

THE ORIGINALITY OF DREISER'S CREATIVE METHOD IS THE PROBLEM OF THE HERO

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Annotatsiya: Ushbu maqolada XIX-XX asrlarning atoqli adiblaridan biri, Amerika va jahon adabiyotiga katta ta'sir ko'rsatgan T.Drayzer hayoti va ijodini o'rganish va uning romanlarida ijtimoiy muammolar va pul mavzusi ekanligi haqida so'z yuritiladi. Teodor Drayzer realistik san'at ufqlarini kengaytirib, Amerika adabiyoti rivojiga katta hissa qo'shdi.

Kalit so'zlar: tabiatshunos, e'tiborga loyiq ko'rish, reallik, asossiz gapirish

Abstract : This article discusses the study of the life and work of T. Dreiser, one of the famous writers of the 19th and 20th centuries, who had a great influence on American and world literature, and the theme of social problems and money in his novels. Theodore Dreiser expanded the horizons of realistic art and made a great contribution to the development of American literature.

Key words: naturalist, remarkable vision, realistic, speculation

Dreiser is a naturalist. He bases his works on extensive experience and experimental materials. His art is the art of accurately portraying reality and things. Dreiser covers life even in the smallest details, he sometimes presents documents completely taken from reality (Roberta Alden's letters in "American Tragedy" are given very fully), quotes from the press, records of stock speculations. its signs closely follow legal business management. American critics have repeatedly accused Dreiser of a lack of style, not understanding the uniqueness of his naturalistic style.

Dreiser pursues social themes in all his works, which does not prevent him from being an artist-psychologist. He takes social subjects and transfers them to the plane of the individual psyche, as a result of which he shows the technical-individual side of the same social processes. The subject's limitation in scope comes with Dreiser's depth.¹⁵

¹⁵ Newlin, Keith (2003). "Dreiser, Helen Richardson (1894-1955)". Theodore Dreiser Encyclopedia. Greenwood Publishing Group. p. 101. ISBN 0-313-31680-5.

With *The Financier* (1912), Dreiser created his monumental *Desire Trilogy*. This is contrary to the life story of millionaire C. Yerkes. The hero of "Trinity" (second volume - "Titan", 1914; shock volume - "Stoic" - Dreiser in January 1929) - Frank Copperwood; Dreiser describes how the bourgeois and commercial environment that surrounded Cowperwood from his childhood formed in him the psychology of an entrepreneur and acquirer, that all opportunities are good for them if they contribute to power and wealth. According to a small account, Cowperwood gradually acquires wealth, bribes officials and the municipality, wins the city of Philadelphia outright, but in the end he is defeated, goes to prison, and then has to leave Philadelphia. In *Titan*, Dreiser explores Cowperwood's life in Chicago. "*Desire Trilogy*" is the most important work of 20th century American and European literature. Dreiser describes the life and customs of the environment with remarkable visual power.

Frank Algernon Cowperwood is the hero of T. Dreiser's *Trilogy of Desire*, consisting of novels *The Financier* (1912), *The Titan* (1914) and *The Stoic* (published posthumously in 1947). Dreiser, who recreated the image of an American businessman, saw his character as a heartless man who wants to make money whenever he wants. Frank Cowperwood - A wonderful and tragic figure, a true reflection of American life in the 1860s and 1870s. The first novel "*Moyachi*" takes place in Philadelphia in the midst of a personal war. Most patriotic Americans join the military, but another Frank Cowperwood and with fresh cynicism from the triumph of the North over the South. Personal¹⁶

In "*Financier*" Frank Cowperwood yet less recognized, but ambitious and disdainful of a stockbroker, engages in a battle with takeover tycoons and loses the battle, but unfortunately for him. After leaving prison, Frank Cowperwood He develops a fraud with all his might and enriches himself, and then goes to Chicago, a kind of Mecca of criminals and entrepreneurs in the middle of the 19th century.

¹⁶ Cross, John (November 1, 2012). "Edward Weston, R. M. Schindler, Anna Zaksek, Lloyd Wright, Lawrence Tibbett, Reginald Pole, Beatrice Wood and Their Dramatic Circles." Southern California Architectural History Blog.

In the novel "Titan", Dreiser Frank Conquers Chicago, meticulously portrays the city and its political circles. that, in Chicago, Frank In addition to powerful national rulers, another enemy must be faced - angry people. The story line of the second novel is the struggle of Frank with the famous antitrust action. Looking at the participation of politicians in the conflict, Frank appeared, faced for the first time that money cannot do everything. if he does, Dreiser will not allow the nation to rise above Frank, whose portrayal is far from unambiguous. Frank, but at the same time he works for the benefit of society, moves it forward, achieves progress. On the one hand, Dreiser hates Frank like a tough octopus, asking for a lot of people's juice. Dreiser, on the other hand, admires her strength, her victories in national business, but also enjoys art and beauty. This is Frank. There is no great place for. no woman can resist.

The number of the third novel - "Stoic" is not finished, but it is impossible to talk about the character of this hero. Frank Wanting to support London transport, he moves his capital to London. But he no longer has the grip and power he had in his youth. Frank collapses and dies. His remains were taken to his homeland. After the lawsuits, nothing remained of the great fortune. Ill-gotten wealth is transferred to other greedy hands.¹⁷

Such a detail invented by Dreiser is remarkable. Frank In his bequest to New York, he intended to perpetuate his name, an art gallery, and a free hospital, but after the paintings were sold by auction and the suitors were paid, there was no money left for the hospital. As it is written in the book of Job: "... I came out of my mother's womb naked, I will return naked, the Lord gave, the Lord took away ...".

By identifying sources and characters, literary historians have shown that Theodore Dreiser (1871–1945) was a skilled investigative reporter even in his fiction. His reliance on photography, character and plot research is evident in *The Financier* and *the Titan*, especially in *An American Tragedy*, but Dreiser wasn't about his investigative method. He often went to his memories for material. It is only when Dreiser combines autobiographical material with his own research and reporting that his fiction comes alive.

¹⁷ Anderson, Sherwood (2012). Baxter, Charles (ed.). *Sherwood Anderson: Collected Stories*. New York, NY: Library of America. ISBN 978-1598532043. Retrieved June 28, 2016.

Dreiser's youth and early manhood prepared him for the subjects he developed. Her unstable home life; the dichotomy between a loving, permissive mother and a narrow, bigoted, dogmatic, impoverished father; poverty; and his desires for comfort, acceptance, sexual satisfaction, and recognition were all part of his fantasy. Her sisters' sexuality is reflected in Carrie and Janie, while her frustrations and desires are expressed in Clyde Griffiths and others. The character of Frank Cowperwood was shaped by Dreiser's extensive research into the life of C. T. Yerkes, but Cowperwood was everything Dreiser wanted to be: handsome, powerful, accepted, wealthy and capable. Dreiser projected his dreams onto characters like Griffiths and Cowperwood only to show that human dreams never come true. No matter how a man (or woman) argues, "his feet are in the trap of circumstances, his eyes are in imagination." Dreiser did not condemn the move; wrote about the fragile nature of the pursuer and the pursued.

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