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JOHN STEINBECK'S CREATIVE WORLD IN A NATIONAL CULTURAL ENVIRONMENT: TRANSLATION, RESEARCH, AND LITERARY INFLUENCE

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ABSTRACT

The current article examines the problem of artistic interpretation of the dialectic of the relationship between the individual and society in the works of John Steinbeck, a well-known representative of world literature, and the Uzbek writer Nazar Eshankul. American literature, especially with its monumental prose works, occupies a significant place in the system of world culture, literature, and art.

KEYWORDS: *John Steinbeck, American Literature, Literary Influence, Critique, Typical Process, Mythological Process, Conceptual System, Human Concept And Freedom, American Mentality, Freedom Of Choice.*

INTRODUCTION

John Steinbeck, one of the country's most prolific writers and winner of the International Nobel Prize, has a great deal of respect for the universality of American prose. Professor S. Martin, an American literary critic, noted in his book *The California Writers* that the blessed work of two great wordsmiths, Jack London and John Steinbeck, who grew up in California, is important and famous not only in America but also around the world. He was proud of it and deeply analyzed their novels and short stories with unique ideological and artistic pathos. Famous writer, playwright and publicist John Erist Steinbeck was born on February 27, 1902 in Salinas, California. His first novel, *The Golden Cup*, was published in 1929. *The Tortil-Flet Quarter*, published in 1935, was a series of episodes in which Steinbeck sought to portray the negative effects of materialism on humanism. The author is best known for his stories "And They Lost the War" (1936) and "On Mice and Humans" (1937). In particular, *The Spark of Hate* (1939) is a classic example of American literature. Also, Steinbeck's novels "Canned Right" (1945), "The Lost Bus" (1947), "East of Paradise" (1954), "Troubled Winter" (1961), "Journey with Charlie across America" (1962). and is the author of other works. His collection of short stories "Magnificent Mountains" was translated into Uzbek and published in 1962.

Steinbeck's first novel, *The Golden Cup*, was published in 1929. In particular, *The Spark of Hate* is a classic example of American literature. "The greatest work ever written about American workers in our entire history ... is the pride of writing in arrogant loneliness ..." John Steinbeck's *Spark of Hate* is highly regarded by U.S. literary critics. Created during the turbulent times of the 1930s, the book reflects the spirit of the times. The novel, which portrays the sad life and depressed mood of the day, was a clear rebellion against the times. Representatives of the country's leading public have largely acknowledged that Steinbeck's work has a progressive and democratic tradition of U.S. literature. The author's name is on the list of writers such as John Reed, Theodore Dreiser, and Anton Sinclair. Today, in Los Gatos, California, more than half a century after the last pages of the typewritten manuscript were published, the role of this work in the context of the literary process of the twentieth century has become not only significant, but universal. It was no coincidence that the novel *Spark of Hate* gained great popularity in 1939. John Steinbeck was not limited to the success he achieved in this work, of course. He is a writer whose skills as an inquisitive writer are increasingly refined is a word artist. For readers around the world, Steinbeck's name is associated primarily with the socio-psychological process in the United States during the pre-World War II crisis years. His first adventure, and in many ways an astonishing novel, *The Golden Glass* (1929), was published shortly before the famous "bourgeois recession." However, the topic of the nationwide wave did not immediately fall into the realm of observation and thought by the beginning author. In his novels of the early 1930s, Steinbeck began to see the problems, philosophical interests, and aesthetic decisions that first set him apart from the representatives of the youth literature of the time. Beginning with these novels, the pages of his books featured ordinary Americans who were familiar to the author from his own experience — farmers, tenants, Mexican shepherds, and homeless peasants.

