

ABOUT JAMES JOYCE'S "ULYSSES"

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Abstract. In this article J. Joyce's novel "Wills" and the history of its creation, symbolic meanings in the names of the heroes of the work, and the influence of the works of Homer and world writers are focused on.

Key words: Wills, stream of consciousness, Odyssey, island of serenades, Renaissance, modernism, protagonist, inner world.

Introduction. Any first-time reader of James Joyce's novel "Ulysses" must remember the full events of Homer's poem "The Odyssey" (the second name of Odysseus in ancient Greece was Ulysses), otherwise he will be left in a state of bewilderment. We are talking about a somewhat experienced reader who understands the artistic ideas put forward in the works of writers who, in addition to Homer's creative work, are also familiar with the teachings of Christianity, English literature, at least with the works of such writers as F. Rabelais, the founder of the literature of the French Renaissance, the famous French writer and philosopher Michel de Montaigne (1533-1592), and the French philosopher, mathematician, medical scientist and methodological theorist Rene Descartes (1596-1650). Otherwise, it is natural that a reader unfamiliar with the above sources, starting from the first pages of "Ulysses", will encounter an incomprehensible text that will change their perception of the book.

Review of relevant literature. The study of the work of the writer James Joyce, who is considered one of the brightest stars of modern literature in world literature, and the evaluation of his work began in the first quarter of the twentieth century. Tilovoldi Juraev, one of our writers who analyzed the writer's work scientifically and theoretically in Uzbek literary studies, evaluates it in his first candidate's thesis as follows:

Professor Akmal Saidaov, in his research work, dwells on Joyce's novel "Wills" and expresses his thoughts and opinions as follows. ""

J. The translator of Joyce's novel "Wills" Professor Ibrahim Gafurov, in his introduction to the work, dwells on the 18 events of the work and their interrelationships.

Research methodology. The fact that the work is created on the basis of comparative-historical and comparative-typological methods means that nothing in the work is described in a conventional way by itself, and this book is somewhat broader than a detailed description of one day in Dublin by Stephen and Bloom. In the novel "Wills", there are many other characters, events, statements, conversations, and scenes that seem unrelated to the work. However, the two characters in the work, Stephen and Bloom, serve as a means of movement. Entering the hidden, dark corners of the thoughts of these, and sometimes other characters, we see the events around us with their eyes and hear through their ears.

The protagonists of Ulysses are “princes,” that is, they emerge from the deepest and most hidden corners of the author’s inner life, in accordance with his experience and feelings, and to them the writer’s own passions, intellectual potential, and lyricism are dedicated. The conversations in this work are not limited to being characteristic of representatives of one or another social category, but some of them are essays collected from the fields of philosophy, theology, and literary criticism, political satire, and history. Scientific theories are presented and discussed in it. These fragments, created independently of the book, which can be called digressions, or even appendices, etudes, fit so well into the plot, the development of events, and the setting of its corresponding parts that we are convinced that they cannot be separated from the essence of the book. Now we cannot perceive the 18 episodes of the book as unrelated stories: Bloom, Stephen, and some other characters, sometimes together, sometimes as the main characters of a separate work; The history, tragedy and comedy of this day unfold precisely through them. Each of these 18 episodes, although different in form and language, forms a single organism - a book.

Like a person who goes for an evening walk and looks at the night sky and notices that the number of stars has increased, we begin to notice the correspondences, similarities and similarities between the episodes. We look for symbols, we understand that in the initially bright, but confused mixture of sentences, thoughts, information, thoughts, fantasies, wonderful images, stupid, funny and tragic situations, there is an idea, a plan. We become convinced that everything that seemed random and strange to us before has been deeply thought out and measured; in short, we have before us a book with a secret, a key.

What is this key? It can be assumed that it is in the door of the work, that is, in the cover. It is hidden in the title of the work - "Ulysses".

Joyce brought the text of "Ulysses" out of the powerful fortifications that critics and scientists had built around the text in a new way of describing and describing it, which was almost impossible to find in the works of his contemporaries. Instead of approaching Ulysses from the perspective of time, and instead of entering the currents of history, he turned this person into his contemporary, his imaginary partner, his spiritual leader.

So, who can we say that Ulysses in Homer's poem "The Odyssey" is spiritually? He is a person, a person who has accumulated human qualities among all the heroes of the epic cycle; it is precisely with these qualities that he captivated the heart of the schoolboy - Joyce. Getting closer and closer to Ulysses, the young poet restored his extremely human, sometimes funny, and sometimes touching qualities. Having achieved this, he placed his hero in his own time, in the city of Dublin.

Analysis and results. In conclusion, it can be said that the idea that is inseparable from the book, which forms its basis, creates one of the unique and remarkable features of the work. A person who reads the book attentively cannot help but immediately recognize its idea. However, when one realizes how clear this idea is and how disciplined the author adheres to it, a natural question arises: how, after such a huge, organized work, is it possible to create such an impressive and lively work? One of the obvious, visible reasons for this is that the author never lost sight of the humanity of the characters, the coexistence of virtue and vice, stupidity and greatness in them.

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