



Discussing the social issues in Theodor Dreiser and Hector Malo's works

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ABSTRACT

This article discusses social issues related to the 19th century and their reflections in the works of Hector Malot and Theodor Dreiser. It also analyzes the art of skillful word usage by comparing the compositions of the two writers.

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Teodor Drayzer va Gektor Malo asarlaridagi ijtimoiy masalalarni muhokama qilish

ANNOTATSIYA

Kalit so'zlar:

global ijtimoiy muammolar,

Jenni ruhi,

Remi,

quyi va o'rta sinflar,

Realizm va sentimentalizm.

Ushbu maqolada XIX markazga taalluqli ijtimoiy masalalar va ularning Gektor Malo va Teodor Drayzer asarlaridagi aks etishi muhokama qilinadi. Ikki yozuvchining kompozitsiyalarini qiyoslash orqali so'zlarni mahorat bilan ishlatish san'ati tahlil qilinadi.

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Обсуждение социальных проблем в произведениях Теодора Драйзера и Гектора Мало

АННОТАЦИЯ

Ключевые слова:

глобальные социальные проблемы, «Дух Джени», Реми, низший и средний классы, реализм и сентиментализм.

В статье рассматриваются социальные проблемы XIX века и их отражение в произведениях Гектора Мало и Теодора Драйзера. Анализируется искусство мастерского владения словом через сопоставление сочинений этих двух писателей.

INTRODUCTION

Literature reflects the nuances of our lived experience. Over the past few years, there has been a notable increase in the number of works considered masterpieces. The pivotal social concerns articulated by aristocrats and functionaries of the state were only elucidated in the works of writers. The reading of these fiction books enables those who have been suffering from poverty and the government's unjust policies for several years to process their painful social sorrows. All of these books are of significant value and benefit to humanity, as they facilitate the acquisition of social knowledge. The characters in both masterpieces were delineated with a compelling efficacy, employing a lexicon that evinced disparate meanings, approaches, and attitudes contingent upon the status of the individuals in question. The more one reads these books, the more one's perspective is likely to evolve. A further consequence of engaging with these texts is that readers are prompted to reflect on their own lives in comparison to those of the characters. The solutions to the problems of society presented in these books were presented as a utopian vision of the folk, with some issues left to the reader to resolve. It is not only the writers who may conclude these masterpieces; indeed, readers of these books may conclude them in different ways. Dreiser employed a diverse range of literary genres, akin to Malo, which contributed to a notable expansion in readership, not only in Europe but globally. These works have been translated into Uzbek and hold significant value within the context of Uzbek literature. This article will analyse passages from these books, comparing and contrasting the English, French and Uzbek versions.

MAIN PART

The writers Theodor Dreiser and Hector Malo not only focused on the lifestyle of the simple folk in their period but also revealed the immorality of aristocrats:

The spirit of Jennie – who shall express it? This daughter of poverty, who was now to fetch and carry the laundry of this distinguished citizen of Columbus, was a creature of a mellowness of temperament which words can but vaguely suggest [8, p.15]. – Jennining ma'naviy olamini qanday tasvirlasam ekan? Muhtojlik senatorning narsalarini yuvishda onasiga qarashishga, kir kiyimlarni olib, top toza qilib eltib berishga majbur etgan bu kambagallik qizning tabiati naqadar mayinligini, undagi nazokatni so'z bilan ifodalab bo'lmaydi [9,15-bet].

In this extract, Gennie's life is described in order to attract the readers' interest by presenting a series of social issues that they may wish to attempt to resolve. It is evident that the Uzbek translation of this book differs from the original text in terms of word-for-

word translation. The text was translated with a focus on conveying the intended meaning. In contrast to the character of Jennie, the other hero of this book, Brander, is depicted as a man who is self-assured.

