

Interpretation Of Human Tragedies in Edgar Allan Poe Stories

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Annotation. This article analyzes the story of the Ligeia, which played an important role in the work of Edgar Allan Poe, one of the great figures of world literature, and is directly related to his autobiography. The ideological pathos of this story, the post-accident interpretations of Ligeia, which can be called the second part of the plot system, is a very complex and painful study of the "dialectic of the heart".

Keywords: Human psyche, dialectics of the heart, artistic emblem, Ligeia, psychological portrait, speech characterization, artistic synthesis, analogy.

Washington Irwin, Mark Twain, Jack London, John Steinbeck, William Faulkner, Theodore Dreiser, O. Henry, French Mopassan, P. Merime, Austrian Stefan Writers such as Tsveyg, A. Chekhov, M. Zoshchenko, M. Sholokhov, V. Rasputin, V. Shukshin from Russia have created classic works in the field of storytelling.

Edgar Allan Poe is one of the most well-known word artists among these storytellers. 72 stories and short stories in the literary heritage of the writer have a worthy place in the treasury of world literature. The chronotope of the events of E. Poe's stories takes place in places such as some mysterious and magical places of American and European prefectures, luxurious palaces, swamps, forests, on the shores of huge waters. In these works, real life is manifested in a model mixed with noreal life. The scale of the plots associated with fantasies, tumultuous landscapes, ghosts, black cats, birds, insects, dogs, similar to the image of demons, draws attention in the artistic synthesis of intermingling with each other. However, at the heart of all this is a noble goal, such as the glorification of human destiny, human spirituality, and the glorification of the power of the human mind.

"Edgar Poe lived in a time of conflict," writes literary critic Mavjuda Ibrahimova. - The intensity of American life, despair and catastrophe are reflected in his "scary stories". He could not accept death, he regarded it as a divine power. He skillfully expressed this idea in the story "Ligeia", which describes the mysterious death of a beautiful woman. In this story, he has set himself the goal of overcoming death. "

M. Ibragimova also emphasizes the work "Human psyche, internal struggles and contradictions - form the ideological basis of Poe's stories", which means that in the author's work the magical style, psychological analysis associated with the interpretation of mystery prevails. "But there is one dear thing that I remember well. This is the image of the Ligeia. His height is slender, a little slender. In his last days he had even lost weight. My pen is powerless to say that he is so simple and graceful, that I can describe his majesty or his astonishingly light and tense steps. He appeared like a shadow and disappeared. I knew that he had entered my deserted ear from the soft, soft voice of Dilband, who had placed his marble hands on my shoulders. Her face was so beautiful that no girl could ever match her. His face glowed with the thought of the poison, in which, with his insane divinity, shone the airy and haunting dreams that transcended even the fantasies familiar to the sleepy hearts of the daughters of Delos. However, in his face, the art of the ancient pagans did not have that sharp charm that fascinated us. "

The images in E. Poe's works are sometimes imaginary in real life, and sometimes in real life are imaginary ones. The artistic image of the ligeia draws attention to such an image - both imaginary and vital.

The analogy used in the above passage, which more accurately reflects the beauty and elegance of the image of the Ligeia, is an interpretation of Greek mythology, in which the Ligeia is born on the island of Delos and lives with its friends in the image of a virgin and innocence.

In creating the description of the beauty of the Ligeia, the writer used the most abundant allusions, the eloquent words of Aphrodite and the daughters of the Nurjahod Valley: the color of the white forehead competes with the pure ivory; delicate shape of the nose; introduction to the height of the lips; like a

strangely curved top; the fullness and inspiration of his genius; the radiance and royalty of his eyes; In addition, the ancient Greek goddess of beauty and love - the image of Aphrodite is the same ...

In the novel "History of Nurjahod" by the English writer Francis Sheridan, the eyes of the Ligeia are more delicate than the eyes of the most beautiful gazelles of the Nujahod Valley: the beauty of the creatures that dwelt above or beyond the earth seemed to be the epic beauty of the Muslim angels in tongues. The pupils were stunningly black, with a series of long lashes around the pupils. His eyebrows were a little darker. "

The Ligeia's depiction of "Muslim angels as epic beauties in tongues" in the system of psychological portraits with natural confidence and pride shows that E. Poe is well aware of the spirituality of the East, the enlightenment of Islam, and even has a high respect and devotion to them. On the contrary, when he was still a teenager at the age of 16-18, he could not create a lyrical epic about the great god-ruler Amir Temur, about his delicate feelings about love and spirituality.

We see that the spiritual world of E. Poe Ligeia, in his unique interpretations of beauty, made very appropriate and effective use of the possibilities of psychological analysis in the author's speech. On the one hand, A. Poe's mastery of psychology is based on N.G.Chernyshevsky's analysis of Leo Tolstoy's works, which is reminiscent of Tolstoy's masterful art of creating a "dialectic of the heart" typical of his literary heroes.

In the system of psychological portraits of the Ligeia, as well as in the interpretation of speech characteristics, her qualities such as super-knowledge and ingenuity are reflected: Is there a man who has taken over? What I knew so far was not yet well known at the time: the knowledge the Ligeia had acquired was baseless and astonishing; in any case, I would have realized that he was infinitely superior, and so in the early years of our marriage I was obsessed with more research in the field of metaphysics, and in doing so I was childishly subject to his guidance."

Knowledge gives beauty and modesty to the owner's coin as gracefully and weightily as a pearl eyebrow on a gold ring. Although Edgar Poe had lost his beloved wife, Vijina, very early in his short life, who had been in agony, had not seen the light, and did not think of leaving this cruel and fleeting life early, he was constantly struggling with death.

