

Министерство науки и высшего образования Российской Федерации
Федеральное государственное бюджетное образовательное учреждение
высшего образования
«Оренбургский государственный университет»

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ЧЕЛОВЕК И ОБЩЕСТВО В АНГЛИЙСКОЙ ЛИТЕРАТУРЕ XX ВЕКА

Монография

Рекомендовано к изданию ученым советом федерального государственного
бюджетного образовательного учреждения высшего образования

«Оренбургский государственный университет»

Оренбург
2019

УДК 82.0:821.111
ББК 83.001+83.3(4)
Р 69

Рецензент – доктор филологических наук, профессор Моисеева И.Ю.

Романюк, М.Ю.
Р 69 Человек и общество в английской литературе XX века [Электронный ресурс]: Монография / М.Ю. Романюк, В.Л. Темкина;
Оренбургский гос.ун-т. – Оренбург: ОГУ, 2019. – 304 с.
ISBN 978-5-7410-2384-6

Настоящая монография предназначена для обучающихся направле-
ния подготовки 45.03.01 Филология, 45.04.01 Филология,
45.06.01 Языкознание.

Материалы монографии дают представление об английской литера-
туре XX века. Тема взаимоотношений человека и общества раскрыта че-
рез анализ авторского повествования, искусства создания характеров пер-
сонажей.

УДК 82.0:821.111
ББК 83.001+83.3(4)

ISBN 978-5-7410-2384-6

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Man and Society in English Literature of the XXth Century

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Introduction

For centuries, one of the invariable attributes of literature is its role as a mirror of reality. In verbal creativity, as in art as a whole, the moral of people, historical events, and ways of the development of world culture are reflected. Literary works in front of us draw a portrait of a person of the era being described, both as an independent person and as a representative of the society of that time.

The theme of the relationship between man and society passes through a significant layer of world literature, but it becomes especially noticeable by the 20th century, with the emergence of new styles and trends, some of which have turned the reader's perception of how the author builds information; he reveals the characters of the characters.

Numerous political and social changes, which were so rich in the 20th century, touched England to a large extent, thanks to which English literature of this period very clearly demonstrates the beginning of social criticism in the genre of the novel.

1 Society and English literature of the twentieth century

In Britain, the line XIX - XX centuries was marked not only by the change of monarchs (in 1901 the legendary Queen Victoria died), but also by the change of historical eras. The country was gradually losing its former power at sea and in the colonies, the monopolistic position in trade and industry. Realising the competition of the United States and Germany, Great Britain directed its efforts at the conquest of Central Africa, Egypt, Sudan, and then launched the Anglo-Boer War (1899-1902). These upheavals undoubtedly affected the situation inside the state, where the ruin of free farmers, who kept agriculture, was going full house. They moved to the cities, thus supplementing the army of the poor.

The “good, old” Victorian century was leaving; it was replaced by a new, filled with contradictions. Changes in economics and politics affected the spiritual state of society and, above all, literature. The fragility of attitudes associated with social instability was not fundamental to the development of British art, vigilantly guarding their national roots. “Englishness” in this period remains one of the most important characteristics of the creative work of the masters of the word, united in their search for a single spiritual principle at the interruption stage of the development of civilization.

The picture of the literary process of this period is very variegated, because realism, neo-romanticism, decadence, naturalism, and so on live and oppose it, among which the realistic method in art still remains fundamental. This undoubtedly influenced the system of genres, in which the dominant place is still occupied by the novel, the drama is considerably livened up and the story is transformed.

Realistic tendencies define the essence of the artistic heritage of George Meredith (1828-1909), a very versatile writer. Coming from a family of artisans, he did not get a system of secondary education, but became famous as a novelist and poet. The first poem-creation of a novice author was published on the recommendation of Charles Dickens.

Meredith created 13 novels, poems, he also succeeded in journalism (his reports from Italy are especially well known). For thirty years, the writer worked as a literary consultant in the largest London publishing houses and ruled the fate of many novices.

O. Wilde once remarked that Meredith is "a child of realism, associated with her father." There is a reasonable part in this statement, for the writer, relying on the traditions of Dickens and Thackeray, made an undoubted step forward and set a foot at the origins of creating a novel of a new type marked by in-depth psychological analysis, particular attention to real-world detail, the metaphorical style, and the use of artistic conventions, intellectualism, the dramatization of the novel form and the special author's irony.

The adherence to tradition, and above all to the English satirical tradition, is combined with Meredith in innovation, with the search for new ways of developing the novel and new principles of artistic representation. Meredith brings together the structure of his novels with dramatic genres - with comedy and tragedy, enriches the art of the novel with new forms of dialogue, close to the dialogue in drama; he manifests himself not so much as a master of narration, but rather as a master of creating vivid scenes that are remembered for their dramatic tension, the change of which constitutes the basis of the movement of action in his novels.

Meredith does not describe the events taking place, but conveys their perception by the characters in the novel. "The intrigue in his novels does not enthrall," his Russian contemporary writer P. D. Boborykin wrote in about Meredith in his memoirs, "he allows himself to continually incorporate author's digressions and replete the pages with aphorisms and arguments in the course of actions".

The principle of dramatization of the narrative has become one of the main in the works of Meredith. By giving his novel "Egoist" the subtitle "The Breaking Comedy", he emphasized the connection between the epic art of the novel and the dramatic principles of comedy. In his desire to dramatize the genre of the novel, Meredith was not alone.

In English literature, Thomas Hardy, Joseph Conrad, George Moore compare their novels with tragedies and use the terms "dramatic novel" and "tragic novel". However, in the work of Meredith, the trends characteristic of the literary process of the turn of the 19th and 20th centuries were outlined much earlier.

They appeared in his novels 50-60-ies. "The Ordeal of Richard Feverel" (The Ordeal of Richard Feverel, 1859), "Evan Harrington, 1860", "Roda Fleming" ("Roda Fleming, 1865), and then in all subsequent ones from "Adventures Harry Richmond" (The Adventures of Harry Richmond, 1871) to the latest - "One of Our Conquerors" ("One of Our Conquerors", 1891), etc.

It is not by chance that the true "discovery" of Meredith happened much later than his entry into literature. P. D. Boborykin, well acquainted with the contemporary literary life of England, noted that even at the very end of the 1960s, when Meredith had already revealed himself as a "remarkable fiction writer," in literary societies in London "no one spoke". Only in his later years, Meredith was recognized as a novelist.

Even then, his novels were not appreciated. In 1908, at the celebration of his 80th birthday, Meredith spoke with stoic irony that, having become famous, he did not achieve fame. What is the reason?

The Meredith's compatriot D. B. Priestley answers this question more precisely than others, who rightly draws attention to the fact that Meredith was always ahead of many of his contemporaries. It is impossible to consider him a writer of the last century, for he is all directed towards the future.

Aspiration to the future was manifested in the whole artistic system of Meredith, in the democratic pathos and humanism of his work, in the belief in progress. In the ode "The Crisis" (1905), he welcomed and glorified the awakened "Spirit of Russia", and affirmed a belief in the happiness that would replace the realm of violence.

George Meredith was born in the city of Portsmouth in the south of England. His father was the owner of the shop marine uniforms, and his mother - the daughter of an innkeeper. The childhood of the future writer was not happy. They were

overshadowed by the early orphanhood, the need to live in a boarding house, the alienation from the home and the new family of the father. A fourteen-year-old teenager, Meredith left England: he was sent to Germany for money of a deceased mother, where in the period 1842-1844 he studied at the school of the Moravian brothers in the small Rhine town Neuwid.

Life in Germany, in communication with his peers - young people who came to Naveed from different European countries, could not but have a significant impact on young Meredith. The acquaintance with German and French literature was of particular importance, first of all with the works of Goethe and Jean-Paul Richter.

The influence of German romanticism turned out to be very noticeable, which in many respects determined both the themes and specific features of the colour of Meredith's early fantastical stories. Having no funds for obtaining a university education and for a further staying abroad, Meredith returned to England. He enrolled as a lawyer in London. However, to a much greater extent than jurisprudence, he was attracted to his poetry. In 1849, his first poem was published, and two years later the first poetic collection was (Poems, 1851).

The circumstances of the life of a novice writer were such that Charles Dickens was the person who contributed to his entry into literature. Meredith met the greatest novelist in England in 1849, and the following year several poems by Meredith were published in Dickens' magazine "Home Reading".

This event is significant not only in terms of personal acquaintance of two writers; in the historical and literary context, it is perceived as a meeting of two generations of English novelists at a very important turning point in the history of England, as a transfer of the baton by the realists of the 1830s and 1840s to his followers - writers, who entered literature in the 1850s, that is, after the revolution of 1848.