The junior Senator, George Sylvester Brander, was a man of peculiar mold. In him there were joined, to a remarkable degree, the wisdom of the opportunist and the sympathetic nature of the true representative of the people. Born a native of southern Ohio, he had been raised and educated there, if one might except the two years in which he had studied law at Columbia University [8, p.18]. Senator Jorj Silvester Brender ajoyib odam edi. U siyosat bobida ustasi farang bolishi bilan birga sezgir xalq vakili ham edi. Janubdagi Ogaya shtatida dunyoga kelgan, o'sha yerda ulg'ayib ma'lumotni ham o'sha yerda olgan edi [9, 18-bet].

While Gennie is struggling with meeting a need, Brander is moving up the ladder. In these extracts we may observe the contrast among the heroes of these works.

In this article, some global social problems are analyzed and compared between the two writer's works. The real social problems were written as the life of the main characters. For instance.

It was at the opening of the joyous Christmas time that the bitterness of their poverty affected them most. The Germans love to make a great display at Christmas [8, p.23]. In the Uzbek version of this book, it is observed the direct method of translation. The sentences were translated word by word. Rodjestvo bayrami yaqinlashayotganidan Gerxardtlarga muhtojlikning alami juda o'rtar edi. Nemislar rodjestvo bayramini juda dabdabali o'tkazishni yaxshi ko'rishadi [23-bet]. In addition, it is necessary to say that the holiday "Rodjestvo" is unfamiliar to Uzbek readers, they accept this event as a new year. The main feature of it is never mentioned in Uzbek culture. In Theodor Dreiser's work, the poverty of society was described as the life of poor people in a novel by Hector Malo. For instance:

Ceux-là seuls qui ont vécu à la campagne avec les paysans savent ce qu'il y a de détresses et de douleurs dans ces trois mots: "vendre la vache" [6, p.216]. In a uzbek version of this book it is observed the direct method of translation. The sentences were translated word by word. Qishloqda dehqonlar bilan birga yashaganlargina "sigirni sotinlar" degan uch so'zda qanchalik qayg'u va azob borligini biladi.

Theodore Dreiser and Hector Malot are both known for their works that address social issues, though they come from different literary traditions and eras.

One morning, in the fall of 1880, a middle-aged woman, accompanied by a young girl of eighteen, presented herself at the clerk's desk of the principal hotel in Columbus, Ohio, and made an inquiry as to whether there was anything about the place that she could do [8, p.3]. 1880 yil kuzining subhidamlaridan birida Yoshi o'tinqiragan bir ayol o'n sakkizga kirgan qizi bilan Kolombus shahridagi (Ogayo) shtati manaman degan mexmonxonaga bosh suqdi-da, nozirga yaqinlashib, bu yerda birorta ish topilarmikan deb so'radi. [9, 3b]

L'histoire se situe au XIX^e siècle. Un enfant abandonné, Rémi, est vendu par ses parents adoptifs à un saltimbanque nommé Vitalis. Parcourant les routes françaises et anglaises, l'enfant exerce différents métiers avant de découvrir le secret de ses origines [10, Wikipedia]. Hikoya 19-asrda sodir bo'ladi. Tashlab ketilgan bola Remi asrab oluvchilar tomonidan Vitalis ismli akrobatga sotiladi. Fransuz va ingliz yo'llari bo'ylab sayohat qilgan bola o'zining kelib chiqishi sirini bilishdan oldin turli kasblarda ishlaydi.

Dreiser's works are known for their detailed depiction of the struggles of the lower and middle classes and their critique of the materialism and inequality of American society.

COMPARISON AND THEMES

Both authors use their narratives to shed light on social issues, though their styles and contexts differ significantly. In each work, the labor of children was described it showing the real fact which the highest level of poverty. For instance:

To add to all this trouble little Veronica took the measles, and, for a few days, it was thought that she would die. The mother neglected everything else to hover over her and pray for the best. Doctor Ellwanger came every day, out of purely human sympathy, and gravely examined the child. The Lutheran minister, Pastor Wundt, called to offer the consolation of the Church. Both of these men brought an atmosphere of grim ecclesiasticism into the house. They were the black-garbed, sanctimonious emissaries of superior forces. Mrs. Gerhardt felt as if she were going to lose her child, and watched sorrowfully by the cot-side. After three days the worst was over, but there was no bread in the house. Sebastian's wages had been spent for medicine. Only coal was free for the picking, and several times the children had been scared from the railroad yards [8, p.15].

