

Barlikbayeva Gulmira
Kaljanovna
Teacher, The department
of practical disciplines of
English , Uzbekistan State
World Language
University

Barlikbayeva Gulmira
Kaljanovna
Ingliz tili amaliy fanlari
kafedrasi o'qituvchisi,
O'zbekiston Davlat
Jahon Tillari
Universiteti

Барликбаева Гульмира
Калжанова
Преподаватель
кафедры практических
дисциплин
английского языка,
Узбекский
государственный
университет мировых
языков

O. GENRINING "SO'NGI YAPROQ" HIKOYASINI TAHLIL QILISH

ANNOTATSIYA: O. Genrining "So'nggi yaproq" qissasi - hikoya tipidagi roman. Asarning butun syujeti adabiyotdagi gumanistik printsipga mos keladi: inson munosabatlari, fidoyilik, mas'uliyat va hayotning mazmuni mavzulari aks ettirilgan. Bularning barchasi maktab o'quvchilari uchun tanish va tushunarli. Ammo asosiy umumta'lim maktabining o'rta sinflarida adabiyot darslarida asar matni bilan ishlashda e'tiborga olish kerak bo'lgan adabiy burchaklar mavjud. Ajablanarlisi shundaki, muallifning o'zi qahramonlarning harakatlarini tahlil qilishdan voz kechadi, u hech qanday baholash xususiyatlarini bermaydi. U shunchaki hikoyachi.

KALIT SO'ZLAR: roman, motivlar, psixologizm, uyg'un, durdona asar

АНАЛИЗ ПОВЕСТИ О. ГЕНРИ "ПОСЛЕДНИЙ ЛИСТ"

АННОТАЦИЯ: Повесть О.Генри "Последний лист" - новелла сюжетного типа. Весь сюжет произведения соответствует гуманистическому принципу в литературе: отражены темы человеческих взаимоотношений, самопожертвования, ответственности и смысла жизни. Все это знакомо и понятно школьникам. Но есть и такие литературные уголки, которые необходимо учитывать при работе с текстом произведения на уроках литературы в средних классах основной общеобразовательной школы. Удивляет и то, что сам автор уходит от анализа поступков персонажей, он не дает никаких оценочных характеристик. Он просто рассказчик.

КЛЮЧЕВЫЕ СЛОВА: новелла, мотивы, психологизм, гармонично, шедевр

ANALYSIS OF O. HENRY'S NOVELLA "THE LAST LEAF"

ABSTRACT: O Heynr's novella "The Last Leaf" is a story-type novella. The whole plot of the work corresponds to the humanistic principle in literature: the themes of human relationships, self-sacrifice, responsibility, and the meaning of life are reflected. All this is familiar and understandable to schoolchildren. But there are also such literary corners that must be taken into account when working with the text of a work in literature lessons in the middle grades of a basic secondary school. It is also surprising that the author himself withdraws from analyzing the actions of the characters, he does not give any evaluative characteristics. He's just a storyteller.

KEY WORDS: novella, motifs, psychologism, harmoniously, masterpiece.

INTRODUCTION

Before proceeding to the analysis of O. Henry's work "The Last Leaf" in the aspect of the genre, it is necessary to note the main features of the novel and introduce them to schoolchildren:

1. This is a prose narrative genre characterized by brevity, an acute plot, the presence of deep psychologism, a neutral style of presentation, an unexpected denouement.
2. The novel is commensurate with the story in its volume, and in its structure it is the opposite of it. A short story was understood to be a small, eventful, concise narrative with a clear structure; which is alien to extensiveness in the depiction of reality.
3. The novel depicts the inner world of the hero rather restrainedly.
4. There is a distinct and unexpected twist in the novel, from which the action immediately comes to an end. A

short story is a strict genre where there cannot be a single random component.

5. The main criterion in the novel is to create a vivid emotional impression on the reader. The main principle of achieving the desired result is considered to be the correct construction of the composition, the selection of artistic means that would best serve to create the desired effect.