Meredith began and completed his career as a poet, although his novels brought him true fame. Meredith's poetic works, and above all his poem "Modern Love" (1862), is the poet's lyric diary, reflecting the complex range of deeply inti-

mate feelings associated with the dramatically tense situations of his life. "Modern Love" was written under the influence of painful experiences that befell Meredith in his short and unhappy family life with Mary Niccols, the daughter of the famous novelist T.- L. Peacock

At the same time, the tragic history of the heroes of the poem contains much broader generalizations. Meredith writes about the moral torment of people who are bound by marriage, but separated by an insurmountable wall of spiritual separation, alienation, and mutual misunderstanding. This is a poem about the tragedy of love in the world of falsehood and greed.

Many poems of Meredith are devoted to the beauty and grandeur of nature, the glorification of man as the pinnacle of her creation ("Poems and Lyrical Poems about the Joy of Earthly Life", 1883).

Pagan motifs merge in Meredith's poetry with the idea of development, with the assertion of faith in the capabilities of a person leading an incessant struggle with the forces of nature hostile to him, seeking to subjugate them to himself. In many poems there is a thought that the tragic principle is present in a person's life.

Meredith's poetic cycles unites the dream of harmony, which can be achieved by merging into a single whole of reason and will, intellectual and physical human forces. The poet believes in the possibility of realizing harmony, and this belief becomes the source of his optimism.

Meredith as the poet surprisingly organically combines together the depths of introspection, the penetration of the caches of consciousness with vivid and impressive pictures of nature with its pure clarity, heartfelt poetic images of floating clouds, brooding forest, silent surface of the motionless waters of a quiet lake.

For many years, Meredith acted as a journalist, collaborated in the Ipswich Journal newspaper. During the Austro-Italian War (1866) he was a correspondent for the "Morning Post" in Venice. Meredith's sympathy for the participants in the Italian national liberation movement was reflected in his novels "Emilia in England" and "Vittoria".

For 35 years (1860-1895), Meredith served as literary consultant for the “Chapman & Hall” publishing house. This sphere of his work is very significant, and she left his mark in the history of literary tours in England: as editor-in-chief, Meredith had the opportunity to recommend the publication of a work by novice authors.

He had a delicate literary taste, and his opinion was considered. With the assistance of Meredith, the first novels of T. Gardy, J. Gissing, Olivia Schreiner were published.

In his first novel, “The Ordeal of Richard Feverel”, 1859, Meredith the Realist showed a conflict between representatives of inert Victorian England and a new younger generation that does not want to obey hypocritical and sanctimonious rules.

In a whole series of novels, the problem of women's emancipation is posed in connection with the struggle for the freedom of the whole society (“Sandra Belloni”, 1864; “Vittoria”, 1867). The search for a positive hero in “Beauchamp's Career”, 1875, reflects the freedom-loving moods in society that has developed under the influence of the Paris Commune.

The aesthetic views of the writer, his view of the problem of the comic, are mostly clearly expressed in the “Essay on the Comedy” and the “Use of the Spirit of the Comic”. Meredith as a comic connects with intellectual understanding of reality. Thus, he writes: “The philosopher and the comic poet are related in their view of life”; “Comic is the genius of intelligent laughter.”

Meredith's explicit, open laugh prefers a deep and subtle understanding of comic contradictions. His thoughts are expressed in the “Essay on Co-Media”, Meredith further develops in the preface (“prelude”) to the romance of “The Egoist”, where the “comic spirit” is defined as “spirit”, born of “social mind” and comedy is like a game that evokes reflections on social life.

Meredith prefers a deep and subtle embodiment of the open laughing. Embodying his ideas about the comic in the novel “The Egoist”, Meredith, at the same time, overcomes the somewhat cautious attitude to satire expressed in “Essay on

the comedy". The image of Sir Wiloby Pattern, the main character of "The Egoist", is created by means of satire.

The novel "The Egoist" (The Egoist, 1879) is the most significant work of Meredith. It most clearly affected the desire of the writer to dramatize the genre of the novel, to embody in it his own ideas about comedy. His subtitle - "narrative comedy" - points to the direct connection of the epic art of the novel with the dramatic principles of the comedy.

In the center of the novel there is the image of the aristocrat of baronet Sir Wiloby Putter, the owner of Pattern-Hall. In "The Egoist", the author deliberately narrows the image of the social background for the sake of a more detailed description of the character of the Wiloby Pattern, surrounded only by a small group of guests and inhabitants of the estate.

Social issues are highlighted entirely in connection with the character of Sir Pattern. Meredith follows the principle: in the "individual mind" to see the manifestation of the "social mind". In-depth psychological analysis becomes a way of understanding social problems.

Wiloby's selfishness is a feature of social psychology. Conflicts of the novel, caused by the rejection of Wiloby's selfishness, are thus social in nature. At the centre of the conflict, are Wiloby and Clara Middleton with different views on the life of society. Wiloby recognizes only the world of ballrooms and living rooms and despises rural workers; he thinks that toms and jacks should be "handled". Clara sympathizes with ordinary people, sees in them magnanimity and heroism.

In the image of Wiloby, Meredith showed the stupidity and religious hypocrisy of a respectable English gentleman who was educated at the university. In a satirical light, the snobbery of the snobby Ari-hundredfold is depicted. The very name of Sir Wiloby - Pattern sounds as a parody. Wiloby, talking about morality, is ridiculous.

He is so full of the consciousness of his superiority that he does not notice the comic of his reasoning. "I don't demand that they wait for me, the only thing I insist on is to be loved." The high-dimensional posture and snobbery of the baronet

Wiloby are reduced by comparing the comic Sir Wilobi granted by the Petition Dale the right to admire himself "in the manner of kings, who, as is well known, granted special privileges to cats who, although not allowed to talk to their majesties, are not forbidden to gaze at them."

The peculiarity of satire in the novel "The Egoist" is in a deep analysis of the inconsistencies of social psychology of privileged sections of English bourgeois society. Socio-psychological satire denies the inhumanity of the social system through the image of ideas, motives, concepts, habits of the character.

Wiloby is capable of perceiving the shades of words, intonations, and gaze. He says: "The difference in a tenth of an inch in the usual sweep of eyelashes is already palpable for me." However, the mental impulses of the very Wiloby do not lead to spiritual development, to changes in his character.

The psyche of the negative character of the novel is characterized by something automatic. Even noticing this automatism of his behavior and partly aware of the imperfection of his nature, Wilobi remains indulgent towards himself. The author writes ironically that Wiloby "from somewhere above took on the work of his soul mechanics, which he could partially criticize, but was unable to stop."

The peculiarity of the artistic method of Meredith - the novelist lies in the attention to such personality disorder with the environment as an honest person seeks independence and freedom, while representatives of the aristocratic and bourgeois environment resort to all sorts of pseudo-intellectual tricks and tricks to keep their well-being.

Meredith moves away from fixing numerous household parts; he depicts the finest shades of feelings and thoughts. Prose writer acquires a pronounced intellectual character. The style of the Meredith's novels is metaphorical.

Meredith enriched the art of the novel with new techniques of dramatization of the narrative, with a new form of dialogue, close to the dialogue in drama-writing. The symbolism in his novels produced neo-romanticism in the English literature of the late 19th – early 20th century. Creativity of Meredith created the pre-

requisites for the development of a dramatic, psychological and intellectual novel of the XX century.

Much of Samuel Battler's literary activity (1835-1902) was devoted to criticizing the foundations of Victorian England. The denial of generally accepted norms sometimes came up with paradoxes.

Having broken with the clerical environment in which he was brought up, the writer gave all his strength to exposing the hypocrisy of the clergy and overthrew everything that seemed to him stagnant and well-established: he argued about the wrong interpretation of Shakespeare's sonnets (*Revision of Shakespeare's Sonnets*, 1899), arguing that the author of "The Odyssey" was not Homer, but a woman, denied the teachings of Darwin.

Butler, Samuel (Butler, Samuel) (1835–1902), English writer. He was born on December 4, 1835 in Langar near Bingham (Nottingham Shire county), in the family of a priest.

He studied first at Shrewsbury School, then at St. John's College, University of Cambridge, which he graduated from in 1858. In 1859, he immigrated to New Zealand, where he began to breed sheep. There he is a pro-person. The origin of Charles Darwin's species became an ardent supporter of the theory of evolution. He propagandized ideas of Darwin in local newspapers. Successfully engaged in sheep farming, Butler doubled his capital and in 1864 returned to England.

For several years he was devoted to the study of painting and the processing of early essays, which he later included in his first book "Erehwon" (*Erehwon*, 1872), inspired by vivid memories of life in New Zealandia. In this satirical novel, a young Englishman opens the country Edgin (an anagram of the word "nowhere"), the manners and social structure of which is nothing but the ironically transformed Victorian England. The book instantly gained success, although it remained the only publication of Butler, which brought some profit.

His next book "The Fair Haven" (*The Fair Haven*, 1873) is due to the author's rationalistic views. Over time, Butler came to the conclusion that Darwin underestimated the role in the evolution of individual consciousness. In the last

years of his life, Butler translated "Odyssey" and Homer's "Iliad", and also published a book by the Odyssey Writer (Authoress of Odyssey, 1897), where he claimed that the author of the epic poem was a woman.

