

IN ENGLISH STORIES. THE SOUL OF MAN BY OSCAR WILDE

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Annotation: This article discusses the short story “Human Spirit” by Oscar Wilde. In addition to excerpts from the literature, it is noted that "the human heart in the socialist era" is a political or loyal art. Because it influences the reorganization of our experience and the reorientation of our gaze, it is still relevant today.

Keywords: aesthetics, art, socialism, politics, individualism, democracy.

Annotatsiya: Ushbu maqolada Oskar Uayld tomonidan "Inson ruhi" qisqacha hikoyasi ko'rib chiqilgan. Bunga qo'shimcha adabiyotlardan olingan parchalar keltirib o'tilishi bilan birga, "sotsializm davridagi inson qalbi" ni siyosiy yoki sodiq san'at ekanligi qayd etilgan. Chunki u bizning tajribamizni qayta tashkil etishga va bizning nigohimizni qayta yo'naltirishga ta'sir qiladi, bu bugungi kunda ham dolzarbdir.

Kalit so'zlar: estetika , san'at, sotsializm, siyosiy, individualizm, demokratiya.

Oscar Wilde is traditionally regarded as a symbol of art for aesthetics and art, a symbol of the growing autonomy of art in the UK in the late 19th century. Published in February 1891 in The Fortnightly Review. The most explicit political essay of “The Spirit of Man under Socialism” often surprised critics

and led to contradictory and sometimes hateful responses. The spirit of man in the socialist era is truly an amazing and smooth text, and its nature and value are difficult to define. As Josephine M. Gay points out, "The Human Spirit in the Socialist Era" can in no way be called a political essay: "¹ far from being a political essay, this is its antithesis, as it destroys the foundations of both political debates and tends to political action. According to Jonathan Dollimore, on the other hand, Wilde's essay presents the reader with a "radical socialist program".

One possible way to solve the problem and to read *The Human Heart in the Socialist Age* is to reject it as a mere playful change in concepts such as socialism, individualism, or democracy, and to view it as a casual response to recent Victorian British debates. Another way to look at this essay is to take it seriously and see it as an attempt to maintain the sharpness of aesthetics and politics through paradoxical logic. I would point out that Wilde's essay reflects and is problematic in the late nineteenth century and beyond, reflecting the awkward negotiations between word and action, aesthetics and politics, art and devotion.

The importance of the human heart in the socialist era, its outlook on the afterlife is significant. In France, at least three one-volume editions of Wilde's essay have been published in the last few years, suggesting that the publication of a short book by a well-known, somewhat risky author may include this text in addition to its commercial benefits. It has not lost its relevance today.

First of all, I want to emphasize that I will go back to the essay itself and show how it expresses politics and aesthetics. This leads me to examine some features of the history of publishing in Europe and to show how it is reflected in the history of this essay in the twentieth and twenty-first centuries. Finally, in this article, I focus on some of the readings and interpretations that Wilde's essay has brought to the academic field, more specifically, the political

application of this essay in the context of British queer theory and especially Jonathan Dollimore's sexual dissent.

The human spirit in the socialist era is structured around a series of paradoxical statements and re-evaluates the meaning of words. It should be noted that Wilde's change of mind for the first time is that altruism and philanthropy are detrimental to helping to maintain poverty. is to be freed from the terrible necessity of living.

As a result of this first axiom, private property must be abolished because it is a source of social inequality and hinders the development of the individual. Marriage should also be prohibited, as this is another restriction of personal freedom. While disobedience and rebellion are glorified and manifested as the opposite reading of the book of Genesis, the word "original virtue" in Wilde's text corresponds to the concept of "original sin": "Disobedience, anyone who reads history, in the eyes of any man, that is the true virtue of man. It has been achieved through disobedience, disobedience, and rebellion.

According to Wilde, Jesus supports personal development, individuality in the Wildean sense, and is a socialist in that sense. Perhaps taking its cue from Renan's 1863 work *Vie de Jesus*, Wilde rewrites the Gospels and repeatedly uses direct speech to suggest a personal reading of the message of Jesus Christ: Jesus what he meant. He told the man, "You have a great character. Develop it. Don't lose yourself. Do not think that your perfection is in collecting or possessing external things. " Thus, in his view, democracy is the worst form of oppression:

There are three types of despots. There is a tyrant who oppresses the skin. There is a tyrant who oppresses the soul. There is a tyrant who oppresses both the soul and the body. The first is called Prince. The second is called the Pope. The third is called the people ". It follows that in life and in the people of that time we are witnessing a decrease in the feelings of compassion.

In conclusion, I suggest that reading Wilde with Ransier, while a little unexpected and paradoxical, can be a way out of the conflict between word and action, aesthetics and politics, art and devotion. In *Le Partage du sensible*, Jacques Ransier discusses the late nineteenth and early twentieth centuries as a key moment in the redefinition of the new policy of aesthetics and political aesthetics. Ransier's main article is that art and politics each have their own influence on the "redistribution of the mind," which manifests itself clearly at the turn of the century, e.g. With the movement of horses and crafts, the boundary between life and "high art" and craftsmanship can be blurred.

For Ranciere, real political or artistic activity involves forms of innovation that tear the body out of its place and disrupt forms of domination. Both activities involve the reorientation of the field of perception, so the distinction between aesthetics and politics may not be appropriate. At the end of the nineteenth century, the "human heart in the socialist era" can be called a political or faithful art because it influences the reorganization of our experience and the reorientation of our gaze, which is still relevant today.

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