



The fusion of realistic traditions in Graham Greene's artistic style.

Marifatkhon.Boltabayeva,

Teacher of the Namangan State Pedagogical Institute,

Abstract: In this article, Graham Greene paid special attention to the concept of realism, regardless of the roles played by his characters, in addition, the writer expressed all the characteristics of melodrama, romance and espionage, thriller, adventure and detective genres.

Key words: Concept of realism, monologue, melodrama, adventure, detective genre, lyrical novel, concept of romanticism, neo-romanticism, all the characteristics of thriller, heroes of the work Andrew, Elizabeth, Chant.

Researchers of Graham Greene's works note that the author's "entertainment" novels are richer in political aspects than other works of the genre.

In the internal monologues, or rather, in the dialogues, of the character Andrew in the work, there is a comment from the author. "I know that I am a coward and deserve only hatred," he says. "If someone would take an interest in me and believe in me, I could become a person." But here his second "I" speaks. He knew that he was a strange mixture of two characters: one was a sentimental, arrogant, determined boy, and the other was a harsh critic. "If someone believed in me..." But he did not believe in himself" [1].

This monologue plays a key role in understanding Andrew's personality. When explaining the events to Elizabeth, he is both sincere and false. He wants to be firmly rejected, saying the worst about himself. And the lack of this rejection causes anger and hatred in the character. This half-confession becomes clear to the reader thanks to the author's sarcastic remarks woven into the hero's monologue: "Whenever one of his "I"s spoke, the other, standing at a distance, wondered: "Is that me speaking?" Am I really living like this? "Is it easy to laugh at you?" he said bitterly. "I am really angry," the second "I" wondered, and if I play a role, who am I - a puppet or a puppeteer? [2].

The novel "The Name of the Movement" contains melodrama, false pathos and sentimental digressions. At the same time, the author changes many of the traditional values of the traditional "revolutionary" romance, which is manifested both in the depiction of the characters and in the construction of the plot. Joseph Kapper, who considers himself a fighter for justice, is more concerned about his poetic activity than about the freedom of Trier. He hopes to print and distribute his poems with Chant's money, rather than buy weapons for the rebels. The purpose of the Trier residents' opposition to the dictator is ironically reduced, since behind the loud words about freedom lies only anarchy and the legalization of pornography, the opening of brothels, and so on. The dictator The image is also unconventional. Instead of a bloodthirsty, tyrant, cruel, and rebellious man, we see an old, tired, and noble man.

"The Name of the Action" combines the features of both romance and spy novels. This is not surprising, since the latter emerged as a natural result of its evolution from adventure literature.

According to the English literary critic K. Bloom, the spy novel arose as a kind of

combination of adventure and detective genres. Unlike its predecessors, the spy novel shows a greater connection with the international political and social environment. G. Green also used the main elements of the spy novel to develop the plot of the novel "The Name of the Action".

The hero of the novel "The Name of the Action" Oliver Chant is rich, but we do not know anything about the origin of his wealth, which indicates a strong romanticization of the image. Chant, tormented by the boredom of London life, seeks dangerous and risky adventures.

Although *The Name of the Operation* retains the attributes of the spy novel (the agent's civilizing mission, the adventurous plot, the chase scenes), Green's novel cannot be called a work of the aforementioned genre in the canonical sense. On the contrary, *The Name of the Operation* is evidence of the evolution of the spy novel and, at the same time, of its transformation.

Evolution is manifested, first of all, in the change in the appearance of the forces opposing the protagonist. As the English spy novel researcher J. Atkins noted, at the initial stage of the genre's development, "the enemy was larger than life, possessed almost magical power and enormous physical strength. Aggressive, ruthless, he could suddenly become noble and generous" [3].

In *The Name of the Operation*, there is another feature that distinguishes Green's thrillers from other works in this genre and gives a unique shine to the writer's entire work. This is a special interpretation of the theme of love. Love in "The Name of the Movement" is closely intertwined with politics.

If "The Name of the Movement" can be considered a transitional genre from a romance novel to a spy novel, "Istanbul Express" has all the characteristics of a thriller. The concept of a thriller, which has existed in the West for about a century, has entered Uzbek literary criticism relatively recently. A thriller is defined as "a special type of adventure genre that uses specific means of expression to arouse active empathy in the reader, associated with the arousal of strong emotions" [4]. Green himself explained his interest in this genre with two reasons: a tendency to melodrama and a desire to do something to counteract the influence of Virginia Woolf's novels. However, the real reasons for Green's return to the thriller are much more complex.

On the one hand, the writer did not hide that "Istanbul Express" was written with the aim of achieving commercial success. The writer hoped to save himself from his difficult financial situation with a "fashionable novel" that could be turned into a film script. On the other hand, as V.V. Ivashcheva notes, "... the political detective story is as organically inherent in Green's work as his novels about the purification of the human soul" [5]. Green's thriller is psychologically and politically saturated. In this transformation, both the trends of the time and the natural result of the author's internal evolution are revealed. As historians of English literature have noted, "the tendency of the art of this period was the aestheticization of politics and the psychologization of political content" [6]. In "Istanbul Express", along with the above features, elements of a social novel appear. In "Istanbul Express", all images are clearly socially motivated, and class inequality is metaphysical, but does not have a specific historical character. Green's transition from romantic aesthetics to realism can also be traced at the stylistic level. It is in the depths of the aesthetics and creative practice of



romanticism that the author's own form of subjective, lyrical novel appears. The writer's desire for universal knowledge of the world in its movement, contradictions and harmonies is explained by his main appeal to a wide range of means borrowed from the romantics. Initially, this appeal had an imitative, reader-specific nature. The method of filling the artistic space with psychological content in Green's work goes back to the representatives of the romantic movement. In the novel "Inside Man", this method has not yet been individualized by Green. The animation of nature occurs through anthropomorphization, which is typical of many romantics. For example, Andrew, fleeing from persecution, has his clothes caught in blackberries, blocking his path; the Surrey hills look out like a stern, cautious old man's face through a silver curtain.

Starting with The Name of the Movement, Greene's artistic space acquires a characteristic activity, becoming a reflection of the author's inner world. As Michael Sheldon notes, "Greenland begins in Trier" [7]. This is a place where the fear of persecution and betrayal reigns, where conspiracies are created and destroyed, where love turns into hatred and faith borders on disbelief, where all dreams are dashed, and the world balances strangely on the border of reality, between the real and the unreal.

In conclusion, his research in the field of artistic forms shows that in the turbulent flow of literary prose of the 30s of the 20th century, Graham Greene tried to find his own path, his own flow in his early works. The writer's creative path stems from the neo-romanticism of Stevenson and Conrad, continuing and developing their conceptual and artistic achievements. Although Graham Greene is not a direct heir to the romantics, elements and traditions of realism do not immediately enter the writer's work.

The search for literary contrasts, tragedies imbued with irony, the choice of a hero deprived of his homeland and thrown into an alien world, as well as the depiction of the ideal content of human existence, become constant features of Graham Greene's work.

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