The "Steinbeck Kingdom" was formed around the city of Monterey and the Salinas Valley in Central California, which is home to a unique, conditional character in his works. From now on, there will be some contradictions between the creative method and the worldview. His work is a mixture of realism and naturalism, a struggle between the multidimensional socio-psychological interpretation of man and his actions based on the mystical-biological concept. After the pseudo-geography of *The Golden Glass* and the metaphysical problems of *The Inevitable God*, the writer is right here - still in the early stages, contemplating the real conflict of American life. During the war years, the writer set out to actively defend democracy from the destructive threat of fascism. The artistic form of his works was formed and enriched and developed the art of critical realism. The decade from 1936 to 1945, when the workers' movement was widespread in the United States and World War II took place, was the peak of Steinbeck's career. When *Spark of Hate* saw the light of day, American critics acknowledged it. They unanimously argued that the main reason for the writer's creative growth was that he addressed more social issues and expressed the acute conflicts between labor and capital. Steinbeck did not suddenly make a true and artistic expression of the plight of American workers. In his novel *And They Lost the War* (1936), about the strike of farm workers in California, he was still searching for an artistically adequate coverage of the problems. After saying goodbye to the open-hearted and cheerful people who live on the edge of bourgeois civilization, the heroes of the Tortil-Flet Quarter, the writer begins to pay more attention to socio-economic problems. It was not necessary to go far in search of the ongoing struggle between the strata of society. In the writer's hometown of Salinas, there was a strike by fruit packers at the time. Steinbeck was well aware of all the demands of the strikers. He even starts writing a special book about it. Steinbeck was well aware that the book would be "very sharp" and that there would be no publication to publish it. In the summer of 1937, the

Central American states experienced a severe drought to the west of the middle reaches of the Mississippi River and a strong storm mixed with “dust”. Thousands of homeless farmers and tenants were forced to flee their lands. As a result, thousands of agricultural workers in search of shelter and employment and a large influx of immigrants began to flock to California's disaster-free lands. These processes take many forms in the works of the truthful writer John Steinbeck. Because he was an artist who breathed with time and was alert to social problems In an open address to students, Steinbeck spoke of social differentiation among farmers, the impoverishment of Oklahoma cotton field tenants, and the plundering and exploitation of the population by large companies. Such journalistic retreats are presented as a bus-whole picture of all segments of the population in the United States as a shock to the society. Among them are a farmer who was evicted from his land and a benefactor who benefited from the tragedy that befell the people. However, for the author, the fate of the farmer Jouds family, who lives next to other immortal creations created in the American spirit, is closer. Emotions run through the pathos of social protest are a special feature of the ideological and artistic structure of the novel Spark of Hate. Confidence in one's own power, wisdom, and steadfastness are reflected in The Spark of Hate. Simple, chauvinistic is typical of the image created by Americans. The history of the Jews' oppression from Oklahoma to California is an example of the small number of literary heroes of the twentieth century. The author does not give them too much artistic decoration, as he portrays his characters in a "natural" way, which is influenced by the biological identity of the individual and specific social conditions. While remaining true to the artistic truth, the writer did not deliberately complicate the character of the Jews, the protagonists of the novel. But he saw in them the most basic element - courage and diligence, courage and self-sacrifice, loyalty to the traditions of generations, and a limited sense of duty, honor, and justice that united the core of the family even in the most tumultuous hours of trial. The Jews are also proud of the news that the banks and trusts, that is, the mysterious invisible beings, have lost their source of life. Faced with the threat of starvation in the book finale, Ma Joud will never be left with a sense of inner peace and self-awareness. Spark of Hate is a unique work that has a strong place in the progressive literature of war. Reflecting the situation in the late 1930s, the writer draws lines of popular protest and amazement that are equally characteristic of different segments of the population. In one of the journalistic chapters of the book, the author laments the fact that immigrants from Oklahoma, Arkansas, and other eastern states are also excluded from California jobs for fear of falling wages and competition. As he ponders what is holding back Americans from living a free and happy life, Stenybeck does not comment sufficiently openly on the actions of the U.S. federal government, which seeks to mitigate the effects of the economic downturn through flawed measures. In the second half of the novel, little attention is paid to the description of the camps organized by the government for the unemployed, which are described as a minority “island of safety” between a sea of violence and decline. The ideological structure of the novel focuses on the image of Jim Casey. He is a devout priest who is not very different in appearance, but only in his preaching ability. The main thing is to find answers to the questions of evil and good, the existence of man. The reader meets Tom Joud in a situation that is difficult for Casey, that is, at a time when he begins to doubt the right of others to the right path and the rightness of Christianity. . The brutal reality of life was familiar to Casey (as was Steinbeck's path from his earlier works to Spark of Hate). They were well aware that the miserable lives of ordinary people were not the fault of celestial evil and mystical creation, but the fault of others - human beings "breathing in profit and living in the space of savings." "I did my best to fight the devil, because the devil seemed to me a terrible enemy," Casey said. "Now our country is

