

## AUTHOR'S LIFE AND ARTISTIC AESTHETICS AS AN OBJECT OF COMPARATIVE ANALYSIS

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### **Abstract:**

This article provides an artistic-aesthetic comparative analysis of the famous American writer J. Salinger and his writing career.

### **Keywords:**

controversial novel, phoniness, clerical currents, psychological nature, comparative-typological study, individual styles, the greatest mind.

J. D. Salinger, best known for his controversial novel *The Catcher in the Rye*, is recognized by critics and readers alike as one of the most popular and influential authors of American fiction during the second half of the twentieth century.

Jerome David Selenger is a famous American writer. He was born on January 1, 1919, in New York City to a wealthy Jewish family of Lithuanian descent. The father tries to give his son and his only sister good information.

Selenger's first short stories will be published in New York magazines. The story "Banana fish hunts well", published in 1948, brought him fame. Eleven years after his first story was published, Selenger published his only novel in 1951, *Rivers Abyss*. The book was banned in several U.S. states and neighboring countries because of its use of vulgarisms and depressive moods, but it is now at the forefront of school literature that must be read. The work has been translated into many languages of the world.

*The Catcher in the Rye* was an immediate popular success. Salinger's depiction of adolescent alienation and loss of innocence in the protagonist Holden Caulfield was influential, especially among adolescent readers. The novel was widely read and controversial, and its success led to public attention and scrutiny. Salinger became reclusive, publishing less frequently. He followed *Catcher* with a short story collection, *Nine Stories* (1953); *Franny and Zooey* (1961), a volume containing a novella and a short story; and a volume containing two novellas, *Raise High the Roof Beam, Carpenters and Seymour: An Introduction* (1963).

In 1951 Salinger's masterpiece *The Catcher in the Rye* landed at bookstores. In *The Catcher in the Rye*, Holden Caulfield is driven to the brink of a nervous breakdown by his disgust for the "phoniness" of the adult world that he is about to enter. He finds peace only in the presence of Phoebe, his young sister. Taking flight from this world, Holden plans to head west, where he hopes to live a peaceful existence in a log cabin. However, he begins his journey by traveling to New York where he plans to say goodbye to his sister, and on the way

he participates in a series of humorous adventures. Such a confusion in direction is characteristic of Caulfield, as there seems to be a pattern of impulsive behavior in many of his actions. One of Salinger's more subtle devices is to discredit his main character by placing him in situations wherein his own phoniness is exposed. In these situations his character is made all the more interesting through what readers quickly see as his sensitivity and intelligence.

It is little wonder that *The Catcher in the Rye* quickly became a favorite among young people; it skillfully demonstrates the adolescent experience with its spirit of rebellion. At various points in history, *The Catcher in the Rye* has been banned by public libraries, schools, and bookstores due to its presumed profanity (bad language), sexual subject matter, and rejection of traditional American values.

Despite its popular success, the critical response to *The Catcher in the Rye* was slow in getting underway. It was not until *Nine Stories*, a collection of previously published short stories came out in 1953 that Salinger began to attract serious critical attention.

In the 60's, the author published a collection of short stories "Frennie and Zui" and short stories "Carpenters, raise the bar higher." They promote the author's personal worldview - a mixture of Zen Buddhism, limited mysticism, nihilism and Tolstoy's philosophy - in the form of members of the Glass family, who have high intellectual, delicate tastes. After the publication of the only recorded novel became popular, Selanger retreated, never giving an interview at all. In the last years of his life he severed all contact with the outside world and engaged in the theory and practice of various clerical currents, behind high walls, in a mansion in Cornish, New Hampshire. He died on January 27, 2010.

Selenger's works have hardly been translated into Uzbek in the 20th century. However, a number of his stories are widely studied in world literature, including in the universities of our country, as an example of high art of speech. It was only during the years of independence that some of the author's stories were translated into Uzbek. Despite the fact that the author spent the last years of his life in an unnatural way, despite the psychological nature of his work, the complexity of its perception as a work of high art, in some countries, including our country, had a direct or indirect impact on the work of a number of artists. For example, in the works of the well-known Uzbek writer, a brilliant representative of the modern literary process, Ulugbek Hamdam, we can observe similarities in the work of J. Selenger.

The comparative-typological study of the works of artists of different nationalities and regions, different societies and, in a sense, the period, allows us to draw unique conclusions. These similarities are especially evident in the micropoetics and small artistic details of the stories of J. Selenger and U. Hamdam, the style of artistic depiction and a number of other aspects, the scientific study of which allows to evaluate the works of these artists in terms of world literature, artistic novelty and originality. If we choose the stories of Jerome Selenger and Ulugbek Hamdam for comparative analysis, we can include the following features of their work in the analysis:

- to pay attention to the style and individual styles of the period in which writers lived and worked;

- to study the importance of biographical information in style assignment and topic selection;
- to determine the historical and vital basis of the phenomenon of micropoetics of stories, the level and ways of influence of the works of English writers;
- similarities and differences in the poetics of the works of artists who are the object of research, interaction, different ways of artistic perception: translation and interpretation, comparison of the specificity of the relationship;
- to substantiate such issues as practical application of the developed methodology and methods of analysis on the example of Uzbek literature and translated works.

For this reason, Norman Mailer once remarked that Salinger was "the greatest mind ever to stay in prep school." Salinger's language, especially his energetic, realistically sparse dialogue, was revolutionary at the time his first stories were published and was seen by several critics as "the most distinguishing thing" about his work.

Salinger identified closely with his characters, and used techniques such as interior monologue, letters, and extended telephone calls to display his gift for dialogue.

Recurring themes in Salinger's stories also connect to the ideas of innocence and adolescence, including the "corrupting influence of Hollywood and the world at large", the disconnect between teenagers and "phony" adults, and the perceptive, precocious intelligence of children.

Contemporary critics discuss a clear progression over the course of Salinger's published work, as evidenced by the increasingly negative reviews each of his three post-Catcher story collections received. Hamilton adheres to this view, arguing that while Salinger's early stories for the "slicks" boasted "tight, energetic" dialogue, they had also been formulaic and sentimental. It took the standards of The New Yorker editors, among them William Shawn, to refine his writing into the "spare, teasingly mysterious, withheld" qualities of "A Perfect Day for Bananafish" (1948), *The Catcher in the Rye*, and his stories of the early 1950s.

In recent years, some critics have defended certain post-Nine Stories works by Salinger; in 2001, Janet Malcolm wrote in *The New York Review of Books* that "Zooey" "is arguably Salinger's masterpiece ... Rereading it and its companion piece 'Franny' is no less rewarding than rereading *The Great Gatsby*."

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