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**STIVEN KREYNNING “MAHLUQ” ASARIDA  
ADABIY OQIMLARNING TO’QNASHUVI**

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**Annotatsiya.** Ushbu maqola amerikalik yozuvchi Stiven Krenning “The Monster”(Mahluq) asarida qanday adabiy oqimlardan foydalanganligini o’rganishdagi muammolarga bag’ishlanadi. Maqola muallifi shu masalalarni yoritishda ko’plab olimlarning maqolalariga hamda o’z ilmiy qidiruvlariga tayanib yozishga harakat qilgan.

**Kalit so’zlar:** naturalizm, tanqidiy realizm, impressionizm, egzistencializm

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**ПЕРЕСЕЧЕНИЕ ЛИТЕРАТУРНЫХ ТЕЧЕНИЕ В ТВОРЧЕСТВЕ  
СТИВЕНА КРЕЙНА**

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**Аннотация:** Данная статья посвящена проблемам изучения литературных направлений, использованных американским писателем Стивеном Креном в «Чудовище». Автор статьи попытался на основе статей многих ученых и собственных научных исследований осветить эти вопросы.

**Ключевые слова:** натурализм, критический реализм, импрессионизм, экзистенциализм.

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**MIXED STYLES IN STEPHEN CRANE’S “THE MONSTER”**

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**Annotation:** This article is devoted to the problems of studying the literary trends used by the American writer Stephen Crane in "The Monster". The author of the article tried to write based on the articles of many scientists and his own scientific researches to cover these issues.

**Keywords:** naturalism, critical realism, impressionism, existentialism.

Unlike his previous works, Crane tries to create late novels and stories in a different way. The author, who created works in the naturalistic style from the beginning, later turns to the impressionism style. Therefore there is little doubt that an impressionistic style, including color and light imagery provides Crane's writings. “Even Maggie, one of his most completely naturalistic works, is considered by

Van Wyck Brooks to consist of "verbal impressions mainly." [1] As the writer turned from one work to another, his writing style and technique developed. Especially, the fact that the writer used many stylistic devices in his last works, often referred to folklore and myths, made it difficult to analyze his works. It is clear from this that Stephen Crane wrote his first works in a naturalistic spirit, and in his later works he used stylistic colors widely, and as a result, it was difficult for scientists to determine in which literary movement he created. At a time when many scholars made many observations about the style of his works, the most important thing for us is the poetics of his works. Before talking about Stephen Crane's poetics, let's talk about the true meaning of the word poetics. The poetics is a work of art means the structure, plot and composition of the work, language features, the way of telling the story, the way of expression, the tone of the methods and tools of the image and its artistic world in general. The word "poetics" means "art" in Greek. The word "Poetics" was mentioned for the first time in Aristotle's work "Poetics", which is recognized as "the first study of literary studies". In this work, Aristotle makes the following points about fiction and its structure.

‘...Let's talk about how the narrative (myth) should be structured for it to come out well. In addition, we will touch on how many and what parts the work consists of, and at the same time, all other issues related to this study.' [2] Stephen Crane's poetics, i.e., writing technique, was extensive, and of course, the content and essence of his works different from his early works. Speaking about the last works of the writer, we can see that only some of them were well received by the general public and critics. In addition, the author did not write his works in exactly one direction, but we can observe the mixing of literary styles in his works written at the end of his life. Of course, the famous works of writers are always in the center of attention and they are studied with interest by critics and anyone who has anything to do with literature. But the works of writers, which are not so famous for some reasons, have to wait for their analysis for years. Stephen Crane has a lot of novels and short stories which are still waiting to be analysed. One work of Crane's that has had less critical attention than his more familiar novels and short stories is his long short story "The Monster". "The Monster" was praised by critics and well appreciated by the writer himself. As we mentioned before Stephen Crane wrote this late novel in a mixed style. For example, Donna Campbell in her work "Resisting Regionalism: Gender and naturalism in American fiction" wrote about the works of Stephen Crane, "...The Monster" shocks precisely because Crane, by intermingling them, undercuts the safety implied by both genres" [3]. It was not well received by not only readers but also some critics. While making a brief reference to "The Monster," Charles C. Walcott says that the story "has received little critical attention, perhaps because it is so unpleasant to think about". [4] But in terms of the content and the raised topic, it can easily compete with other works written by the writer. Joseph Conrad, his friend in England, wrote these words in a letter to his friend after reading this story by Stephen Crane. "The damned story has been hunting me ever since, I think it must be fine. It is a subject for you" [5] There a lot of researches on "Monster" however, Probably the most lengthy and perceptive analysis of the story has been written by Eric Solomon. Eric Solomon in his book "Stephen Crane, Parody to realism" makes a mocking comment on the story "Monster". "The Monster is, in essence, a study of prejudice, hypocrisy, and fear in a small town. Using a plot