occupied by a stronger enemy and will not return until it is crushed." Jim Casey was the first of the novel's protagonists to engage in a conscious struggle against the oppressors of labor. He is involved in a clash with police. He voluntarily goes to jail to save the roof. He then led strikes on fruit plantations. Steinbeck, who has remained faithful to the authenticity of the image, says that from the bottom of his heart, Casey did not give up divine calls such as zeal and non-resistance. Unlike the characters in Steinbeck's other books, Casey creates his own "natural religion." The focus is not on God or nature, but on hardworking people. "I sat for a long time, thought, and suddenly understood," Casey said to himself. "What good is it for us to turn our backs on God and Jesus?" Maybe the Holy Spirit is the soul of man? Probably all people are saved and they form a great soul. We can find them in every human being. From the earliest primitive views of the Jews, the writer discovers in them a whole world of beauty and poetry. Steinbeck honors their vital instincts, overcoming the horrors of pain and death, highlighting their drive for creativity and hard work. It was not until the publication of *The Tortil-Flet Quarter* in 1935 that his literary destiny took a turn for the worse. For the first time, the author's name appeared on the list of bestsellers. He won the Best Book of the Year award and a gold medal. On the basis of *The Tortil-Flet Quarter*, a story that has yet to claim a full-fledged epic, Steinbeck's democratic intonation has grown significantly. The benevolent "sons of the earth" lived only to meet their basic needs. But the author sees the rudeness of the parties as a push forward. Masked masculinity is seen as sincere simplicity, and cunning calculation as unique generosity. But the Californian, barefoot merry-go-round can't help but lose its philosophy of eternal impossibility. The writer himself understood the weaknesses of his literary heroes. That is why the idealization of the unspoken primitiveness in human relationships in his book should not be considered wrong. John Steinbeck's "On Mice and Humans" (1937) also played a role in the novel "Preliminary Sketch". In this play, the writer avoids subjugating the facts of life to the preconceived abstract idea, just as he avoids the utopian imagination. Written on the basis of Steinbeck's direct personal impressions, this small work proved to be an important challenge in the late 1930s to address the immediate socio-economic situation in the United States. The lives of millions of workers during those difficult times were portrayed by Steinbeck with thrilling tragedy and surprising fun. In February 1937, Steinbeck's poem "About Mice and Humans" appeared on the shelves of bookstores across the country. This book will soon become a bestseller. The Books of the Month book club will send it to club members along with Herbert Wales' new novel *The Gambler*. In the first month after its publication, the story sold more than a hundred thousand copies. Based on this story, a play will be staged, which will later be awarded by the Club of Theater Critics. For the first time in many years, Steinbeck's name has attracted the attention of prominent literary critics and a wide readership. At the heart of the story - the seasonal workers - lies the simple history of George and Lenny. George is an intelligent, hardworking, and very open-minded worker. His friend Lenny was called a "big myth." Although he has "extraordinary" powers, nature has driven him insane, and his mind and memory are like those of a child. He relies on George, who is the only support and backbone in everything, in this incomprehensible world. Lenny's character is not as conspicuous as the other characters in the play. His world of thought is limited. He can't even answer for his actions. In every conversation with George, he kept asking questions about rabbits. George also mixes Lenny's questions about the rabbit with his dreams about the farm. George understands that it takes a lot of money to own a farm. She also knows that she has to work hard to achieve her dream. John Steinbeck, who has established himself as a novelist and short story writer, is the author of several short stories. The most famous of his stories are "Murder," "The Gift," and "Mr. Hogan's Bank Robbery."

