

Ideological and artistic features of Sean O' Casey autobiographical works

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Abstract:

Sean O' Casey autobiographical books are considered to be the most valuable epopee works in English-Irish literature. Sean O' Casey epopee is a genuine folk piece with all its artistic and artistic components. Describing historical events and the fate of the protagonist, the writer always puts the Irish people's lives and struggles in the foreground. Researcher A. P. Saruhanyan calls Sean O' Casey books a fascinating epic novel in the genre of fiction, and goes on to say, "... 20th century English literature follows the convergence of autobiographies and novels." Sean O' Casey autobiographical books are a singular, holistic work for the intended purpose, but it is still a series of novels, because each of the six books has certain independence.

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Introduction:

The writer addresses the historical roots of the national liberation movement, incorporates the names of many national heroes into the artistic narrative style, reminiscent of important historical events related to the Irish people's struggle against British rule. The main character of the series is Johnny Cassidy (the first name is the heroine in the first books) - Sean O' Casey (the heroic name of the last books) is firmly linked to the national liberation movement. The main theme of all six books is wrestling. Sean O' Casey represents the Irish struggle as a representative of socialist art. The autobiographical epopee has been featured in the literature of capitalist countries as a masterpiece of socialist realism. Revolutionary poet Hugh McDaniard acknowledged that socialism and sympathy for the Soviet Union played an important role in the creation of Sean O' Casey autobiographical epopee: "The triumph of socialism in the Soviet Union has been the source of Sean O' Casey optimism. Even when he represents a world of ephemeral failures and defeat, writing down the suffering and poverty of Irish workers, he always

gives the reader confidence in the workforce and gives the reader a clear idea of the ultimate victory.

Literature review:

Sean O' Casey books, which include autobiographical epopee and at the same time epic series, are distinctive in their artistic form and genre characteristics. Literary scholars have commented on the genre nature of this work. What is it? Memoir, autobiography or novel? To address the genre nature of Sean O' Casey works, it is necessary to distinguish between the aforementioned genres. Autobiography focuses primarily on one person's life; all of the characters are subordinated to the central characters in terms of the structure of the work. Memes are relatively unbiased; they cover a wide range of material. In modern English literature, autobiography is often associated with memes. In this way, the autobiographical work is characterized by the relatively high objectivity of the narrator and the breadth of material that is inherent in the memoir genre. The transformation of the architectural-autobiographical genre into a work of art is a feature of modern literature. Ralph Fox writes: "There is

always a strange paradox: it is easy to portray a real person, a real person, no matter how much biographical information is involved. A biography becomes an artistic texture when it tries to represent it.” Wayne Shumeyker, an autobiography genre researcher in English literature, emphasizes the legitimate tendency in the development of literature: the convergence of novels and autobiographies. The novel is relatively personal and autobiographical, and the autobiography employs the poetry of the novel. But there is a difference. Autobiography requires authenticity of the author's life story; and the novelist always denies the exact similarity between himself and his protagonist, which is portrayed in autobiographical material. The artistic fabric of Romavis embodies the characters and situations; the author of an autobiography re-creates the real history of his life. In autobiography it is important to refer to memories and memories in the original reproduction of real, reliable facts of life and features of human character. For the novel, first and foremost, the artistic fabric is essential. In autobiography, as in the case of history, events are described in chronological order; from the life of the hero, only what is of historical importance. In a writer's work, an autobiographical piece is written once because he cannot tell his story twice. Autobiography cannot be described in detail. For this reason, the years of the hero's life are often very brief, and the author describes in detail the individual episodes, while the other describes all the stages of his life. Here are some common points that connect autobiography with history work and the novel. According to Schumeyker, autobiography should not have metaphorical style or artistic comparisons. However, Sean O' Casey autobiographical works don't meet this requirement, and they are mainly characterized by fictional storytelling, which is characterized by vivid metaphors. Schumaker also makes the point: autobiographies should not include letters, newspapers diaries. But there are references to letters and newspapers in Sean O' Casey books (the last two). In this respect, the genre of "pure"