as simple and straight forward as those he employed in his slum and war novels , Crane anatomizes the complexities of smalltown society , regectes the traditional concept of rural neighborliness, and lays bare the savage heart that beats under the thick skin of the American villager” [6] We can read the same opinions of John Berryman on that book . He says that the story is a "study of society's fear, stupidity, persecution.". [7] Crane's Whilomville Stories, \_like "The Monster," are also critical of small town life especially as it is reflected in the actions of children. Edwin Cady, for example, recognizes that "The Monster" is a criticism of small town life. “ [8] He also mentions the racial implications of the story and the courage and heroism of Dr. Trescott, but his references are brief. In "The Monster" the criticism of small town life is focused on hypocrisy and conformity as these forces threaten Dr. Trescott's individuality. Although hypocrisy and conformi ty are revealed in the actions of most of the townspeople of Whilomville, Crane considers these faults to be especially prominent among kitchen gossips, represented by Martha, Kate, and Carrie. Thus, Crane uses Henry's injury and the townspeople's reaction to that injury to further expose man's inhumanity to man. Society really becomes the monst er because its racial prejudice causes it to "lose face" and "go mad. "[13] On the other hand we can see existentialism features while we are reading “The Monster” As Gullason Thomas believed that “...Trescott's duty to a man who has saved his son has been paid in full with ostracism.” [14] Elements of both naturalism and impressionism appear to some extent in Crane's style in "The Monster," especially in his diction and imagery. The use of violent diction and plant and animal imagery reflects the tendency of naturalistic writers to depict men who are controlled by their instincts and passions. In "The · Monster " -these stylistic elements emphasize the inhuman capabilities of the towns people that ultimately result in Dr. Trescott's ostracism. Crane's impressionistic use of color and light imagery gives a nightmarish quality to some of his scenes. The creation of this atmosphere emphasizes the mad , twisted morality of the townspeople and makes the inhuman actions that morality allows seem more frightening. A characterization of Dr. Trescott reveals that his actions in saving and protecting Henry are consistent with his character as Crane pre sents it in the story .The doctor save s and prote cts Henry because he is a humane pers on whose primary concern is for human life. Events in Crane's l ife as well as statements by him show that Crane believed that an individual should act with courage and compassion according to his own point of view regardless of public opinion. Such facts help substantiate this writer's contention that the basic theme of "The Monster" is Dr. Trescott's attempt to live a life of courage, integrity, and kindness as he understands them. According to the opinions written by Patrick Dooley “Whether compassion, competence, tolerance represent Crane’s final opinion on moral matters depending on how much weight is placed on Whilomville stories, especially “ The Monster”. As it turns out, Crane’s fixation with courage led him to reexamine critically his own version of commonsense morality.” [ 15] Ralph - Ellison considers the doctor's basic motivation to be “medical duty but does not deny a degree of indebtedness”. Certainly the doctor is no t necessarily without fee lings of guilt , indebtedness, and pride, but the overriding aspect of his character as presented in the story is his respect for human life and his devotion to his profession. hi s tr agedy has cau sed nature 's cyclic proce ss to be mi rrored in the

life of man . From spring , a time of birth and promise and living things , the story progresses to winter , a time of death and despair . The world in which the Trescotts are left is one of isolation and futility as emphasized by the fifteen empty cups .

“However, such criticisms are too narrow to furnish a complete understanding of "The Monster." No critic has analyzed the story completely in all its aspects, considered the possible influences of Crane's life and philosophy in the story, and attempted to discover the unity of an artistic whole in these various approaches to "The Monster." [ 16]

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