Steinbeck's "novel of stories" - "Heavenly Huts" - is a unique work in terms of form and structure. Steinbeck's "novel of stories" - "Heavenly Huts" - is a unique work in terms of form and structure. In late February 1932, Steinbeck received a report from Keyland Smith that The Heavenly Huts would be published in the fall. Explaining the content of his new book, Steinbeck says that the events described in it are taken from life. He personally knew the people of the valley, known as the "Heavenly Huts." The valley was so named because the twenty families who lived there lived in peace and harmony. One day a new family moves here from a farm. They were simple, illiterate, but quite honest people. When the family moved, everything in the valley changed, just as the locals had suffered. That's when the fights start, with two murders and one suicide. In each case, they have seized it, despite obstacles we can scarcely imagine. " According to the author, this is the gist of the book. He ties each case into a single thread with the participation of a newcomer to the individual details. The book is very simple and the details are not as simple and well thought out as the farmers of the Valley of the Heavenly Huts. For example, Pet-Hallberg is a young man who recently lost his parents and for the first time had to look at himself and others with his own eyes. She suffers from loneliness and tries to get rid of it at any cost. He becomes a member of the local Masonic lodge and is elected to the school board. Hamberg conscientiously does the work entrusted to him, but he is still alone. Neighbors take advantage of his reluctance to help. And he doesn't even notice it. But one day, while working in a vineyard near Pet's house, Maine, the daughter of a newly-moved neighbor, said, "Oh, look at the paint! Have you ever seen such beautiful roses? This big house looks like it came from a postcard my uncle Kemer sent us. The more loving it looks on the outside, the more comfortable the interior of the house will be. I wish we could see the inside of the house! " From that moment on, Pete's life took a turn for the worse. After that, he looks at the pictures of the advertised houses from the city library. One fine day, he closes the hotel door through the hole and starts the repair work. In order to avoid all sorts of nonsensical questions, he begins to do everything secretly, with his own hands. He wondered when the house would be repaired every day and when I would invite Maine to my house. And that's it: the walls are covered with new wallpaper, new carpets are laid, and expensive furniture is installed. Pet goes to the neighbors and hears that Mae's wedding will take place there in a week. He goes home and, unable to find the strength to enter his new home, enters the Milky Way. The writer tries to show the useless actions of the people in the Valley of the Heavenly Huts by simple means. Pete Hamberg's efforts to renovate his house are painted in vivid colors, reflecting the futility and aimlessness of not only himself but all of the valley's inhabitants. In "Heavenly Huts" later formed the edges that brought fame and honor to the writer. Economic and cultural ties between the peoples of the world began to develop on a large scale after the second half of the eighteenth century. This process has strengthened the interconnectedness and influence of the literary works of the peoples of distant regions and ensured the rise of world culture to a new level in terms of quality and content. This renewal, this change, was fully realized in the literary process of that time. The famous German poet Goethe reacted positively to this, using the term "world literature" for the first time. The concept of "world literature" later became a system that connected all national and regional literatures. At the end of the twentieth century, the term took on a new meaning and changed from the concept of "world literature" to the concept of "universal literature". John Steinbeck's novel From Heaven to the East was published in 1954. The novel is about the arrival of the writer's ancestors from Europe to America - California, and is the result of the author's artistic thinking. As we have already mentioned in this section, it was one of the most remarkable works of all time. In this work, Steinbeck relies on myths as a means of creating an artistic text. The