His last significant works were "Shakespeare's Sonnets Reconsidered" (Shakespeare's Sonnets Reconsidered, 1899) and "Return to Edgin" (Erehwon Revisited, 1901). The autobiographical roman (The Way of All Flesh) was published in 1903.

Other Publications: "Alps and Sanctuaries" (Alps and Sanctuaries, 1881), "Ex Voto" (The Offering, 1888) – devoted to the Art of Northern Italy, "Essays on Life", "Art and Science" (Essays on Life, Art, and Science, 1904) and "Note-books" (Note-Books, 1912).

Butler died in London on June 18, 1902.

According to the rebel Butler, "the constant inclination to the family system is not peculiar to nature", and therefore, with the help of poisonous paradoxes, it dispels the essence of the relationship between fathers and children, the Puritan institution of family and marriage.

Butler called himself the "terrible child" of English literature, who expressed many bitter truths, the meaning of which was not always guessed by his contemporaries.

The work of the famous writer H.G. Wells (1866 - 1946) - the creator of the genre of science fiction novel - is another significant phenomenon in the literature of the boarder of the XIX - XX centuries.

Having grasped the essence of the social changes taking place in society and widely using artistic conventionality, he spoke about things that were quite earthly from the standpoint of reformist Fabian socialism, whose ideas he had learned in his youth.

Herbert George Wells was born on September 21, 1866 in Bromley, United Kingdom - died on August 13, 1946 in London, United Kingdom, an English writer and publicist, the author of the famous science fiction novels "Time Machine", "The Invisible Man", "War of the Worlds", etc.

The representative of critical realism and supporter of Fabian socialism. His father, Joseph Wells, and his mother, Sarah Neal, worked as a gardener and a maid in a rich estate, and later became owners of a small porcelain shop.

However, trade brought almost no income, and basically the family lived on the money, which the father, being a professional player in the cricket, earned by playing.

When the boy was eight years old, he was “lucky enough,” as he put it, to break his leg. It was then that he became addicted to reading. At the same age, Herbert Wells entered the “Commercial Academy of Mr Thomas Morley's commercial academy”, which was to prepare him for the profession of a merchant.

However, when Herbert was thirteen years old, his father was a little hip, and cricket was over. The training was considered to be complete, and Herbert had to begin an independent life. Education he received in Kings College, University of London, which he graduated from in 1888. By 1891, he had received two academic degrees in biology; in 1942, he became a doctor of biology.

After an apprenticeship with a merchant manufactory and work in a pharmacy, he was a school teacher, a science teacher and an assistant to Thomas Huxley. In 1893, he professionally engaged in journalism. In 1895, Wells wrote his first piece of art, a novel “The Time Machine”, about the inventor's journey to a distant future.

Wells is considered to be the author of many topics that are popular in science fiction in the following years. In 1895, 10 years before Einstein and Minkowski, he announced that our reality is four-dimensional space-time (“Time Machine”).

In 1898, he predicted wars with the use of poison gases, aviation, and devices like a laser (“War of the Worlds”, a little later, “When the Sleeper wakes up”, “War in the Air”).

In 1905, he described the civilization of intelligent ants (“The Kingdom of Moravies”). In the novel “The World Liberated” (1914), World War II, unleashed

in the 1940s, is mentioned; there is also an “atomic bomb” (just named), dropped from an airplane and based on the splitting of the atom.

In 1923, Wells first introduced parallel worlds into science fiction (“People Like Gods”). Wells also discovered such ideas, later replicated by hundreds of authors, as anti-gravity (“The First People on the Moon”), man-invisibility, accelerator of life and much more.

However, not all these original ideas were Wells’s end in itself, but rather a technical device that aimed to brighten the main socially criticised side of his works.

Thus, in the “Time Machine”, he warns that the continuation of the irreconcilable class struggle may lead to the complete degradation of society.

In the last decades of creativity, Wells completely departed from fiction, but his realistic works are much less popular.

From 1903 to 1909, Wells was a member of the Fabian Society, which promoted caution and gradualness in politics, science, and social life. In 1933 he was elected president of the PEN Club.

H.G. Wells was in Russia three times. For the first time in 1914, he stayed at the Astoria Hotel in St. Petersburg, 39 Morskaya Street. For the second time, in September 1920, he had a meeting with Lenin.

At this time, Wells lived in M. Gorky's apartment in the apartment house of E.K. Barsova on Kronverksky Avenue, 23. He wrote his book “Russia in the Dark” about his first visit to the Bolshevik state.

In it, he, among other things, described in detail his meeting with Lenin and the essence of the difference in their positions: at the extremes, whether it is necessary to completely destroy one economic system before another can be activated. “I believe that as a result of a large and persistent educational work, the present capitalist system can become “civilized” and become a worldwide collectivist system, while Lenin’s world view has long been inseparably linked with the provisions of Marxism about the inevitability of class war, the need to overthrow the

capitalist building as a precondition for the restructuring of society, the dictatorship of the proletariat, etc. "

On July 23, 1934, Wells again visited the USSR and was adopted by Stalin. Wells wrote about this meeting: "I confessed that I approached Stalin with some suspicion and prejudice. In my mind an image of a very cautious, self-centered fanatic, despot, loyal, suspicious monopolizer of power was created. I expected to meet the ruthless, cruel doctrinaire and self-satisfied Georgian mountaineer whose spirit has never completely escaped from his native mountain valleys ... All vague rumors, all suspicions for me ceased to exist forever, after I spoke to him for a few minutes. I have never met a person more sincere, decent and honest; there is nothing dark and sinister in him, and it is precisely with these qualities that one should explain his immense power in Russia. "

Wells lived in London and the Riviera, often gave lectures and traveled a lot. He was married twice: from 1891 to 1895 to Isabella Mare Wells, and from 1895 to 1927 - to Amy Catherine (Jane) Robbins. Two sons were born in the second marriage: George Philip Wells (George Philip Wells; 1901-1985) and Frank Richard Wells (Frank Richard Wells; 1905-1982).

He died in London on August 13, 1946. At the funeral ceremony, John Boynton Priestley called Wells "a man whose word brought light to many dark nooks of life." According to the testament, after the cremation, two sons, while on the Isle of Wight, dispelled the writer's ashes over the English Channel.

The future writer was brought up in the family of a small shopkeeper and after elementary school was forced to go to work. However, the dream of education did not leave Wells, and after serving for some time as a teacher's assistant, he received a scholarship and the right to study at the Normal School of Science in London. At this time, Wells read a lot, discovered Hegel, Kant, Nietzsche, Schopenhauer.

The first novels of the writer were published in the 1890s. In 1895, the time machine dystopia appeared, in which the absurdity of social inequality was expressed in the images of the Eloyoi patricians and the terrible Marlok. Painted by

Wells, the civilization of the future has forgotten all human values, destroyed cultural monuments.

In "Dr. Moreau's Island" (1896), Dr. Moreau, who turns animals into something between a beast and a man, claims to be the Creator, but more like the devil.

The idea of progress, perhaps, is one of the main things in the work of Wells. What does he bring to humanity? "Great peace" or "suicide of reason"? The future of the novels grows out of the present and appears to the reader in the frightening guise of grotesque creatures that cannot be considered reasonable. Each step of the half-hearted progress is achieved not only with the help of force and terrible punishments, but also gets severe suffering.

"The Invisible Man" (1897) continues Wells' thoughts on the problem of inventions that cause resentment and the desire to become a superman. Such people, according to the author, have no right to exist. Moreover, no matter how talented the hero of the novel Griffin is, the writer still leads him to death, exposing the problems of the relationship between genius and society, the incompatibility of egocentrism and the progress of science.

When Wells talks about scientific problems, his imagination finds the most fertile ground. The extensive knowledge gained in the natural sciences allowed the writer to predict many discoveries of the 20th century. For example, nuclear energy is mentioned in the book "The Liberated World" (1913), and the rapid development of aviation is predicted in "The War in the Air" (1908).

The novel "War of the Worlds" (1898) tells of the attack of the Martians on Earth, exposing the essence of the imperialist wars of conquest waged by the Great Britain, following the same principle as those from outer space: "Everything is permissible in the name of triumph and prosperity of the fittest"

In this work, many problems of the 20th century are predicted, when the scientific and technological revolution contributes to the suppression of the personality and stimulates the loss of spirituality.

Wells writes many stories, mainly with fantastical subjects, as well as several novels, treatises, historical works, works on political economy and biology, lit-

erary studies. He was not alien and household themes, embodied in a number of novels.

Following the traditions of Dickens, the writer depicted small people, ordinary people who were wasting their life forces. We can talk about the relationship of these diverse interests of Wells, because at the forefront he always put the fate of a person, being a great scientist, whose discoveries are directed towards the future, or the owner of a small shop, a servant, teacher. He is a subtle psychologist who makes his reader look into the future and conclude that without united human efforts it can become tragic.

