, he avoids fiction and fiction. However, in his stories, a person is discovered from an unexpected side, his unexpected aspects are revealed. Many collections of Maugham's stories have been published.

Inspired by his far travels throughout the Empire W. Somerset Maugham started writing short stories, which were mainly set in the British colonies at a time when colonialism has not yet been abolished. He described the situation of the British colonels that were working in the offices as well as the life of the planters that had

emigrated from Europe and their living together with the natives. If you read his stories you'll have the belief that he experienced all the things that he is writing about, and he even stated once that experience is the basis of a good story although he withdrew the statement later by saying that imagination is the most important feature of a storyteller [1]. I think that the second declaration is more appropriate regarding Maugham's way of writing because he mostly wrote about the common person who was obviously very much unlike him. According to Green's article [2] Maugham "(...) was always armed with letters of introduction and stayed with local governors and bureaucrats. His journeys through Asia were conducted by rented boat or on the backs of elephants, while the common man carried his baggage on his shoulders".

DISCUSSION AND RESULTS

In "The Outstation", Maugham describes two different types of colonels: Cooper who treats the natives like slaves and Warburton who feels sympathy for the Malays. Cooper, on the one side, really is a bad guy who blackmails his houseboy by not giving him his salary so that this one will continue working in his house despite the bad conditions. On the other side, Warburton who knows the right way to treat the natives is proud that the Malays - in his eyes they are more admirable gentlemen than the English - trust him and see him as a friend [3]. Although he's always polite and kind to them he still shows his superiority: "(...) I make a point of having a proper dinner served to me every night. It keeps the cook in practice and it's good discipline for the boys". I think that the English behaved like that to maintain their respect. Probably they were afraid that the natives would overcome them if they didn't show their power and make them remain obsequious.

Maugham's tone and approach is spectacularly leisurely and relaxed. True, it varies a little from story to story, the really short ones being, of necessity, relatively pithy. However, given enough space, Maugham likes to start a story with the kind of long-winded introductions, which remind you of Victorian essayists.

Maugham is always alert to the state of his characters' eyes. They are often large and soulful eyes. It was not hard to believe that in youth he had been as beautiful as people said. He had still his fine Semitic profile and the lustrous black eyes that had caused havoc in so many a Gentile breast. He was very tall, lean, with an oval face and a clear skin... He had kept his figure and held himself as magnificently as ever [4]

She had never been handsome and the passing years had changed her little. She had still those fine dark eyes and her face was astonishingly unlined. She was very simply dressed and if she wore make-up, it was so cunningly put on that I did not perceive it. She had still the charm she had always had of perfect naturalness and of a kindly humour [5]

She had a neat figure. That was her best point. That and **her eyes**. They were very large, of a deep brown, liquid and shining; they were full of fun, but they could be tender on occasion with a charming sympathy [6]

In *The human element* Lady Betty, a kind of force of nature, an embodiment of youth and enthusiasm, has her deep blue eyes described again and again, shining with joy, radiating a part bantering, part tender look, shining with sudden gaiety, and so on. In *Footprints in the jungle*, the pale blue eyes of the protagonist, Mrs. Cartwright, are referred to again and again. The life of the rich and beautiful Betty, the hero of the story, is proof of this idea. He loves art and literature. Finally a smart woman. Nature has blessed him with high taste. However, there are dark sides to this woman's life that are hidden from others. She marries someone she does not love for wealth, and then divorces him, bringing her unhappy life to a tragic end. The maid has an affair with her driver. At the moment, he knows it well. It is interesting to note that knowing the love of Kera-zers, who has loved her for life and is worthy of her in terms of education and rank, she rejects his marriage proposal. Betty is not ashamed of the bottom of her life; she considers herself lucky because she lives the way she wants. The situation in the story "Jane" is also unexpected. In the end, Mrs. Fowler, who is short and not young, suddenly marries a man 26 years her junior. The guy who is marrying her has no ulterior motives. He really loves Jane. Even more interesting, after a certain period of time, Jane, who has received everyone's attention in cyborg society, divorces her husband Gilbert and marries another good man. This event, which seems strange at first glance, is told in a very natural way. Neither young nor particularly beautiful, Jane's most important qualities are her simplicity and innocence of heart. He does not try to look different, and thus charms others. A person can rise to the heights and fall to the bottom [7]. Because no matter how high he flies spiritually, he is still a man of the earth, and he is not alien to earthly concerns. However, the writer admires heroes who have achieved spiritual heights and overcome the needs of the flesh. In "The Human Element", the narrator is a popular author who likes "a story to have a beginning, a middle, and an end". He meets Carruthers, whom he does not much like, one night at the Hotel Plaza in Rome during the late summer "dead season". Carruthers is inhumanly depressed and tells Maugham why: He has found his life's love, the woman he would make his wife, Betty Weldon-Burns, living in Rhodes "in domestic familiarity" with her chauffeur.

"Rain," Maugham's best-known short story, develops many of these same themes. Pago Pago is unforgettably described, but no one could confuse it with the romanticized "loveliness" of Neilson's island. When the rain is not falling in torrents, the sun is oppressive. Davidson, the missionary, and Sadie, the prostitute, act out

their parts with the same furious intensity. Neither is banalized; Maugham neither approves nor condemns. Only the “mountains of Nebraska” dream foreshadows Davidson’s lust. (With its overtones of sexual repression, this dream makes “Rain” a notable pioneer in Freudian fiction.) Other than that, however, Davidson’s sincere religious fervor seems convincingly real, inspired though it is by his “mission,” yet another example of “the white man’s burden”. In the ensuing struggle between spiritual and “heathen” sensuality, the ironic stroke is that the prostitute wins; up to the last few pages; the story’s outcome looks otherwise. Finally, Davidson must admit that he cannot proscribe human nature, not even his own. Neither saint nor sinner, he is simply human. On a more universal level than either “The Pool” or “Red,” “Rain” shows that in human nature, only its unaccountability is predictable.

In conclusion, the interesting observation about William Somerset Maugham is that he has reliable literature. It had been the sole movement during which he had completed and fixed his belief. He made an entire heart surrender to literature from boyhood to maturity. He spared all his time reading and writing. His face-to-face contact with suffering humanity made him see ‘human nature’ as it really was. He had a large-hearted clarity in the treatment of the laboring class. The impact of his medical studies upon his progress as a writer can scarcely be overrated. Believing writing was as serious as life, he approached it with a determined purpose. He decided to measure if he possibly could, and for literature. His works reflect particularly the lifestyle of ordinary people and missionaries. Maugham’s short stories and novels dealt with very ordinary themes and his language is very simple and lucid. In this article, some of the prominent short stories of Somerset Maugham are taken for the study, since his short stories are filled with exemplary sarcasms of religious pretensions.

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