basic conceptual system of these tools is: - The existence of a point of divine creation in the beginning of man; - The presence of biological and psychological contradictions in man; - Attempts to understand the content of the conflict. It should be noted that myths form the basis of the interpretive process and the spiritual structure of the text. The spiritual hierarchical system of the novel "From Heaven to the East" can be divided into three stages: - Family chronicle; - History of the Samenas Valley and its inhabitants; - Philosophical transport of human nature; The story of Cain and Abel in the novel complements the story of the creation of the universe. The plot of the novel is structured in such a way that it has three parallels. The main plot lines are based on the model of legends. The author uses the image of a "spherical concept of the universe." As a result, history is reflected as a continuous repetition of the plot of the narrative. In this way, the mythological process is combined with the typical process. This, according to researchers, is the most characteristic feature of the work. The two generations of the Trask masses are the brothers Adam and Charu, as well as Adam's twin children, Aaron and Cable. Here the author again refers to the tragedy of the relationship between Cain and Abel. A large typical general effect is created through constant reflective inter and intellectual connections. Cain is present in all of us. However, Steinbeck does not quote from the texts of the narrations, but interprets them in a special way. First of all, he seeks an answer to the actions of Cain, as narrated through the protagonists of the work, as well as Charles and the Cables, and therefore Cain, who lives in our bodies. According to the author and his characters, the cause of the evil done by Cain is the love rejected by the father. The characters reveal the hidden meanings of the text by interpreting, interpreting and discussing it. The direct inclusion of such a text in the text, the preconceived "linking" of the recipient to the text and the text, and the emergence of new ideas as a result - indicates that it is relevant to the author as an interpretive field. These are one of the dominants of the Steinbeck conceptual system, which states that man has a mind and thinking that can overcome any biological state within him. It is of great importance that the narrative take the modal form of the phrase. Because it changes not only the content of the story, but also the content of the novel. Man is not doomed to a lifelong guilt for the sin he has committed, he can judge sin. This thing gives him greatness, raises him to the level of divinity. Using the narrative, Steinbeck takes it in a new historical-social context as he interprets it in a way that is consistent with the spiritual riches that are equally important to him and to all Americans. It should be noted that the concept of free choice is central to the American mentality: in American culture, freedom is, as M. White points out, freedom of choice in the first place. In his diary, *Journey Through America with Charlie*, Steinbeck describes his "little" homeland for the last time. The writer first portrays California through the prism of his own childhood impressions, and then his gaze is focused on the present (the writer had finally returned to his homeland after a few years of travel). Steinbeck is forced to reconcile with Thomas Wolf's belief that "there is no going home" - the writer had stopped living in California, which he knew and loved. The art world of this book is based on the fact that there is a subjective and at the same time temporary and eternal, that is, a dialectical contradiction. The *Memoirs of a Journey Through America with Charlie* was written in 1962, shortly before the author's death. *Travels with Charlie in America* has been translated into Russian and published several times. Beautiful examples of John Steinbeck's fiery style are also popular among Uzbek readers. In 1963, Uzadabiynashr published a collection of short stories by the author entitled "Great Mountains". Mirziyod Mirzoidov translated the short stories "Great Mountains" and "Refugee" from the collection into Uzbek. The story "Johnny Monkey" was translated by Saidjalol Saidmurodov and published in "Tafakkur" magazine. In the magazine "Jahon

Adabiyati" the story "Karvonboshi" (No. 3, 1987) and the story "Javohir" (2000) translated by Amirkul Karimov were published. Javohir was also published as a separate book by Manaviyat Publishing House this year. The author's two-act drama "People and Mice" was translated by Abdulahad Abdullaev and published in the 11th issue of "World Literature" magazine in 2014. John Steinbeck's creative ideas are reflected in the pamphlets or articles of some Uzbek literary critics. Now it is expedient to conduct research in this area, a study of translated works. For example, J. Steinbeck, like a number of foreign artists, has a worthy place in the hearts of Uzbeks.

CONCLUSION

In the works of the author, the concept of man has been examined from different angles. The writer considers human freedom to be superior to any law, and in his work freedom and liberty have risen to the level of value. Secondly, the characters reveal the hidden meanings of the text by interpreting, interpreting and discussing it. The direct inclusion of such a text in the text, the recipient's preconceived "connection" to the text and the text, and the consequent emergence of new ideas, indicate that it is relevant to the author as an interpretive field. Another, dominants of the Steinbeck conceptual system is that man has a mind and thinking that can overcome any biological state within him. It is important to take the modal form of the narrative phrase, because it changes not only the content of the narration, but also the content of the novel. Lastly, the plot of the novel has three parallels. The main plot lines are based on the model of legends. Using the image of the "spherical concept of the universe," the author portrays history as a continuous repetition of the plot of a story. In this way the mythological process is synthesized with a typical process.

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