Robert Louis Stevenson (1850 - 1894) - the founder and theoretician of English neo-romanticism, proclaimed the rejection of spiritual inertia and moral patterns. Rejecting the "scheme" of the nineteenth-century romantic literature, he believed that the hero should not be an exceptional person whom the society would certainly trample; his characters tend to find a kindred environment, they are exposed to spirituality, rich in feelings, but never isolated from real soil. Stephenson dreamed of a fusion of "realistic and ideal" in art and rejected self-interest, division, hypocrisy.

The traits of neo-romanticism are also characteristics of the work of Arthur Conan Doyle (1859–1930), famous for his stories about Sherlock Holmes (The Adventures of Sherlock Holmes, 1891; The Baskerville Dog, 1902; The Return of Sherlock Holmes, 1905; The Case of Judicial Practice Sherlock Holmes, 1927). As a military doctor, he participated in the Anglo-Boer War and reacted sympathetically to the policy of Great Britain, although already in 1909 he wrote the anti-colonial work crime in Congo. He became popular as an author of historical and fiction novels, poems.

Sir Arthur Ignasheus Conan Doyle was born on May 22, 1859, in one hundred faces of Scotland - Edinburgh. This picturesque city is rich in history and cultural heritage as well as sights. Therefore, it can be assumed that in childhood the future doctor and writer observed the columns of the center of Presbyterianism - the Cathedral of Saint Egidius, and also enjoyed the flora and fauna of the Royal

Botanical Garden with a palm greenhouse, purple heather and arboretum (a collection of tree species).

The author of adventure stories about the life of Sherlock Holmes grew up and was brought up in a respected Catholic family, his parents made an undeniable contribution to the achievements of art and literature. Grandpa John Doyle was an Irish artist, working in the genre of miniatures and political cartoons, descended from the dynasty of a flourishing silk and velvet merchant.

The writer's father, Charles Oltemont Doyle, followed the footsteps of the parent and left a watercolor mark on Victorian era canvases. Charles painstakingly depicted on canvas Gothic scenes with fabulous characters, animals and magical fairies. In addition, Doyle worked as an illustrator (his paintings decorated the manuscripts of Lewis Carroll and Daniel Defoe), as well as the architect: the stained glass windows in the Cathedral in Glasgow were made according to Charles sketches.

On July 31, 1855, Charles made a marriage proposal to the 17-year-old Irish Mary Josephine Elizabeth Foley, who later presented seven children with the lover. By the way, Mrs. Fowley was an educated woman, avidly reading courtly novels and telling children exciting stories about fearless knights. The heroic epic in the style of the troubadours of Provence once and for all left a mark in the soul of little Arthur: "My love for literature, a penchant for writing, comes from my mother, I think," the writer recalled in his autobiography.

To tell the truth, instead of the knightly books of Walter Scott, Doyle, more often she turned the pages of Thomas Main Reed, which stirred readers' minds with obscure novels.

Few people know, but Charles could barely make ends meet. The fact is that the man dreamed of becoming a renowned artist, so that later on his name would be put alongside Michelangelo, Rembrandt and Leonardo da Vinci. However, during his lifetime, Doyle did not receive recognition and fame.

His paintings were not in great demand, so bright hollows were often covered with a thin layer of old dust, and the money obtained from small illustrations was not enough to feed the family.

Charles found salvation in alcohol: strong drinks helped the head of the family to distance himself from the harsh reality of being. True, alcohol only aggravated the situation in the house: every year, in order to pose unfulfilled ambitions, Doyle the father drank more and more than earned a contemptuous attitude from elder brothers. In the end, the unknown artist spent his days in deep depression, and on October 10, 1893, Charles died.

The future writer attended elementary school Godder. When Arthur was 9 years old, thanks to the money of eminent relatives, Doyle continued his studies, this time in the closed Jesuit college Stonyhurst, in the county of Lancashire. This is not to say that the Arthur was delighted with the school study. He despised class non-equality and religious prejudices, and also hated physical punishment: the belt-waving teachers only poisoned the existence of the young writer.

The boy was given a hard time by mathematics, he did not like algebraic formulas and complex examples, which led Arthur. For dislike of the subject, praised by Aristotle and Descartes, Doyle received regular cuffs from fellow students - the Moriarty brothers. The only joy for Arthur was sport: the young man enjoyed playing cricket

Doyle often wrote letters to his mother, where he described in detail the events that happened during the day in his school life. Also, the young man realized the potential of the narrator: in order to listen to Arthur's fictional adventure stories, queues of peers gathered around him, who "paid" the speaker with solved problems in geometry and algebra.

Doyle chose literary activity for a reason: being a six-year-old child, Arthur wrote his debut story titled "The Traveler and the Tiger". True, the work turned out to be short and did not take even a whole page, because the tiger immediately dined on an unhappy wanderer. The little boy acted on the principle of "bravity is

the sister of talent," and as an adult, Arthur explained that he was already a realist and did not see a way out of the predicament.

Indeed, the master of the pen was not accustomed to accepting "God from the machine" - when the protagonist, who happened to be in the wrong place at an unnecessary time, was saved by an external factor or a factor that had not previously been used. The fact that Doyle, instead of writing, initially chose the noble profession of a physician, is not surprising to anyone, because there are many such examples, even Chekhov used to say that "medicine is my legal wife, and literature is my mistress."

The young man preferred a white medical gown to the pen and black-necks due to the influence of a certain Brian C. Waller, who rented Mrs. Fowley's room. Therefore, having heard many medical stories, the young man, without any hesitation, submits documents to the University of Edinburgh. After becoming a student, Doyle met other future writers, James Barry and Robert Lewis Stevenson

In his spare time from lecture materials, Arthur was engaged in his favourite work - pored over the books of Bret Garth and Edgar Allan Poe, whose "Golden Beetle" left indelible impressions in the heart of a young man. Inspired by novels and mystical stories, the writer tries his hand at literary pursuits and creates the novels "The Secret of the Sassian Valley" and "American History".

In 1881, Doyle received a bachelor's degree and went to medical practice. The author of "The Hound of the Baskervilles" took about ten years to abandon the profession of an ophthalmologist and plunge from the headlong into the multifaceted world of literary lines.

In 1884, under the influence of Charles Dickens, Arthur Conan began work on the novel "Trading House Girdleston" (published in 1890), on the criminal-domestic problems of English society. The plot is built on the clever businessmen of the underworld: they circle around the finger of people who instantly find themselves at the mercy of careless merchants.

In March 1886, Sir Conan Doyle was working on an "Etude in Crimson Tones," which was completed in April. It is in this work that the famous London

detective Sherlock Holmes appears before readers for the first time. The prototype of a professional detective was a real man - Joseph Bell, a surgeon, a professor at the University of Edinburgh, who was able to calculate using logic both a blunder and a passing lie.

Joseph was idolating his disciple, who diligently watched every movement of the master, who invented his own deductive method. It turns out that cigarette butts, ashes, watches, a cane bitten by a dog and dirt under the nails can tell a person much more than his own biography.

The character of Sherlock Holmes is a kind of expertise in literary spaces, because the author of detective stories sought to make him an ordinary person, and not a mystical book hero, in which either positive or negative qualities are concentrated.

Sherlock, like other mortals, has bad habits: Holmes is not careful in handling things, he constantly smokes strong cigars and parades (the pipe is invented by illustrators) and in the complete absence of interesting crimes he uses cocaine intravenously.

The story "Scandal in Bohemia" was the beginning of the famous cycle "The Adventures of Sherlock Holmes", which included 12 detective stories about the detective and his friend - Dr. Watson. Conan Doyle also created four full-fledged novels, where, in addition to "Etude in Crimson Hues", are listed the "Hound of the Baskervilles", "The Valley of Terror" and "The Sign of Four". Thanks to his popular works, Doyle became almost the highest paid writer both in England and all over the world.

Rumor has it that at one moment Sherlock Holmes bothered the creator, so Arthur decided to kill the witty detective. However, after the death of the fictional detective, Doyle was threatened and warned that his fate would be sad if the writer did not resurrect the hero he liked. Arthur did not dare to disobey the will of the provocateur, so he continued to work on numerous stories.

Outwardly, Arthur Conan Doyle created the impression of a strong and powerful man, like a warrior. The author of books until old age played sports and

even in old age could give odds to young people. According to the service, Doyle taught the Swiss to ski, organized motor racing and became the first person to ride a moped.

Sir Arthur Conan Doyle's personal life is a storehouse of information from which one can compose a whole book, similar to a non-trivial roman. For example, he set sail on a whaling ship, where he was in the position of a ship's doctor. The writer admired the vast expanses of the depths of the sea, as well as hunting for seals. In addition, the genius of literature served on dry cargo ships off the coast of West Africa, where he became acquainted with the life and traditions of other people.

During World War I, Doyle temporarily suspended literary activity and tried to go to the front as a volunteer to show contemporaries an example of courage. But the writer had to cool off his ardour, as his proposal was rejected. After these events, Arthur began to publish journalistic articles: in the publication of The Times almost every day there appeared manuscripts of a writer on a military theme.

He personally organized detachments of volunteers and tried to become the leader of the "retaliatory raids". The master of the pen could not remain inactive in this troubled time, because every minute he thought about the terrible torture to which his compatriots were subjected.