1. The novel is visible in one act, designed for continuity and unity of effect. O. Henry keeps the reader in suspense, even some kind of perplexity, misunderstanding about what will happen to the last leaf on the ivy, why it is regularly repeated in the text, but the author does not give a description of it. And even at the very end of the work – in the denouement – Sue reports: "Mr. Berman died today in the hospital from pneumonia. He was ill for only two days. On the morning of the first day, the doorman found the poor old

man on the floor in his room. He was unconscious. His shoes and all his clothes were soaked through and were as cold as ice. No one could figure out where he went out on such a terrible night. Then they found a lantern that was still burning, a ladder that had been moved from its place, several abandoned brushes and a palette with yellow and green paints. Look out the window, dear, at the last ivy leaf. Did it surprise you that he doesn't shake or move in the wind? Yes, honey, this is Berman's masterpiece—he wrote it the night the last sheet fell off."

We see that the description of this sheet itself is not given to readers. The whole storyline of the novel, the whole general meaning, the structure are mutually dependent. The sheet becomes a link connecting people in terms of creativity. It sometimes performs a substitute function. It reminds me of some kind of internal stimulus, not visible to a person, but which moves him forward in life, and even towards life itself.

2. The disposition in the novel is based on one central event (Jonesy's illness and the connection between her well-being and physical condition

from the sheet). It is central. Other parallel incidents in the work depend on him: the gradual recovery of the girl, the change in the life values of old man Berman.

3. The pointe (the sharpness of the final plot in the novel) is outwardly hidden from the reader's eyes. The events are not directly described, there are no details, we cannot read what the old artist was doing that day – the day of writing the plot. We have only everyday facts about this – wet clothes and a painted masterpiece, which again the author does not evaluate in any way, does not represent artistically in any way. In O. Henry's short story, this quip is presented as a fact. This makes the denouement of the work even more unexpected. You can even ignore Jonesy's illness. The doctor says that she has a chance of recovery if specific rules are followed at the beginning of the story, and in the further development of the plot, he also tells Sue: "The chances are equal... With good care, you will win." The pointe of the novel (its pointe), it seems to me, is present in the very plot of the novel. After all, you must agree, if this sheet had not been imprinted on paper by Berman, then Sue would most likely have done it

so that the last sheet would stay with the sick Jonesy all the time and thereby inspire her that she would live. But it would have no deep meaning. The human creator would not have changed outwardly from this. I mean Sue. And he changed Berman.

4. The tension of the narrative line spreads between the moments of the beginning and the denouement (he will recover – he will not recover, he will finish the picture of Sue – he will not finish what will happen to Berman). But the death of an old man is a surprise. If we consider that Berman has been leading such a lifestyle for several years, it turns out that a change of orientation in life leads to death. The character played the role assigned to him and received a new status. He's not ready for it.

5. Vor-geschichte and Nach-geschichte not only form the core of the novel in terms of genre, create a kind of narrative composition, but also perform the function of "life in the work". On the one hand, they bring into the fabric of the narrative the memory of the past (but the recent past, the one that was the other day; they do not define the long-term past, because we do not

know how they settled in the studio, what kind of education they received, has no idea even about their artistic tastes, preferences), and on the other hand, they help to assess the changes that have happened to the characters at the level of contrast, that is, they carry the memory of the future. They harmoniously occupy the places "before the main event" and "after it" in the novel.

6. Vor-geschichte has a boundary in its presentation: first, it closes (sums up) the preceding (hoaxes with Pneumonia, which, through the medical history of the entire city, focuses on a specific character – Jonesy's serious condition). All this is enclosed in a special component – the beginning of the girl's treatment, the history of the disease, doctor's visits, medical and spiritual (through art) healing of the heroine. This provides a general preparation for the next episode of the plot. Then there is an exchange of impressions (Sue goes down to Berman, who is inspired by her character, determination, courage of judgment and calls the girl a "real woman"). It turns out that this situation – the situation of the disease – has affected the life of a character who is outwardly in no way connected with the life

of the sick heroine. These events prepare the prologue of the novel – the creation of a work that has been postponed for many years. The disease pushed Berman to complete his masterpiece, and, perhaps, to find material for it, to find the very image of this creation – that is, to write the last sheet. In this text, the Vor-geschichte has a chronological sequence.

