

**A BRIEF ANALYSIS OF THOMAS WOLFE'S FICTION:
"LOOK HOMEWARD, ANGEL"**

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ABSTRACT

A writer of great reputation and recognition, presenting sound dramatic and narrative works, rich in theme, tightly controlled, often with an objective point of view. It vividly reflects his first and best novel, Look Homeward, Angel, which, like Woolf's best novel, deals with the plight of small-town American life, particularly the strain of "loneliness" in the character of the novel's protagonist, Eugene Gant. Dealing with life's problems, trying to avoid feelings of loneliness, and trying to show "Look Home," Angel demonstrates Woolf's rhetorical techniques to describe the feelings and ideas of a tender youth.

Key words: *Thomas Wolfe, novel, character, realism, symbolism, literature, social consciousness, modernism, concept.*

Introduction. Thomas Woolf, a writer of some reputation and acclaim, is said to have written several short novels that were powerful dramatic and narrative works, rich in subject matter, tightly controlled, and often objective. It is in the middle of the short novel that he works most effectively. He is said to have produced seven medium-length plays, all of which were originally published as independent titles in magazines. Five of them were later separated into full-length novels, including The Web of Earth, Portrait of Another Hawk, Time and the River, No Door, You Can't Go Home . If we focus on three concepts: realism, symbolism, broad autobiography" (Brown 154-55).

Novels are autobiographical in nature. Thomas Wolfe was born on October 3, 1900 in Usherville, located in the mountains of North Carolina. He is an American author, short story writer, is an essayist, playwright, and poet. Woolf's parents, who divorced when she was young, served as models for some of her interesting characters and are believed to have had a strong influence on Woolf's psychologically troubled adult life. Thomas Wolfe entered the University of North Carolina at the age of sixteen. He had an interest in drama and trained himself as a playwright. He wrote and directed plays as part of George Pierce Baker's famous 47 workshops. He studied English with John Livingston Laws. Woolf studied at the Harvard Library. He spent hours trying to read all the major works of world literature. After receiving his master's degree in 1992, he accepted a teaching position at New York University. As teaching exhausted him, Woolf resigned his post in 1925 and decided to make a living solely by writing. After that, Wolfe had the opportunity to contact the New York set designer Aline Bernstein. She was the woman who became the center of his personal life and career. She gave him emotional and financial support that helped him write his first and best novel, *Look Home, Angel*. Margaret Wallace called it Thomas Woolf's masterpiece. *Look Homeward Angel* is a compelling and powerful book inspired by the harsh conditions of life in the American countryside. He is simultaneously highly emotional, full of joy and joy in life, and sensitive, disgusting and torn by hatred. Mr. Wolfe's style is comprehensive, efficient, delicately rhythmic and surprisingly vital. He deftly twists language to his own ends, paying no attention either to the propriety of the word or to its sanctioned presence as long as it produces a concrete and immediate effect. Undoubtedly, "this book should be savored and re-read slowly, and the final judgment of it will probably remain with a generation different from ours." A few years later, Wolf came up with a multi-volume series called "October Fair". His theme of personal loneliness expanded to include what he considered a universal quest; Finding a spiritual father or someone who can help you will lighten your burden. This is the subject of his second novel, *Time*. Cowley rates *Time and the River* as a novel both powerful and vulnerable: "This Thomas Wolfe book is better and worse than I dare say—richer, meaner. Cut it in half, it's twice the

size. Ironically, among its greatest flaws, it gives you a sense that Woolf could and did write what was undoubtedly a great novel" (P 164). After the publication of her second novel in 1935, Woolf was widely considered unnoticed critics. They objected to the autobiographical aspect of her novel. In 1937, Woolf began work on an objective novel. "The Internet, the Rock and You Can't Go Home Again" shows little evidence of a shift toward objectivity. However, they feature a stronger and more mature retelling of Woolf's story, now starring Eugene Gant as George Webber and Elin Burstein as Hester Jack. Wolfe's views include social problems, as well as the individual's desire for self-realization. Wolfe explained through Webber. Her view of life is outlined in the book *You Can't Go Home Again* by editor Foxhall Edwards. "Man is born to live, suffer and die, and what happened to him is tragic. In the end there is no denying it. But we, dear Fox, must deny it along the way" (YCGH 737). In the words of Louis Untermeyer, "He is always greater than himself. He is not only a dual American artist, but also a symbol of America itself, uncompromising and contradictory, seeking salvation and inspiration in Europe, and at the same time denying the past." denies any inheritance other than his own" (Untermeyer 731). *The Hills Beyond* is undoubtedly his most objective work. In part the style is more romantic and naked than anything one would expect from Thomas Wolfe. There is both gain and loss in his early lyrical works and poetic intensity to write. Beyond that, *The Hills* is a work of pure imagination, with few traces of factual intensity here and there with its family history. Most of them represent the latest work he did" (Aswell 383). C. Hugh Holman edited five of *The Short Novels of Thomas Wolfe*, reminding readers that Wolfe's best-worked form was the Proustian novel. "The Jock Party" is its own straightforward account, almost entirely devoted to the events of one night's progression. The work is Proustian, not in its use of memory or emotional detail, but in its systematic inclusion of members of a wide range of society. But, in fact, it Woolf is at her best when she presents the precise content of a specific scene with a wealth of convincing detail and a great sense of vitality, and here the techniques Woolf touches on several central themes in her collections of four long and two short stories. concepts, the search for a