As for the love to relationship, the first chosen one of the master, Louiza Hawkins, who presented him with two children, died of consumption in 1906. A year later, Arthur makes a proposal to Jean Lekki - a woman with whom he had secretly been in love since 1897. From the second marriage in the family of the literator, three more children were born: Jean, Denis and Adrian (the latter became the biographer of the writer).

Although Doyle positioned himself as a realist, he diligently studied occult literature and conducted spiritualistic sessions. The writer hoped that the spirits of the dead would give answers to his questions, in particular. Arthur was worried about whether there was life after death.

The last years of Doyle's life, nothing foreshadowed trouble, the writer of "The Lost World" was full of energy and strength, in the 1920s the writer visited almost all continents of the world. Nevertheless, during a trip to Scandinavia, the health of the genius of literature deteriorated, so for the whole of spring he stayed in bed surrounded by relatives and friends.

As soon as Doyle felt better, he went to the capital of Great Britain in order to carry out his last attempt in life to speak with the Minister of the Interior and demand the repeal of laws, according to which the government is pursuing followers of spiritualism.

Sir Arthur Conan Doyle died of a heart attack early in the morning of July 7, 1930, at his home in Sussex. Originally, the creator's grave was located near his house, but later the remains of the writer were reburied in New Forest.

Naturalism in the English literature of this period is presented primarily in the works of a native of the democratic environment, George Gissing (1857-1903), who sought to show "the terrifying non-justice of the whole ... social system."

In many ways, agreeing with his French like-minded people, the writer, nevertheless, was not keen on the theory of heredity and paid particular attention to the shadow side of the life of the English poor. In 1886, the novel "Demos" was released.

The Narrative of English Socialism exposed the practice of opportunism. The plight of Gissing's "Declassified" (1884), the novels "Hell" (1889) and "New Grab Street" (1891) narrate the plight of the working people. The genre of "unsophisticated reportage" was most successful for the author, who knew the life of the East End slums not by hearsay.

Naturalism as a trend in English literature developed because of democratic ideas. Representatives of naturalism George Gissing, George Moore (George Moore, 1852-1933), Arthur Morrison (Arthur Morrison, 1863-1945) introduced new material into literature, depicted the life of the democratic strata of society, the life of the working class.

In the works of these writers, the Dickens realistic tradition was combined with the influence of French naturalists, the democratic ideas of the era intertwined with Spencer's positivistic ideas; realistic tendencies were combined with naturalistic ones.

These writers did not create a coherent theory of naturalism, although their works clearly exaggerate the role of the environment and heredity. The most valuable in the works of naturalist writers was that which is connected with the formulation of actual social and political problems, with the criticism of bourgeois morality.

The work of Gissing is characterized by a keen perception of modernity, an interest in popular life and socialist ideas. Gissing lived for a long time in the slums of Lambeth and knew the life of the disenfranchised.

He reinforces his personal observations with documentary materials from reports of parliamentary commissions on the situation of factory workers and sociological works on the life of Londoners.

The worldview of Gissing is contradictory; it took shape under the influence of various ideas. Gissing embraced the ideas of Positivism by Auguste Kopt, Herbert Spencer, the pessimistic philosophical ideas of Schopenhauer, but he was also familiar with the anti-bourgeois ideas of Thomas Carlyle and John Ruskin, read the work of F. Engels "The Position of the Working Class in England."

Gissing attended meetings of the Social Democratic Federation and the Socialist League.

Gissing's aesthetic views were based on an interest in the art that mastered the life of social lower classes, depicting the drama and tragedy of human life. Gissing believes in the great morally transforming power of art. This is due to his passion for ancient art, the Greek tragedy. Among the English writers, Gissing singled out Dickens, although he believed that he was not always harsh in criticizing ugly social phenomena.

Gissing showed considerable interest in Russian literature, in the works of Turgenev, Tolstoy, and Dostoevsky. He attempted to collaborate in Russian maga-

zines in the years 1881-1882. In the journal "Journal of Europe" Gissing published essays on the plight of Ireland and English policy. One of the main themes of his work was the topic of poverty. The writer discovers a keen interest in pressing economic problems.

Gissing depicts the life of the lower classes in the novel "The Unclassed" (The Unclassed, 1884). This work is characterized by a complex combination of realistic and naturalistic tendencies. The writer seeks to reproduce the truth of life and relies on autobiographical material.

The relationship of poor intellectuals, beginning writers Julian Casti and Weimark are based on the friendly relations of Gissing with the German literary critic, the socialist Eduard Berts. The Weymark serves as a teacher, then a rent collector. Shaken by the life of slum dwellers, he begins to write a novel.

Gissing showed the dramatic fate of the talented poet Juliana Casti, who died as a result of poverty and the circumstances of his personal life. The fate of the characters determined by social conditions. However, the writer in the spirit of naturalism presents the influence of the environment as the influence of fatal force. Fatal power is rude and stupid Harriet was due to her husband Julian Casti, who is unable to resist.

In the novel "Declassified", the image of the slums becomes a testament and symbol of the disadvantage of bourgeois civilization.

The theme of the working class and the activities of the socialists is devoted to the novel "Demos. A Tale of English Socialism" (Demos. A Story of English Socialism, 1886). In the center of the novel there is the dramatic fate of the working family of the Muttimers living in the East End.

The main character is the worker Richard Mütimer, the grandson of the Chartist. Richard thinks about the plight of the working class, performing with speeches to the workers. He is being driven from his job for openly expressing his protest against injustice. Suddenly receiving an inheritance, Richard decided to introduce socialist orders at the enterprise.

However, his social reformism was not a success. Workers reacted to it with suspicion. The writer realistically portrays the vainness of Richard, who betrayed the interests of the working class. However, along with realistic lighting of the betrayal of the working leader, the author also appeals to the naturalistic depiction and decomposition of the wealthy Richard family.

Richard Muthymer is attacked by outraged workers. Wounded, he dies in the house of his lover Emma Vine.

The history of the family of Muttimers is revealed against the background of the life of the "demos", the working class. The explosive power of the "demos" embodies the image of the working Rudhouse. However, the people mostly appear in Gissing as a spontaneous mass, performing reckless, destructive actions.

In the novels "The Nether World" (The Nether World, 1889) and "New Grub Street" (New Grub Street, 1891) he depicts the misery of the urban lower London. People are torn in the hell of a modern bourgeois city and do not find a way out. Unemployment, alcoholism, physical and moral birth — this is what is ruthlessly emphasized by the author in the picture of the life of the London slums.

The best novels of Gissing, dedicated to the depiction of the difficult state of the lower strata of society, constitute an important link in the development of the democratic tradition in English literature.

William Morris (1834 - 1896) - a poet, artist, decorator, at the beginning of his creative activity sought to revive the noble tradition of old English art.

His early works, such as the poem "The Life and Death of Jason" (1867) are designed in the spirit of the Pre-Raphaelites. However, later the artist decided to go to the camp of the socialists, and his new works reflected their ideas (Utopian novel *Vesti from Nowhere*, 1891). He is close in his views to the writer Ethel Lilian Voinich (1864 - 1960), known to readers from the novel "The Gadfly" (1897).

Ethel Lilian Voinich (Ethel Lilian Voynich; May 11, 1864, Cork, Ireland - July 28, 1960, New York, USA) - Irish and English writer, composer, daughter of prominent English scientist and mathematician George Buhl, Michael's spouse - Wilfried Voinich.

Ethel Lillian did not know her father. He died when she was only six months old. His name, as a very large scientist, is listed in the British Encyclopedia. Her mother, Mary Everest, was a daughter of a Greek professor who helped Bule a lot in her work and left interesting memories of her husband after his death. By the way, the name Everest is also quite famous.

The highest peak of our planet, located in the Himalayas, between Nepal and Tibet - Mount Everest or Mount Everest, is named after Uncle of Ethel Lillian, George Everest, who in the middle of the 19th century was the head of the English Topographical Department, Nepal or Tibet did not see his famous "namesake".

Ethel's orphaned childhood was not easy; all the scanty means left by his mother after George's death left for five little girls. Mary Boole gave lessons in mathematics, wrote articles in newspapers and magazines.

When Ethel was eight years old, she became seriously ill, but her mother could not provide the girl with good care and chose to send her to her father's brother, who worked as a mine manager. This dark, fanatically religious man religiously observed the Puritan British traditions in raising children.

In 1882, having received a small inheritance, she graduated from conservatory in Berlin, but the hand disease prevented her from becoming a musician. Along with teaching music, she listened to lectures on Slavic studies at the University of Berlin

In her youth, she became close to political émigrés who had sought refuge in London. Among them there were Russian and Polish revolutionaries. The romance of the revolutionary struggle in those days was the most fashionable hobby of the intelligentsia. As a sign of mourning for the unfortunately unfair structure of the world, Ethel Lilian wears only black.

At the end of 1886, she met with émigré writer and revolutionary S.M. Stepnyak-Kravchinsky, the author of the book "Underground Russia", who lived in London. Acquaintance with the book prompted her to go to this mysterious country in order to see with its own eyes the struggle of the people with the autocracy.