autobiography is not preserved. Hugh McDiarmid Sean O' Casey writings describe his work as fascinating and exciting: "In all six books, he employs the whole armor of human passions - hatred, love, sadness, and laughter - in their inextricable combination, as they are in life. How vivid is his life story! Seventy years of struggle!" The autobiographical epopee covers more than seventy years of the hero's life (1880 - 1953). The first of every five novels, respectively, covers the next decade of the author's life. In an autobiographical story, two time plans are always included: the period in which the image is described and the time the author describes it. The period described in the Sean O' Casey epopee is given by the time of the author's entire life, which can be assessed not only from the perspective of the past, but also from the perspective of future periods. The unity of all six books as an epopee is based on a reflection of the entire process of seventy years of Irish historical development, the depiction of the central hero's way of life. The autobiographical image is neutralized, with a certain distance. The author did not want to tie his own hand through storytelling in the first person language. Knowing everything from the third person's language, the position of awareness of all things, provides a great deal of freedom and space for artistic fantasy to cover reality. The story not only provides a description of the protagonist's life, but also comments, discussions, generalizations from the author. The Sean O' Casey is an epic series at the moment, including novels and lyrical-publicist books. The genre diversity of individual books also makes it clear that Sean O' Casey autobiographical epopee is also an epic series. In this epopee, the epic series genre is combined with the epopee genre (but not the novel-epopee) and thus is considered to be its variant. In the early books, the storytelling style is a combination of dramatic scenes, lyrical retreats, and anecdotal transitions to publicism. There is no historical or chronological method of expression or philosophical and sociological reasoning. But in recent books, the elements of the architectural prose

are strengthened: remembering specific facts and features, reminding them, and drawing documents. From the lyric-dramatic scenes of the first two books, the author moves on to a more comprehensive overview of Irish and English life in subsequent books. The interchangeable episodes are followed by an extended commentary on the heroic language, in which the protagonist, along with his life story, expresses his feelings for these events. The beginning of the novel "I'm knocking on the door" (1939) is an epic beginning, in which the fate of a newly born person is shown in connection with the life of society and the era. The complex structure of the epoch itself, in a way, emphasizes the complexity and diversity of the human world. This long sentence is small and great, combined with laughter and seriousness. At each stage, where the syllable begins with the word "where", it refers to soldiers who are fond of yellowish red wings and poet Tennyson, "who sent his cardboard kings and warriors and virgins along the roads and crossroads." This is how the description of a complex new world begins. The author immediately, from the very first words, introduces the reader to the socio-cultural environment of the time. Then we talk about a kid trying to stay stable in this complex world of humor. Thereafter, the story of the birth of John Cassidy tells of the death of another child, whose name was John. These are given from the narrator's language as memories of the mother. The tragic scene depicting the death of the soul adds to the theme of the national liberation movement, referring to the Irish politician Parnell. A mother walks home with her dead baby, while opposite, a group of protesters accompany Parnell to Rotond with music and flags. The infant's death refers to the situation in Ireland (after John died of poor living conditions) and the need for a national-liberation struggle. In this way, there is a definite way of epic storytelling that is typical of Sean O'Casey series of novels: the social and political motives of the hero in his personal life. In the first novel of John Cassidy's childhood, the author addresses Ireland's heroic national liberation. The uniqueness of spiritual and

