

ANALYSING “THE HEART IS A LONELY HUNTER” BY K. McCOLLERS

*Namangan state university
Sobirjonova Oydina Rasuljon qizi*

Annotation: in the novel *The Heart is a Lonely Hunter*, traditional southern themes are combined with elements of social grotesque. Carson McCullers, considering the categories of "collective" and "individual", explores the internal contradictions of the world of a teenager. In this regard, a detailed literary analysis of the images of adolescents in the work of K. McCullers seems relevant in order to be able to talk about the novel of education as a characteristic phenomenon in the literature of the American South. This article describes basic features of this work.

Key words: southern renaissance, Southern Gothic, K. McCullers, American literature, “The Heart is a Lonely Hunter”.

In the 1920s and 1940s, a unique phenomenon of its kind appeared in American literature, which would later be called the “Southern Renaissance” or “Southern Gothic”. Researchers of the “southern” school, such as N. A. Anastasiev, I. B. Arkhangelskaya, B. L. Clarka, V. I. Yatsenko, and others, unanimously assert that, due to stylistic innovation, “literature of the American South”, which began in the colonial period, is going through a stage of rapid take-off, while remaining a purely regional phenomenon. Thanks to the work of a number of authors (W. Faulkner, R. P. Warren, W. Styron, T. Wolfe, etc.), the so-called “southern myth” is emerging, which is based on the historical memory of the defeat of the Confederate army in the Civil War (1861-1865), the death of the traditional southern way of life and a kind of "reconstruction" of territories under a new political and social format. In addition, in view of the borrowing of elements of late romanticism, elements of Gothic aesthetics are also added to the direction.

As the researcher I. B. Arkhangelskaya notes: “In the 1930s, experiencing an economic crisis and depression along with the whole country, residents of the southern states of the United States began to feel themselves as part of not only the “southern” community, but of the whole of America, their attitude towards oneself and the world around .[1]

Back in 1946, W. Faulkner stated in one of his letters: “Seeking an explanation for the living southern literature (since the northerners had nothing to write about here), one should turn to the war. The northerners won the war, and the only noble thing to do in a war is to lose it. This war marked a change - the end of one era and the beginning of another - without any possibility of returning to the past”.

In the conditions of such social exaltation, in an effort to return the South to its former glory, the work of southern writers, with all the individuality of the author's

approach, represents similar ideological trends that develop into thematic genres. So, one of the most popular genres is the “novel of education”, and the main characters are teenagers, young men and women who are going through a difficult period of self-identification and a collision of “idealism of the soul” with materialistic realities. However, being inscribed in the space of the “Deep South”, the plot issues are built on the basis of the confrontation between the young generation and the old, according to the formula expressed in one of Flannery O’Connor’s short stories: “... the old world is gone forever. The old customs have become ridiculous...” . Among the Southern writers who somehow raised this issue, we can distinguish: H. Lee ("To Kill a Mockingbird"), T. Williams ("Glass Menagerie", "Destined for Scrapping"), Flannery O'Connor ("Wise Blood" , “The kingdom of heaven is taken by force”), W. Faulkner (“It will not perish”, “Noise and Fury”), etc.

Special attention deserves the work of the American writer Carson McCullers (1917-1967) and in particular her debut novel *The Heart Is a Lonely Hunter* (1940). The work is a heterogeneous literary canvas with a regular change of narrative focus and allegorical and grotesque overtones. The narrative picture of the novel is divided into five equal angles describing the events that take place with the five main characters of the work: the deaf-mute jeweler John Singer, the tramp and revolutionary Jake Blount, the owner of the provincial diner Biff Brannon, the Negro doctor B-M. Copland and a teenager, twelve-year-old Mick Kelly, a largely autobiographical character.

“*The Heart is a Lonely Hunter*” by Carson McCullers is a truly extraordinary novel. I found McCullers prose very simple and straightforward without the lyrical flourishes that I so love, however for depth of insight into the human psyche, the writing is a treasure trove. Throughout the book, I was reminded of the psychological defense mechanism of projection. You know how sometimes the things you literally hate about another person are those little parts of your own personality that you’ve sheltered from the light, our shadow persona according to Jungian theory. In this novel, what most intrigued me was the power of attraction shown by McCullers’s characters toward what was most loved in others, projection in the direction of love instead of hate. “How we see others is a reflection of how we see ourselves.” In this story, John Singer, a deaf-mute, attracts a motley crew of unusual friends.[2]

Biff Brannon, owner of the New York Cafe, Jake Blount, a drifter with a rough appearance, a penchant for alcohol and loud opinions, Doctor Copeland, a black man who cannot reel his children into his way of thinking or living, and lastly, Nick Kelly, a fourteen-year-old girl with a rich inner life, all become frequent visitors to John Singer’s room. They all count him as a friend, telling him their innermost thoughts. It is, however, not their friendship that is most prized for him. For John Singer, it is the friendship of another deaf-mute, Spiros Antonopoulos, that jacks up his inner life. When Antonopoulos gets sent to an asylum by his cousin, Singer is bereft, and from there on,

Singer seems to live for each visit to his friend. Since Antonapoulos seems to care only about the food treats that Singer brings when he visits, one can only assume that Singer's friendship is not nearly as important to him as it is to Singer. Meanwhile, Singer moves into the Kelly family home as a boarder and becomes the object of near adoration of his four frequent visitors.

It is Nick Kelly who fascinates me the most. A coming of age tale, Nick is engulfed by her dreams and passions. Music is one of those passions and accompanies her nearly everywhere. As she straps baby brother Ralph into a wagon, she will entrust his care to seven-year-old brother, Bubber, and climb the roofs of houses. There her mind is free to soar. Is it because Carson McCullers was only twenty-three years old when she wrote this novel, that she got Nick Kelly's character pitch-perfect? And what is it about John Singer that is so attractive to Nick? Surrounded by five siblings, house boarders, and parents that are too busy struggling to get by, is it the fact that Nick has finally found a listening ear? Singer's listening is magical, but transcendence is a beautiful thing that is darn hard to accomplish. This is a tragic, sorrowful tale, and while hope is present, it is not abundant. This is a significant year in the lives of all these characters, and all of them will see major changes. Between fear and love, the human soul is stretched out. It is toward love that each of these characters has turned in their need for Singer's companionship, but it is also toward self-love. Some of them seem to have self-hate and self-condemnation from bitter pasts. Ever, the lonely heart searches for the path to self-acceptance and belonging.

References

1. Архангельская, И. Б. Феномен «южного ренессанса», и литература американского юга 20–30-х гг. XX века / И. Б. Архангельская // Вестник Нижегородского университета им. Н. И. Лобачевского. — 2012. — № 6 (1). — С. 304–309.
2. Наедине со временем : письма американских писателей ; под ред. Я. Н. Засурского. — М. : Прогресс, 1968. — 463 с.
3. О'Коннор, Ф. На вершине все тропы сходятся / Ф. О'Коннор. — М. : Азбука-классика, 2005. — 285 с.
4. . Pereyashkin V. "Southern myth" in US literature: genesis and evolution [Electronic resource] // PSU: [website]. [2012].URL: http://pglu.ru/editions/un_reading/detail.php?SECTION_ID=2974&ELEMENT_ID=12684 (Accessed: 02/15/2017).