In the spring of 1887 a young Englishwoman went to Russia. In St. Petersburg, she immediately became surrounded by the revolutionary-minded youth. The future writer witnessed the terrorist actions of “Narodnaya Volya” and its defeat.

Wanting to better understand the Russian reality, she agreed to take the place of a governess in the family of E.I. Venevitinova in the estate Novozhivo. There, from May to August 1887, she taught children to the owner of the manor, giving lessons in music and English. In her own words, Ethel Lilian and her students hated each other.

In the summer of 1889, Ethel Lilian returned to her homeland, where she took part in the Society of Friends of Russian Svoboda created by S.M. Kravchinsky, worked in the editorial office of the émigré magazine Free Russia and in the Free Russian press fund.

After a trip to Russia E.L. Voynich began work on the novel "The Gadfly." It was published in England in 1897, and at the beginning of the following year, it was already translated into Russian. It was in Russia that the novel was the most popular.

In 1890, Ethel Lilian married Wilfred Vojnic (Wilfred Michail Voynich), a Polish revolutionary who escaped from Siberian prison. This marriage lasted only a few years, but the name of her husband she kept forever.

The reason for this is the mysterious manuscript, the so-called Voynich Manuscript (Voynich Manuscript), which Ethel Lillian became the owner after her husband died in 1931.

Wilfred Voinich purchased this manuscript in 1912 in Italy in the shop of an old second-hand bookseller. Voinich was particularly interested in the fact that in the old letter of the XVII century, attached to the manuscript, it was claimed that its author is the famous Roger Bacon, an English scientist, inventor, philosopher and alchemist.

What is the mystery of the manuscript? The fact is, it is written in a language unknown to anyone on Earth, and in many of its wonderful illustrations unknown

plants are depicted. All attempts by the most experienced decoders to decipher the text have come to nothing.

Someone thinks that this manuscript is a joke, while others expect from its decoding the disclosure of the most incredible secrets and secrets of the Earth.

Or maybe this manuscript is a creation of an alien who, by the will of fate, was forced to remain on Earth? True, Yale Professor Robert Brambo, with the help of notes on the margins of the wonderful book, managed to get a little closer to solving the mysterious manuscript and even decipher some of the captions to the illustrations, but the main text is still a secret behind seven seals.

In the late 90s of the XIX century, Ethel Lilian met with the charming adventurer, the future secret agent of British intelligence, the "king of spies" Sydney Reilly - one of the most mysterious personalities of the XX century, an ardent opponent of communist ideas. There is an assumption that it was his fate (flight from home because of a conflict with relatives, misadventures in South America) served as a plot for creating the image and character of Arthur Burton.

In 1901, the novel "Jack Raymond" (Jack Raymond) was written. The inveterate, mischievous boy Jack, influenced by the education of his uncle, the vicar, who wants to beat out the "bad heredity" from him (Jack is the actress's son, the vicar believes - a dissolute woman), becomes secretive, reticent, vengeful.

The only person who first regretted the "inveterate" boy, believed in his sincerity and saw in him a responsive to all kind and beautiful nature, was Helen, the widow of a political exile, a Pole, whom the royal government rot in Siberia. Only this woman, who happened to see with her own eyes in the Siberian exile "the naked wounds of humanity", managed to understand the boy, to replace his mother.

The heroic image of a woman is also central to the novel "Olivia Letham" (Olive Latham, 1904), which is, to some extent, autobiographical.

E.L. Voynich was engaged in translation activity as well. She translated for compatriots the works of N.V. Gogol, M.Yu. Lermontov, F.M. Dostoevsky, M.E. Saltykov-Shchedrin, G.I. Uspensky, V.M. Garshin etc.

In 1910, "An Interrupted Friendship" appeared - a completely spontaneous thing, written to some extent under the influence of the inexplicable power of literary images over the author. This book was first translated into Russian in 1926 under the title "Gadfly in Exile" (translated by S.Ya.Arefina, Publishing House "Puchina", Moscow).

After the "Interrupted Friendship", Voinich again turns to translations and continues to acquaint the English reader with the literature of the Slavic peoples. In addition to the collections of translations from Russian mentioned above, she also owns a translation of a song about Stepan Razin, included in the novel "Olivia Lethem".

In 1911 she publishes a collection of "Six Poems by Taras Shevchenko" (Six Lyrics from Ruthenian of Taras Shevchenko), which includes a detailed essay on the life and work of the great Ukrainian poet.

Shevchenko was almost unknown in England at the time; Voinich, who, according to her, tried to make "his immortal lyrics" accessible to Western European readers, was one of the first propagandists of his work in England. After the publication of Shevchenko translations Voynich for a long time departs from literary activity and devotes herself to music.

In 1931, a collection of Chopin's letters in her translations from Polish and French came in the United States, where she had moved to. It was only in the mid-40s that Voynich reappeared as a novelist.

The novel "Take off your shoes" (Put off Thy Shoes, 1945) is a link in that cycle of novels, which, in the words of the writer herself, was the companion of her whole life.

The writer N.Tarnovski, who lived in America in the fall of 1956, visited E.L. Voynich. He tells the curious story of the last novel creation. One day, Ann Neill, who lived with Ethel Lilyen, left for three weeks in Washington to work at the libraries.

When she returned, she was struck by the exhausted appearance of the writer. To her alarmed questions, the writer replied that this "Beatrice did not give her

peace", that she "spoke to Beatrice", and explained that she always thinks about Arthur's ancestors and that "they are asking for revival."

"If so, then there's going to be a new book!" Said Mrs. Neill.

- Oh no! I'm old to write books! - answered A.L.Voynich ".

However, the book was written. The novel "Take off your shoes" was published in New York by Macmillan publishing house in the spring of 1945."

Ethel Lilian Voinich died July 28, 1960 at the age of 96 years. And according to her will she was cremated, and the dust was scattered over the central park of New York.

A descendant of an impoverished knightly family, the brilliant realist writer Thomas Gardy (1840 - 1928) began his work with the study of architecture, was fond of graphics and painting, which he carried throughout his life, sometimes illustrating his novels.

He was born on June 2, 1840 in Upper Bockhampton near Dorchester. He got the primary education in Bockhampton and Dorchester, at the age of sixteen he was apprenticed to a local architect and restorer. In his free time he studied Latin and Greek classics, trained as a violinist at dances and weddings. In 1862, he settled in London as an assistant to architect A. Blomfield.

Continuing independent studies, Hardy read a lot, sent the first poetic experiments to newspapers; very few of them survived. Returning to Dorchester, Hardy turned for work to prose.

In 1868–1869, he sent three publishers the novel "The Poor Man and the Lady" (partly preserved as part of the story "An Indiscretion in the Life of an Heiress, 1878; published in 1934) - a bright satire on the country nobility, its morals, political and religious views, as a student from Western counties saw them. Being supersaturated and caustic, the novel was rejected.

Following the advice of J. Meredith, who was then a literary consultant to "Chapman and Hall" publishing house, Hardy set to work on the next book, with less annoying content and more complex in its plot, "Desperate Remedies", a detective novel published in 1871.

An idyllic pastoral “Under the Greenwood Tree”, 1872 and the romantic narrative “A Pair of Blue Eyes”, 1873, which unfolds in the mountainous regions of the North Cornwall, followed it.

Here, while sketching for the restoration of the local church, Hardy fell in love with the pastor's sister-in-law, Emma Lavinia Gifford. They were married in the fall of 1874, two months before the release of the novel “Far from the Madding Crowd”, and settled not far from London.

Hardy finally left the architecture. The latter novel seemed to give the means to reveal its strengths and find itself in literature. In the novel “The Hand of Ethelberta”, 1876, Hardy refers to the circles of high society, but critics recommend him to breed sheep.

From the mid-summer of 1876, he lives in the heather region near Stermin Ster-Newton, where he creates the novel “The Return of the Native”, 1878, reflecting the region’s dark and difficult past. The following three novels by Hardy are also devoted to rural England – “Senior Trumpeter of the Dragoon Regiment”, 1880, “A Laodicean”, 1881, “Two on a Tower”, 1882.

In 1883, Hardy settled in Dorchester, and two years later he moved to Max Gate - a house built in the suburbs according to his own project. The neighborhood and the rich Roman history of these places inspired him to write the novel “The Mayor of Casterbridge”, 1886. The next novel “The Woodlanders” was released in 1887.

The current view of Hardy as the ingenious story teller of rural stories was shaken after the release of “Wessex Tales”, 1888, a collection of five previously published stories, two of which “Three Strangers” and “The Withered Arm”, suggested an unexpected reversal of Satanic Topics.

But the most controversial discussion was unfolded around “Tess of the d'Urbervilles”, 1891. After the emasculated journal version, a separate edition of the restored text brought the author scandalous fame; the true image of a "pure woman" seemed like a mock, dangerous heresy. Two subsequent collections of stories, “A Group of Noble Dames”, 1891, “Life's Little Ironies”, 1894, did not

arouse critical interpretations. His latest prose was the novel "The Well-Beloved", 1897, dedicated to the theme of radiant love.