A detailed examination of the Uzbek translation reveals that certain terms have been incorporated from the source language, as these concepts are not inherent to the target language. The act of providing a translation of a phrase into another language may lead to a lack of clarity for the reader, potentially leading to confusion. Consequently, novice translators tend to favour the use of source words. To illustrate: *Bu musibatlar yetmaganday, Kenjatoy Veronikagaga qizamiq chiqib ol ketdi-ol, qo'ydi bo'lib yotdi. Onasi hamma ishni tashlab qo'ydi. Bolasi yonida jilmay ibodat qilaverdi. Doktor Elounger rahmdillik qilib, har kuni kasaldan habar olib turdi. **Lyuteranlar** ruhoniysi, **pastor** Vundt muqaddas cherkov nomidan tasalli berib ketardi. Ikkovlari ham honadonga tund munofiqlik ruhidan bo'lak narsani olib kirishmasdi. Boshdan oyoq qora kiyingan bu odamlar yaratgan egamning vakillari edilar-da. Missis Gerhardt qizchamdan ayrilayabman degan hayolda dardi dunyosi qorong'u holda qizining yonida mijja qoqmay o'tirardi. Uch kundan keyin havf o'tib ketdi, biroq honadonda bir tishlam non yo'q edi. Sebastyaning maoshi dori darmonga ketdi. Faqat ko'mirgina tekinga tushardi, lekin bolalarni **depodan** bir necha marta quvib solishdi [9, 5-b].*

These phenomenons can be observed in the works of Hector Malo. Here is an extract from his novel and the readers can observe the inputs as well as the resemblance between the novels of Theodor Dreiser and Hector Malo.

*Mattia aussi joua un morceau de **violon** et un autre de **cornet** à piston. Ce fut ce dernier qui provoqua les applaudissements des enfants, qui nous écoutaient rangés en cercle autour de nous. Mattia shuningdek, **skripkada** va boshqasini **kornetda** o'ynadi. Aynan ikkinchisi bizni aylana bo'ylab tinglagan bolalarning olqishlariga sabab bo'ldi*

In this passage author wrote about the social situation of the children and their combat against the issues of society through their musical talent.

– Realism vs. Sentimentalism: Dreiser's naturalistic approach provides a stark, often unflinching look at social problems, while Malot's sentimental style aims to evoke empathy and moral reflection.

"I am democratic. I insist on it. I'm as democratic in spirit as any woman. Only I see things as they are, and conform as much as possible for comfort's sake, and so do you. Don't you throw rocks at my glass house, Mister Master. Yours is so transparent I can see every move you make inside."

"I'm democratic and you're not," he teased; but he approved thoroughly of everything she did. She was, he sometimes fancied, a better executive in her world than he was in his [8, p. 313]. Men demokratman. Buni mendan tortib ololmaysan. Qalban demokratlikda har

qanday ayoldan qolishmayman. Umuman, har bir narsaga hushyor qarab, senga o'xshab iloji boricha hech bir narsadan qaytmayman. Mening shisha qasrimga tosh otmay qo'ya qoling, muxtaram Amirim! Sizning uychangiz ham shishadan, undagi har bir harakatingizni ko'rib turibman.

Shunda ham men demokratman, sen democrat emassan, Lester uning jig'iga tegdi. [9, 313-b]

In this passage, the characters engage in a discourse on their respective approaches to life and their divergences in philosophical outlook, with a particular focus on the concepts of democracy and personal agency.