7. O. Henry's novella has the function of anticipation, which does not leave the reader from the beginning of reading the work to the last point in the text. There is an incompleteness of the denouement, when the finale is determined by the presentation and supported by the composition (the girl has recovered, the old artist has completed his earthly and creative path), but does not have any complete content (how will the life of the girls, both of them, go after this incident, what will become new in the psychological portrait of Jonesy, what is the result of Sue, what with Berman's masterpiece?).

8. The image of the narrator is interesting. We still don't know who he is: an eyewitness or a "transmitter of what he heard" (M. A. Petrovsky's term)? If this is the author, then why does he

lack evaluative characteristics, why does he not analyze the actions of the characters?

9. The title of the novel implies its content. It both directly and indirectly points to a certain essential point in the novel. The last leaf turns out to be not only a part of a tree that can easily shed its leaves with the help of external factors, that is, it is something fragile, unprotected, amenable and dependent on circumstances, and this is also Berman's last drawing - the same nondescript leaf that helped Jonesy recover. It has become the only masterpiece of the old artist, a work of art, it expresses a hedonistic function, inspires, helps to recover, to believe in something.

10. The novel has some symptoms (signs that define and reveal the personality of the characters). Symptoms are factors in the movement of the plot and are called motives. The symptoms are determined by the following motives:

- life and death (here P. Merime's techniques are meant
- mysterious parallels and mystifications (the hero Pneumonia, penetrating into people's homes (a harbinger of trouble): "In November, an unfriendly stranger, whom doctors call Pneumonia,

invisibly walked around the colony, touching one or the other with his icy fingers. On the Eastern side, this murderer walked boldly, striking dozens of victims, but here, in a maze of narrow, moss-covered alleys, he trudged foot by foot"); balancing on the brink of life and death, human resistance to disease and leaf resistance to bad weather, the death of an artist and the recovery of a girl).

- motifs that are woven into the fabric of the story (themes of creativity, a masterpiece become a motif of art). The old artist painted his masterpiece on the night when the last leaf fell off the branch. Berman went outside on a rainy, cold night to draw a leaf that the sick Jonesy loved. He helped instill in the heroine the desire to live.

It should also be noted in the novel the conflict of time (it clearly correlates with the life of a leaf on a branch. After all, at first the girl calls 100 leaves, and then their number decreases to 4-5). The conflict of time determines other conflicts: external (man - nature, man - man, man - creativity) and internal (man against himself). Surprisingly, the nature and weather that are present in the novel outside

the window absolutely correspond to the emotional weather of the characters (rain, wind as harbingers of drama, determination, change of feelings, priorities of Berman, his artistic insight, for example).

I would also like to note the contrast that is present in the novel:

1) youth - old age (girls and Berman);

2) Life is death (Jonesy and Sue, Berman), which change direction and become death (Berman) and life (Jonesy).

3) illness - recovery (Jonesy).

4) a masterpiece on paper is a masterpiece outside the window, a natural masterpiece is a material masterpiece.

Conclusion

Thus, having conducted a detailed literary analysis of O. Henry's novel "The Last Leaf" in the genre aspect and we can come to the conclusion that according to the this work, "The Last Leaf" by O. Henry is a novel.

References:

1. O. Henry. The last sheet. Stories. / O. Henry. - Moscow: Astrel, 2012. - 446 p.

2.Petrovsky, M.A. Morphology of short stories [Electronic resource] / M.A. Petrovsky // Ars Poetica : collection of articles... / State. Academy of Art Sciences . – M. : [B.I.], 1927. - Sat. 1 : Ars Poetica: collection of articles by B.I. Yarkho, A.M. Peshkovsky, M.A. Petrovsky, M.P. Stolyarov, R.O. Shor / ed. M.A. Petrovsky . – M. : [B.I.], 1927.

3.Yunovich, M. Novella [Electronic resource] / M. Yunovich // Literary encyclopedia: In 11 vols. - Vol. 8. - Moscow: OGIZ RSFSR, state dictionary and Encyclopedia publishing house "Sov. Encycl.", 1934. - Stb. 114-129.

4. Nizomova, M. B. (2023, May). The issue of formation of communicative-pragmatic direction in terminology. In International Scientific and Current Research Conferences (pp. 83-86).