Hardy repeatedly stressed that the verse form was the most natural for him, while prose was only a "craft", if not a "woman's dress". After the collection of "Wessex poems", 1898, which included poems created during the "prosaic" period, he released another seven unequal collections, thematically diverse, during the following three decades.

The total number of poems is over 1000, and the many-facet nature of their metrics and lines (new and traditional, awkward and smooth) exclude their unequivocal assessment. Some works (many of them) are built skillfully, others are spoiled by their excessive originality. Using irregular and inaccurate rhymes, Hardy just as deliberately destroyed external beauty, as he rejected in his reflections patterned answers to insoluble questions of life.

His "The Dynasts", an extensive epic drama from the history of the Napoleonic Wars, came out in parts: the first in 1904, the second in 1906 and the third in 1908. Based on the Arthur's legends, "The Famous Tragedy of the Queen of Cornwall" appeared in 1923.

The authority of Hardy - personality and writer - continued to grow. In 1910 he was awarded the Order of Merit, and on the day of his seventy-second anniversary, the Gold Medal of the Royal Literary Society. In 1913 he received an honorary doctorate from the University of Cambridge and in 1920 - Oxford University; Modlin College and Queens College made him an honorary member. Hardy's first wife died in 1912. Two years later, he married his close friend, Florence Emily Dugdale, a children's writer. Hardy died in Dorchester on January 11, 1928.

The novel "Under the Green Tree" (1872), which marked the beginning of the "Wessex" cycle, brought fame to the author. Its action is concentrated in Wessex, which has become a kind of symbol of the universe. The Egdon Steppe, the Blackmoor Valley, rural landscapes of the native land, brilliantly painted by the author, served as the backdrop of many works. Wessex personifies in them the centuries-old patriarchal way of farming - the "proud Yeomen" who face a hostile

world, called T. Hardy “a mad and distraught crowd”. This collision of the old and the new constitutes the collisions of the “novels of nature and environment”.

In the cycle of novels of “nature and environment”, the city and the village are contrasted as the eternal hostile principles. Ordinary people are associated with the land, their daily worries, people's everyday wisdom, purity of the soul are close to the writer. He does not accept ugly innovations.

Hardy - realist created psychologically motivated characters, clearly sharing the concepts of good and evil. The artistic power of the novelist is also manifested in the description of the landscape, and in the depiction of rural life, small details of rural life (scenes of sheep shearing, grain threshing).

One of the most popular "novels of nature and the environment" - "Tess from the d'Herbervilles family" (1891). The Hardy's favourite heroine Tess, a character of its own unique kind. She is a pure nature, whole, not capable of a deal with conscience. Fanatic, cruel, ignorant hypocrites destroyed Tess, not appreciating either her spiritual generosity or the greatness of her spirit.

Despite the jumble of mystical details, accidents, omens, the novel "Tess from the d'Herbervilles family" remains one of the Hardy's most widely read works.

The whole cycle of “nature and environment novels” unites the democratic vision of the world, the formulation and discussion of the “cursed” questions of the era, interest in the inner world of man, the author's brilliant skill in finding artistic means of depicting characters open to change and a hostile environment. The writer did not go astray on skepticism and moral nihilism, but challenged the Victorian conventions, citing stubborn and cruel facts about the injustice of society.

Along with the “novels of nature and environment”, the writer created “romantic stories and fantasies”, as well as “pictorial and experimental novels”, but all of them are significantly inferior to the works of the “Wessex” cycle.

In addition, at the turn of the century, Hardy becomes known as the master of a short story (collections “Wessex Stories”, 1888; “The Group of the Good City Ladies”, 1891, and others).

No less Hardy was famous as a poet. The first collection of Poems of Wessex was published in 1898. Obviously, the renowned novelist came to the art of poetry at a mature age. The Wessex Poems are full of elegiac moods, meditations, they amaze with the depiction of the neat beauty of the southern English landscape, the poetic description of that patriarchal life that is already familiar to us from the prose of T. Hardy.

So, the writer's artistic heritage is multi-genre and unusually rich. It belongs not only to its time, but also to history.

Irish descent, Bernard Shaw (1856 - 1950) was born in Dublin. His parents broke up early, and the young man had to earn a living by his own labor. In a short time he made a very successful career: from the peddler to the cashier. But Shaw's thoughts were occupied with a dream of a literary career, and at the age of twenty he went with his little bag to his mother, who gave music lessons in London.

George Bernard Shaw was born on July 26, 1856 in Dublin (Ireland) - died on November 2, 1950 in Hertfordshire (England). English playwright and novelist of Irish descent, winner of the Nobel Prize in literature and one of the most famous Irish literary figures. Social activist (socialist-fabian, advocate of the reform of English writing). One of the founders of the London School of Economics and Political Science.

The second (after Shakespeare) popular playwright in the English theater. The only person who was awarded the Nobel Prize in the field of literature (1925, "For creativity, marked by idealism and humanism, for sparkling satire, which is often combined with exceptional poetic beauty"), and the Oscar award (1938, for the film script "Pygmalion").

Active promoter of vegetarianism. George Bernard Shaw was born in Dublin on July 26, 1856 in the family of George Shaw, a grain dealer, and Lucinda Shaw, a professional singer. He had two sisters, Lucinda Frances, theatrical singer and Eleanor Agnes, who died of tuberculosis at the age of 21. Shaw attended Wesley College in Dublin and grammar school. He got secondary education in Dublin.

At eleven, he was sent to a Protestant school, where he was, according to his own words, the penultimate or last student. He called the school the most harmful stage of his education: "It did not occur to me to prepare lessons or tell the truth to this universal enemy and executioner - teacher." But the educational system was repeatedly criticized by Shaw for focusing on mental, not spiritual, development. Especially the author criticized the system of physical punishment in school.

At fifteen he became a clerk. The family did not have the means to send him to the university, but his uncle helped him to get a job in the fairly well-known real estate agency of Townsend.

One of Shaw's responsibilities was to collect rent from slum dwellers in Dublin, and the sad impressions of these years later found an embodiment in "The Widower's Houses".

He was, in all likelihood, a fairly capable clerk, although the monotony of this work bothered him. He learned how to carefully keep books of the account, as well as to write a completely legible handwriting. Everything written in Shaw's handwriting (even in his advanced years) was easy and pleasant to read. This served Shaw in good stead afterwards when he became a professional writer: the compositors did not know grief with his manuscripts.

When Shaw was 16 years old, his mother ran away from home with her lover and daughters. Bernard decided to stay with his father in Dublin. He received an education and entered the office in the real estate office. He did this work for several years, although he did not like it.

In 1876, Shaw went to his mother in London. The family met him very warmly. At this time, he visited public libraries and museums. In the libraries he began to study intensively and created his first works, and later led a newspaper column devoted to music. However, his early novels had no success until 1885, when he became known as a creative critic.

In the first half of the 1890s, he worked as a critic in the magazine *London World*, where he was replaced by Robert Hitchens. At the same time, he became fascinated by social democratic ideas and joined the Fabian society, which goal is

to establish socialism by peaceful means. In this society, he met his future wife, Charlotte Payne -Townshend, whom he married in 1898.

The first play of Bernard Shaw was presented in 1892.

At the end of the decade he became already a famous playwright. He wrote sixty-three plays, as well as novels, critical works, essays, and more than 250,000 letters. Shaw wrote five unsuccessful novels at the beginning of his career between 1879 and 1883. Later they were all published.

Shaw's first printed novel was "Cashel Byron's Profession" (1886), written in 1882. The protagonist of the novel is a wayward schoolboy who, together with his mother, emigrates to Australia, where he participates in fights for money. He returns to England for a boxing match. Here he falls in love with a smart and rich woman Lydia Carew.

This woman, attracted by animal magnetism, agrees to marry, despite their different social status. Then it turns out that the protagonist is of noble birth and the heir to a large fortune. Thus, he becomes a deputy in Parliament and the couple becomes an ordinary bourgeois family.

The novel "Non Social Socialist" was published in 1887. At the beginning, a school for girls is described, but then it focuses on a poor worker who actually hides his fortunes from his wife. He is also an active fighter for the advancement of socialism. From this point on, the whole novel focuses on socialist themes.

The novel "Love Among the Artists" was written in 1881, published in 1900 in the United States and in 1914 in England. In this novel, on the example of the Victorian society, Shaw shows his views on art, romantic love and marriage.

"The Irrational Knot" is a novel written in 1880 and published in 1905. In this novel, the author condemns the hereditary status and insists on the nobility of the workers. The institution of marriage is questioned by the example of a noble woman and a worker who became rich on the invention of an electric motor. Their marriage breaks down due to the inability of family members to find common interests.