The initial speaker posits their own democratic disposition, asserting that they are just as democratic as any woman. The speakers emphasise their pragmatic approach, noting that they are willing to conform when necessary for the sake of personal comfort. This indicates a pragmatic and adaptable approach to life, one that prioritises personal comfort and the ability to adapt to social circumstances. Furthermore, the speaker appears to be challenging the other person, whom they refer to as "Mister Master." They imply that while this individual may seem to be in control, they are, in fact, just as vulnerable and transparent as anyone else. This is illustrated through the metaphor of a "glass house," which represents the fragility and transparency of one's own position.

The second speaker, referred to as "Mister Master," teases back with a playful remark about democracy, but it's clear from the context that he admires the first speaker's actions. He implies that, while he may have power or control in his world, she may be even more effective in her own sphere.

By the work of Malot, realism and sentimentalism were described by the character's attitudes to each other.

Quand Mattia me voyait sous l'influence de ces tristes pensées, il devinait très bien ce qui les provoquait et alors il me disait, comme s'il se parlait à lui-même: "Je suis curieux de voir ce que mère Barberin va te répondre".

Mattia meni bu g'amgin o'ylar ta'sirida ko'rgach, ularni nima qo'zg'atganini juda yaxshi bildi-da, o'zi bilan o'zi gaplashayotgandek, menga shunday dedi: "Barberin oyim sizga nima deyishini faraz qilayapman".

– Social Commentary: Both authors critique societal structures and the impact of poverty, though Dreiser's focus is more on systemic inequality and the pursuit of the American Dream, whereas Malot emphasizes personal resilience and human kindness.

It so happened that he and Letty had gone to the North Cape on a cruise with a party of friends. Lester, to attend to some important business, decided to return to Chicago late in November; he arranged to have his wife meet him in New York just before the Christmas holidays [8,313]. Bir kuni Lester bilan Letti do'stlari hamrohligida yaxtada Norvegiyaning shimoliy sohillariga yo'l olishdi. Noyabrning oxirlarida Lester zarur ishlari vajidan Chikagoda bo'lishi lozim edi. U xotini bilan Rodjestvo bayramida Nuy-yorkda uchrashishga kelishishdi [9, 313-bet].

Tu me feras plaisir quand tu pourras me donner de tes nouvelles, et j'espère qu'elles seront toujours bonnes; toi si tendre et si affectueux, comment ne serais-tu pas heureux dans ta famille, avec un pere, une mere, des freres et des soeurs qui vont t'aimer comme tu merites de l'etre?

"Adieu, mon cher enfant, je t'embrasse affectueusement.

"Ta mere nourrice, Ve Barberin".

“Yangiligingizni aytsangiz, meni xursand qilasiz va umid qilamanki, bu har doim yaxshi bo‘ladi; sen juda mehribon va mehribonsan, qanday qilib baxtli bo‘lmaysan oilangizda, otangiz, onangiz, aka-ukangiz va opa-singillaringiz sizni o‘zingizdek munosib darajada sevadiganmi?”

“Alvido, aziz bolam, men seni mehr bilan o‘paman.

“Sizning asrab olgan onangiz, Ve Barberin”

Character Focus: Dreiser's characters often embody broader social forces and the inevitable consequences of industrial capitalism, while Malo's characters, especially children, serve to highlight the vulnerabilities and moral questions within society. In essence, both Dreiser and Malo use their storytelling to reveal and critique the social issues of their times, albeit through different literary tenses and cultural contexts.

CONCLUSIONS

In conclusion, both "Gennie Gerhardt" and "Nobody's Boy" were composed to illustrate the multifaceted challenges of life and the means of overcoming them. In Malo's work, the optimal resolution is presented, and its correlation with the preceding chapter is revealed in a manner that is both unexpected and thought-provoking. In contrast to the work of Malo, the conclusion of Gennie Gerhardt is characterized by a sense of sorrow. The author Dreiser anticipated that readers would provide a continuation of Gennie Gerhardt's life. In each of the works of literature under consideration, the protagonists, Remi and Gennie, refrain from lying even when faced with challenging circumstances. The authors demonstrated considerable skill in portraying the protagonists' honesty.

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