spiritual father, and his romantic quest were no longer decisive. He was a sensitive artist detached from his environment. At the end of his life, he looked outside. He examined and assimilated the political, social and economic world and tried to bring it in his latest novel *You Can't Go Home Again*. Woolf's writing is loosely autobiographical, and her style is often pure, simple, and very interesting, which can illuminate the work of writers. Thomas Woolf's novels are a record of the rebellion of a young soul. We search through life for some sign - "a rock, a leaf, a door" - that opens to us a world of perfection and magic, Woolf believes in original sin. We are born under the curse of spiritual isolation and must attain grace by ending this isolation. This is the main theme of Thomas Wolfe's novels. The two main symbols are "love and death" They are the only thing that ends the spiritual isolation of the soul. The great poem that prefaces "Time and the River" expresses these symbols and they are expanded throughout the novel. Eugene's brother Ben is a symbol for all men who cannot speak or give a sign of brotherhood. The Simpsons - millions of single families. Eugene's desire to read all written books is connected with his hunger to see the outside world through the walls of his soul. The trains running through America are a representation of America itself, violent, magnificent, powerful, and rushing blindly to the right. In his novels, he caught a strange and unique combination of bright hope and dark despair. This is the essence of the American spirit. Thomas Woolf was a lyricist. There was only one world for him, and he was at the center of it. On the one hand, Woolf describes the concrete, direct and emotional with great effectiveness. But he is also guilty of rhetorical excesses in quantitative and quantitative terms. However, Thomas Woolf's novels are a successful attempt at writing his autobiography. He is a representative of his time with a vision of the nature and hope of his democratic land. One of the main themes in his fiction is "loneliness". A month after the publication of *Look Home Angel*, Woolf told her mother that her theme was clearly stated in the first pages: "We were born alone - we lived or live - we love alone and alone o "We are strangers to each other and will never know each other" The hero of the novel, Eugene Gant, struggles with problems in his life. He tries to escape from the feeling of

loneliness - a mental state that seems to be a unique condition of human existence: "He realized that people are forever strangers to each other, that no one will ever know everyone, the prisoners. In the dark womb of our mother, we stand faceless, we become strangers to her bosom, and we fall into that insoluble dungeon of existence, from which we cannot escape, no matter how many arms embrace us. the heart warms us". Eugene began to symbolically search for safety and security by searching for his father. But the search is not completely futile. The hero's failure is a means of self-discovery. This experience of failure gives him a sense of good and evil. , success and uncovers a tangled web of failure. He symbolically manages to free himself from his enmity. His quest is a continuation of humanity's search for the unattainable. Eugene Gant accepts the past as a constant source of comfort and even inspiration. does. He identifies himself with the millions of people who have gone on similar futile quests in the past. His journey is the journey of humanity. His dead brother Ben tells him in a dream that "there is only one journey and one failure" (see Home, 447 .The general nature of his search, as in the case of Whitman, is a complete hunger and thirst for experience that leads to the aspirations and forces of the American personality. The central and simplest theme of this novel is the rebellion of a small town. Throughout the novel, the theme of the symphony is restrained in the notes of a defeated search for an answer to the riddle of loneliness and eternal loneliness. What he achieved was a finished portrait of the artist in his youth and a portrait of the continent within the man. The theme of loneliness is included in the prose poem and the final sentence: " O lost, and by the wind grieved ghost, come back again." This is repeated at several points in the story. Rich in emotional detail and passionate intensity, the novel is increasingly recognized as one of the most important novels in 20th century American literature. The characters in this novel are precious and wonderful. In addition to Eugene, there are several characters who are monumental in their graphic individuality and personality. Most memorable - William Oliver Gant, Eliza, Ben and Helen. W. Oliver Gant was a man of great energy, power, and magnetism, but was ruined by disease, drunkenness, irresponsibility, and all sorts of great vices. Children loved him because he was a good

provider. He had love and lust for her, reciting some of Shakespeare's lines loudly in his speech in drunken glory. Eliza's character is more complex. She was egocentric. She depended on the love of her family without giving up the freedom she was born with. She is described as a woman obsessed with real estate and money-making speculation. Her family became a concern and obstacle. Only Ben, her beloved brother, had no idea about the boy's problem. This was true because she likes Eugene, was always trying to find "some entrance into life, some unopened secret door—a stone, a leaf—that would lead him into light and friendship" (Walser 65). Ben's great death scene is the young man's most profound experience. For Eugene, it was the death of recognition. Yevgeny's sister Helen is a warm image. Her effective use of language is clear and lively in his communication. Woolf had a great ear for the vernacular, and her characters speak in very convincingly established personal dialects. His characters sometimes seem to talk forever, but their speech is always distinguished by the uniqueness of diction, syntax and cadence. Style is one of the tools that creates a sense of variety and abundance in the book, as Wolfe uses a variety of styles. Here in this novel style is used for both depth and breadth. Woolf often uses the stream-of-consciousness style in the book - a series of phrases and images that are usually meant to express the characters' stream of thought.

To conclude, Thomas Wolfe's work constitutes a major and remarkably successful effort to write his autobiography as a representative American: "Look Home and, Angel remains the most unified of his novels, lyrically and dramatically, because it naturally falls into a simple pattern. It covers a natural stage in a man's life; it tells with whole-hearted intensity the story of growing pains, which to the youth are very complicated but to the grown man an old story" (Muller 55). Thus, Look Home Ward, Angel exhibits the major tendencies in Wolfe's rhetoric. It is his best book because his rhetorical flourishes are most happily employed to describe the emotions and the imagination of a sensitive child or youth.

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