historical analysis, the portrayal of child mourning in the context of social situations is a feature of this book's realism. This is exactly what O'Kee has brought to England's epic storytelling, epic series genre, biographical novel and educational novel. O'Kee shows a boy from a poor Irish family who is absorbed in the events of the national liberation movement. The hero of the novel, John Cassidy, is constantly aware of the nature of the struggles in society. In the scene that Johnny's mother took to the eye doctor, the theme of Irish national liberation again emerged. The image of the ski conductor reflects the image of the Irish people. The conductor sings, "But beware - the sword of the Irish is as sharp as it used to be." In Sean O'Casey later novels, this image appears as a public figure. The scenes depicting the life of the protagonist are also scenes of Irish people's lives. The novel also contains scenes from the masses that are portrayed in great original art. In the "Flame and Green" celebrations in honor of Queen Victoria, Johnny and his mother go to see the skiing lights. An image of an Irish conductor will appear again, he says, and the lights will be turned on for bragging and for insulting the spirits of the deceased Irish patriots. Then comes a public scene depicting a police clash with the public, with scenes emblazoned with song, green flag, and a bell. John first saw how the blood of patriots shed. The policeman "lowered the flag to the bearer's head with a long stick and remained there until it collapsed in the middle of the highway and beneath the green flags." The last chapters of the first book deal with two interrelated themes - Johnny's upbringing and the national liberation movement in Ireland. Johnny is on the threshold of great life and social struggle. His childhood ends with this scene: he witnessed the scene of Irish patriots clashing with the police, their fight against British rule. Then he wrote a number of works dedicated to the Irish National Movement, which were sealed in childhood memories.

Discussion:

At the heart of Sean O' Casey 1945 novel "Drums Under the Window" - two historical events, such as the class struggle in Dublin in 1913 and the "Passover" in 1916 in Dublin. These and other events were highlighted by VI Lenin in his work "The Classical War in Dublin" (1913) and "The Consequences of Self-Determination" (1916). Sean O' Casey novel emphasizes the escalation of revolutionary events through a symbolic "war of drums". Under the windows of Irish workers' houses, drums are heard. Their enthusiasm for the fight resonates with the first of those who are fighting for free Ireland. "The battle of drums resonates in small houses, with a proud passion for finding swords." Also, the "sword of light" - the embodiment of the Irish Revolutionary Revolution - will be throughout the novel. The novel "Drums Under the Window" is based on the idea of the protagonist Sean O' Casey, whose ideology has been shaped by the development of the revolutionary movement in Ireland. At the beginning of this work, it is shown that Sean was involved in the activities of the Nationalist Gel League. But as the liberation movement grows, he is convinced that the nationalist program of the league is a narrow focus, and that the Sinfiners have been cut off from the hard-working people. In the second half of the novel, Sean is now a conscious proletarian, seeing the power in the proletarian solidarity, the collapse of the workers. Sean O' Casey sees a revolutionary, real power in the liberation movement that is able to liberate the people - the working class. Sean will be disappointed by the Irish bourgeois nationalists, fearing the expansion of the nation-wide and proletarian movement before he enters this new position. The protest of the Irish people against the British rule is expressed in the next scene. Sean and National Street stand under the rain at the Gates of Hatton, a luxury foyer for the rich. Above the gate are sculptures of animals - lions and lions. Against injustice, Millie throws a glass bottle at them. The national hatred of those who despise the interests of the Irish people. The national image is compared to that of Kathleen,

the daughter of Holienne. In the novel Drums Under the Window, this image appears as a patriotic symbol of the motherland, Ireland, and Irish people. Regarding the national image, the author says: "He loves Kathleen, the daughter of Holly, and Kathleen, who cares for herself. In a sense, he is Kathleen, the daughter of Holien, who has set her eyes on the valley with fire. " In the novel Drums Under the Window, the author reveals the peculiarities of the movement of many of the liberation movement's participants. The innovations inherent in the Maidaburuazi make it clear that a number of the participants of the movement decided not to use the labor force and power, though the workers would really contribute to the national struggle. Leaders of the movement avoid anything that would allow the general public to participate in the national struggle. In the novel, this bourgeois stance is opposed to the expansion of mass political struggle. As a young man, the epic hero of the novel, Donal O'Murachandha, says: "Forcing Ireland to be out of politics is like losing its life. Today, the only policy of Ireland is to express in words and fists that he is an enemy of England. " O'Keeffe creates a satirical image of a bourgeois nationalist that shows it only as a familiar copy and repeatedly deliberately visible in the details of the crosswords (fractions and cylinders). The metaphorical image of an inexperienced nationalist, his accustomed posture, is drawn in a cartoon way: in this image the costume is replaced by a person. V. I. Lenin's works contain not only a detailed description of the national liberation movement of the Irish people against British rule, but also the class struggle in Ireland, the struggle between Irish bourgeois nationalists and Irish proletariat. V. I. Lenin wrote in the article "Class war in Dublin" that the class struggle in this city was aggravated by the 1913 "... class war. The police are outraged, drunken policemen beat up peaceful workers, raids homes, tortures the elderly, women and children. In this article V. I. Lenin talks about police punishments, workers' casualties. The novel "Drums Under the Window" depicts a tram-worker protest and a clash between port workers and police.