The sudden onset of a serious illness in the ligeia is an indication that E. Poe's beautiful wife, Virginia, is suffering from tuberculosis. The fact that the ligeia is suffering from a dangerous disease is interpreted in the method of psychological speech characteristics:

"His eyes shone less and less on the pages I was constantly reading, the ligeia was sick. the madman's eyes grew redder and redder; his bloodless fingers were as white as ice; the blue veins on his pale forehead would rise and begin to dream if only the knife was excited. I saw that his death was imminent, and I eagerly embarked on a life-and-death battle against the wicked Azrael. My introverted wife, too, began to take me even harder, much to my surprise, looking at his serious character, I thought that death should have taken him into its own judgment without the usual panic; oh, no! There are no words to describe how fiercely he resisted the shadow of death. This psychological portrait, as well as the interpretation based on psychological speech characteristics, is the reality of how violently life-loving people react to the scourge of death.

At midnight, when the ligeia was about to die, he told his lover that he would read a poem he had written. This poem is a poetic expression of the angelic Ligeia's weak, but courageous attitude to the fate of fate, the games of the transient world, the horror of death.

See: a lot in this show

In vain, late moments!

The winged gods,

Walked in the dark.

Tears well up in the eyes,

When the sounds of the sky rise,

Unadjusted sounds are strange,

In the psychological monologue style of the idol, the young angel, who is starting this light and low world very prematurely between the lines of poetry, reflects his anguish of language. the steps of the winged deities in the dark are a tree of death, a ghost of death. the fact that the gods are clothed in black darkness

has found its interpretation as a metaphor for the evil death. the tragic tone of the story was exacerbated by the tears and sorrows of the gods, as if the beautiful idol felt the tree of death, and as the words of the heavens rose so sadly that they could not adjust. Here we are talking about the angels of death in the style of a psychological monologue. The sword of the gang (spectator crowd) is the shedding of only the children of misfortune from their huge wings, which is a black fate attack like the untimely invasion of death. In our opinion, the "umbrella" is a metaphorical and allegorical representation of ghosts, angels of death. The parivash in John's frenzy is that in Ligeia's entrances and exits, the ghosts and their angels of death unite, predicting the fate of this beautiful creature.

The ghost of death stretches its bloody claws sharply towards the poor idol, who is an inch from his death as the fiercest enemy of the laughter and joy of the world.

Suddenly a clown gang

He froze:

The red creature crawled,

The tune broke, the sound stopped.

Wraps! Wraps a gamp

Disappeared in his mouth.

The weeping angels are gray,

In the throat after bleeding.

True, even when the idol is on the verge of death, the viewer is psychologically deeply aware that the crowd is a "clown"; As the red creature (the image of death - the metaphor of death) crawls and breaks the music of the sky, it is a sign that the fate of death is approaching. Even the blood of the angels weeps over this innocent idol accident - a testament to how innocent he is that his untimely death encourages all living beings to burn.

"The light went out, went out, went out!

Darkness enveloped them all.

The curtain fell, the sounds moved,

The curtain fell, the silence fell ...

The angels flew at that time.

A voice came from them:

The name of the tragedy was - "A man"

The winning worm is the hero.

"Oh my lord! Cried Ligeia, trembling with excitement as I finished reading these lines, and raising his hands painfully. "Lord!" My heavenly Father, is this inevitable? Can't the winner be beaten at least once? Aren't we your jewels?"

In the spirit of the Ligeia's psychological monologue, a painful address to the lord of heaven ("My Father in Heaven" is a metaphor of God) is a curse on the fate of premature death, a state of boundless suffering and anguish from leaving the world of light. The divinity, one of the virtues of E. Poe's work, was most vividly expressed in Ligeia's heartbreaking lament: "Can't the winner be defeated at least once? Aren't we your jewels?" "Winner" is a metaphorical interpretation of death. "Aren't we your jewels?" - after all, it is a painful request to cut off a flower that has just written a leaf so early, to grow it a little, to give people a fragrant scent. The story of the Ligeia is a musical work written in prose, in a style similar to the Eastern way of worship. The translator of the story, Ibrahim Gafurov, also noted the musical tone of the story, in general, this originality from the work of Edgar Poe:

... .. In the summer of 1989, I translated the stories of the American writer Edgar Poe, "The Ligeia," "Eleonora," and "Fairy Island," to test myself and gain a deeper understanding of Poe's fantasy world ... Poe composes the sentence just like music. I had never heard that music in the chilly summer of 1989. I didn't know, I didn't understand what American music was so in the late fall of 1995, Poe was read again. Now I understood him closer to him. And I translated the stories completely differently."

The translator says that the art of composing a sentence, just like music, is evident in the reading of the story of the Ligeia. The ideological pathos of this story, the post-accident interpretations of the Ligeia, which can be called the second part of the plot system, draws attention with the extremely complex and painful state of the "dialectic of the heart." There are also interpretations of the terms "hallucinations" and

"literary hallucinations" in the field of psychological analysis of the human mental world, the system of mental illnesses. According to the data, in some representatives of the world literature, hallucinations are a type of mental illness. In particular, such writers as F.Dostoevsky, O.Henry, M.Bulgakov have observed such symptoms. Edgar Allan Poe also suffered from such mental illness during his short forty years of life amid constant mental anguish, family and social deprivation, and the sufferings of poverty. Such sharp fantasies, insane ups and downs, defeats and unexpected deaths in the lives of the protagonists in his works give the impression that the writer is an analogy to his personal life.

In their work on Edgar Poe, U.S. and European scholars, including Russian scholars and creators, have specifically noted that his most famous works were created during times of extreme mental torture.

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