Throughout these events, the image of a worker with his jaw dropping constantly appears. There is also a story about the funeral of an employee killed by police. The plot of the novel develops as the revolutionary movement escalates and the real leader, the Prometheus of the Revolution, awaits. From the very beginning of the novel, it is foreseeable that a true warrior for Irish liberation will emerge. At this point, the writer moves forward, leaving behind the occasional narrative of events, and evaluating the present state of affairs in terms of the future. None of the famous national figures - James Connolly, William Butler Yeats, or Patrick Pearse - could be promoters of the Irish Revolution. No one, except Jim Larkin, was able to set the fire in the hearts of the Irish people. In his article, Lenin drew attention to the leaders of the Irish proletariat. Secretary of the Irish Transport Workers Union James Larkin I. Lenin describes him as a "gifted leader", "a remarkable speaker of talent, a man full of Irish power ..." Sean O'Casey novel has a special chapter dedicated to Jim Larkin of the Revolution Promotion. The author writes about it in a solemn way that is typical of epic poems or biblical narratives. Jim Larkin called on the Irish people to fight. Sean is a member of the labor union. So he goes under the green flag of the Gael League and goes under the red flag of the Labor movement. He listens to Larkin's lectures to the people and the public. And the people are responding to his reports. Sean talks about the international solidarity of staff. British workers send food to Ireland to help Irish strike workers. Jim Larkin participates in unloading from this ship at the port. During a strike in Ireland, British workers take hungry Irish children home. V. I. Lenin describes this in the section "The Irish Revolution of 1916" in the "Results of the Discussion of Self-Determination" as "the heroic uprising of the mobile and intelligent parts of some of the repressed nations." Lenin points out the causes of the tragedy of the 1916 uprising: "The Irish unhappiness is that they revolted indefinitely - at that time the European revolt of the proletariat had not yet arrived. Capitalism is not built so harmoniously

that the various centers of revolt can be spontaneously joined together, without failure and failure." But the misfortune and tragedy of the revolution does not go away without a trace. Participants of the Revolutionary Movement gain experience in the face of failures and defeats, bringing new forces to victory. O'Keefe in the novel shows how rehearsal is going on. Sean becomes an active member of the national movement, helping to form a civilian army that has strong links with the labor movement. He attends meetings of the Revolutionary Committee and the headquarters. Sean regrets that the activities of these organizations are weak and they have not been able to grasp the essence of the forthcoming revolution. They think it should be a case of police clash. Unfortunately, at the meetings of the headquarters, practical and real measures of preparation for revolutionary talks were not discussed. This makes Sean deeply concerned that he does not approve of such a reaction to the revolution, that the rebellion is merely a show of romantic dreams and romantic charm. Sean describes the Revolution as a serious class struggle, not a shiny hollow top, colorful balloons and a glittering ribbon. In Sean O'Casey work, he linked national liberation struggle with the idea of social struggle. The novel shows what was expected of the "passport" revolt of 1916, followed by the conditions of the revolution. On the one hand, this old, seventy-year-old, narrow-minded man, is talking about the events, not understanding their role and significance, and adding to himself. However, on the other hand, the rebellion was shown by Sean's view of the revolutionary spirit that accurately evaluates the events. This helps to illuminate the complex situation of the revolt and characterize the different attitudes of the different classes. People are happy that Sean O'Casey has forgotten that anyone who violates the laws of private property and takes everything he needs is guilty of such sins. Sean advocates revolutionary violence that should be applied in the context of class struggle. Ultimately, when people come to power, the main thing is to work, to build a life. In the context of the Social

Revolution, Sean Cassidy read the Communist Party Manifesto, which proclaimed, "Unite the proletarians of the world!" "And in the midst of these shouts and all the turmoil and the misery surrounding it, he heard the sound of new drums, the sound of new trumpets, and the sound of millions moving forward." In the last chapters of the novel, the author points out the atmosphere of the inevitable tragedy of defeat. The narrator always goes ahead when describing the rebel leaders, referring to the nearness of their tragic death. In these places, the heroes are illuminated by the light of the tragic end. Farewell to the victims of revolt in the author's lyrical retreat is a solemn and sad tone. The novel "Drums Under the Window" ends with a tragic scene where rebels are shot. The author states that he saw the courage of those who were then shot. Pierce was shot, Connolly was taken, and the prisoners were taken to England's prisons. Naib's law triumphs, but the rebel heroes believe they have once again achieved a moral victory over Britain. The writer again addresses Kathleen, the folk image, the daughter of Holly, the embodiment of Ireland. "Now Kathleen, the daughter of Holly, is walking bravely, her proud face reflecting excitement; he hears the cries and cries of the people. Those who love him will gather around him. It all changed so much that everything was so different: a terrible beauty was born." Sean O' Casey book concludes with an idea of the eternal existence of the Irish people, an idea that emphasizes heroic ideals of struggle, and an optimistic solution to the tragedy. Sean O' Casey prose turns into a high-status tragic poem. The themes of patriotism, heroism and politics are lyrically revealed, while the rhythm of the story includes passion, personal feelings, and goals of the participants. In the novel *Drums Under the Window*, the author relies on memoir material, but they are different from the prose narrative that the memoir documents provide. This book features peculiarities of novel construction. Here the texture plays an important role, with the rhythmic narrative features of the author's speech in the novel. Humor and satire, real life and fictions, Persian and tragedy,

lyrics and dramatism - all combine into a holistic artistic alliance. The author moves freely from the image of the events to reflection, generalization, lyrical expressions and publicist retreats. Folk motives are added to the epic narrative style. In Sean's romantic dreams, the Irish folk hero Kuhulin struggles with evil. Thereafter, a feast in honor of Kuhulin's courage is described, and the story is told about him. The author's speech is often like poetry, not only in the beauty of images, in the subjective mood and rhythm, but also in the use of rhymes. O'Keeffe rhymes the phrases and phrases of the prose text, and his speech is full of quotations and comparisons. The titles of the chapters are metaphorical, wise and embodied, which coincides with the romantic elegance and poetic tone of the book. Heroic quotations are often added to the author's speech without quotations. Sean O' Casey prose is characterized by countless numbers, organized sections of a whole series of rhetorical questions. The Sean O'Keasey epopee is a stream that embraces all of life, Ireland's whole being, history, culture and art. That is why the vibrant language of the story is filled with luxurious vocabulary and combines innumerable chords. This flow brings not only love but also the power of life. "Ireland was more like a kaleidoscope: every time it looked new." The idea of a national movement, as a powerful stream, fits well with the epic storytelling rhythm. One of the chapters is called *Gelstrim*, similar to *Golfstrom*. The whole novel is not about the flow of consciousness or the flow of emotions; it presents realistic portrayals of social, political and national life. Large-scale literary interpretation includes dramatic scenes, publicism, chronicles and interviews. The novel is characterized by deep nationalism, which reflects people's lives and their struggle for freedom and justice; the author is in the public interest; the style of the novel is linked to the spiritual and vibrant aspects of folk life; the motifs of the novel are naturally embedded in folklore motives.

Conclusion:

In summary, the novel depicts life events in revolutionary development. The accuracy of the national movement's portrayal by the writer is in line with historical reality. In several articles by I. Lenin it is confirmed by the analysis of the developments in the Irish Revolution. The drums under the window, a story about Ireland's revolutionary movement, is the central book of Sean O' Casey autobiographical epopee and is one of the most popular works of socialist realism in foreign literature.

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