The first novel of the Show “Immaturity”, written in 1879, became the last published novel. He describes the life and career of Robert Smith, an energetic young resident of London. Alcoholism condemnation is the first message in a book based on the author’s family memories. The show completely breaks with the primordial Puritan morality, still peculiar to a significant part of the well-to-do circles of English society. He calls things by their real names, considers it possible to depict any everyday phenomenon and to a certain extent is a follower of naturalism.

Shaw began working on the first play of the “House of the widower” in 1885. After some time, the author refused to continue working on it and completed it only in 1892. The play was presented at the London Royal Theater on December 9, 1892.

In the play “Mrs. Warren's Profession” (1893), a young girl finds out that her mother receives income from brothels, and therefore leaves the house in order to earn money herself through honest labor.

Bernard Shaw's plays, like those of Oscar Wilde, include sharp humor, exceptional for Victorian playwrights. Show began to reform the theater, proposing new themes and inviting the public to think about moral, political and economic problems. In this, he is close to Ibsen's drama with his realistic drama, which he used to solve social problems.

When Shaw's experience and popularity increased, his plays became less focused on the reforms he defended, but their entertaining role did not diminish. Such works as “Caesar and Cleopatra” (1898), “Man and Superman” (1903), “Major Barbara” (1905), and “The Doctor in Front of a Dilemma” (1906) show the author’s mature views, who were already 50 years old. Until the 1910s, Shaw was a fully formed playwright. New works, such as “Fanny’s First Play” (1911) and “Pygmalion” (1912), were well known to the London public.

In the most popular play "Pygmalion", based on the plot of the ancient Greek myth, in which the sculptor asks the gods to revive the statue, Pygmalion appears as a professor of phonetics Higgins. His Galatea is a street vendor in flowers Eliza Doolittle. The professor is trying to correct the language of the girl who speaks

Cockney. Thus, the girl becomes like a noble woman. By this, Shaw tries to say that people differ only in appearance. Shaw's views changed after World War I, which he did not approve of.

His first work written after the war was the play "The House Where Hearts Break" (1919). In this play a new Shaw appeared - the humor remained the same, but his faith in humanism was shaken. Previously, Shaw supported a gradual transition to socialism, but now he saw the government under the leadership of a strong man. For him, dictatorship was obvious.

Towards the end of his life, his hopes also died. Thus, in the play "Buoyant Billions" (1946-48), his last play, he says that you should not rely on the masses who act like a blind crowd and can choose as their own rulers people like Hitler.

In 1921, Shaw completed the pentology "Back to Methuselah", which included five plays, it begins in the Garden of Eden and ends a thousand years later. In these plays it is stated that life is improved through attempts and mistakes. Shaw himself considered these plays a masterpiece, but critics had a different opinion. After "Methuselah" was written the play "Saint John" (1923), which is considered one of his best works.

The idea of writing a work about Joan of Arc and her canonization appeared in 1920. The play received world fame and brought the author closer to the Nobel Prize (1921).

In the play "Geneva" (1938), the author argued that people must develop the technology of life extension so that they can develop the wisdom they need for self-government.

Shaw also has plays in a psychological genre, sometimes even touching the field of melodrama ("Candida", etc.). The author created the plays for the rest of his life, but only some of them became as successful as his earlier works. "Cart with apples" (1929) became the most famous play in this period.

Late works, such as "Bitter, but true", "Grounded" (1933), "Millionaire" (1935) and "Geneva" (1935), did not receive wide public recognition.

From July 21 to July 31, 1931, Bernard Shaw visited the USSR, where on July 29 he had a personal meeting with Joseph Stalin. In addition to the capital, Shaw visited the outback - the commune of Lenin (Irk commune) of the Tambov region, which was considered exemplary. Returning from the Soviet Union, Shaw said: "I am leaving the state of hope and returning to our western countries - the countries of despair ... For me, the old man, is a great consolation, going to the grave, to know that world civilization will be saved ... Here, in Russia, I was convinced that the new communist system is able to bring humanity out of the current crisis and save it from complete anarchy and death."

In an interview given on his way home to Berlin, Shaw praised Stalin as a politician: "Stalin is a very pleasant man and really the leader of the working class ... Stalin is a giant, and all Western leaders are pygmies."

And in London on September 6, 1931, in his report on the trip, the playwright said: "There is no parliament or other such nonsense in Russia. Russians are not as stupid as we are; it would even be difficult for them to imagine that there may be fools like us. Of course, the state people of Soviet Russia not only have a huge moral superiority over ours, but also considerable mental superiority."

"As a socialist in his political views, Bernard Shaw also became a supporter of Stalinism and the "other USSR". So, in the preface to his play "On the Shoals" (1933), he brings a theoretical basis for the repression against the enemies of the people. In an open letter to the editorial office of the newspaper Manchester Guardian, Bernard Shaw describes the news of the famine in the USSR (1932-1933) that appeared in the press as fake.

In a letter to the Labour Monthly newspaper, Bernard Shaw also openly supported Stalin and Lysenko in a campaign against genetic scientists. In recent years, the playwright lived in his own house and died at the age of 94 from renal failure. His body was cremated, and the ashes were scattered along with the ashes of his wife.

The first years of his work, Shaw devoted to writing a number of prose works, which, in his opinion, should have brought fame and financial success. However, 60 publishers in various countries rejected them.

Since theater criticism became for Shaw the main profession for some time, he led the struggle for a new drama. "Well-made plays", usually of sentimental love content, and Shakespeare's plays in a poor production were the basis of the repertoire of that time. "Furious Irishman" was well aware that problem playwrighting and new heroes were needed that would oppose hostile reality.

The Independent Theater, which originated in London in 1891, was for Shaw the arena of the struggle for independent drama. The first cycle of his works entitled "Unpleasant Plays" ("House of a widower", 1892; "Profession of Mrs. Warren", 1893 - 1894) was written for this theatre.

The name of the cycle itself, permeated with sarcasm, says that the playwright is going to talk about impartial problems. "Discussion Plays," as the author himself called his works, are built innovatively and begin with extensive prefaces that, like a powerful searchlight, highlight poverty and lawlessness, profit and inhumanity.

With the conviction of a publicist, he talks about health care and the Salvation Army, the war and militarists, the bold capitalists and corrupt Bourgeois. Before the text of the plays there are extensive remarks with a description of the time and place of action, the appearance and clothing of the characters, their distinctive characteristics. And only then follows the drama, as such, supplied with abundant author comments.

In "Unpleasant Plays", the features of Shaw's dramatic method were manifested: sharp debatability; the presence of strong heroes who by any means possible achieve a position in society, because the author does not accept weak people; acute paradox, expressed not only in the thoughts and statements of the characters, but also in the construction of dramatic conflicts and situations.

In "The Pleasant Plays" ("Arms and Man", 1894; "Candida, 1895"; "The Chosen One of Fate", 1898; "You Can Never Say", 1895) moral problems and

hidden irony prevail. The playwright addresses the paradox, turns the truths inside out. All these dramas are subordinated to a single goal - the mockery and denunciation of the vices of society, the imaginary heroics of aggressive wars.

The heroes of Shaw's plays are very illegible in the means to achieve their goal, but the author never condemns them, but rather supports, justifies, because it is impossible to exist otherwise in the society in which they live.

In the period from 1905 to 1914 Shaw wrote fourteen plays: "The Doctor's Dilemma" (1906), "Entering into Marriage" (1908), "Exposing Blanco Posneta" (1909), "Mesallians" (1909), "Problems of Reality" (1909), "The Adorable Found" (1909), "Newspaper clippings" (1909), "The Dark Lady of the Sonnets" (1910), "The First Play of Fani" (1911), "Androkl and the Lion" (1911), "Pygmalion" (1912), "Above the Rules" (1912), "Catherine the Great" (1913) and "House where hearts are broken" (1915).

The last drama was named by the author "Russian-style fantasy on English themes". This underlines the creative relationship with L. Tolstoy and Chekhov. The image of an intelligent hero, a failed talent is characteristic of Russian drama of the turn of the XIX - XX centuries. It is characterized by a grotesque-symbolic perception of the world, a special undercurrent, i.e. conditional subtext when the collapse of people's destinies is hidden behind the routine. All these features distinguish Shaw's drama. It is marked by deep psychological insight.

The house of the "crazy" captain Shatover, built like a ship, becomes a symbol of Europe before the First World War. All the characters live in anticipation of collapse, in a shaky, deceptive and fake atmosphere. Heroes are infinitely lonely, imbued with a sense of expectation. Smart and educated people who inhabit a strange house are "useless, dangerous," they must be "destroyed." Shatover, the inventor of the weapon of destruction, drowns his despair in wine and dreams of retribution. No wonder the inhabitants light the world in all rooms in order to attract the attention of German bombers, waiting for the end of the world, but they remain to live ...

In the center of all Shaw's plays there is the clash of hostile ideologies. He has no illusions, soberly looks at life, covering in his works the widest range of problems: war, religion, law, patriotism, politics, capitalism, exploitation, prostitution, bourgeois marriage, etc. Shaw's work is journalistic, for his dramas have become the mouthpiece of social and political thought. He is not only a great innovator in the field of form, but also a reformer of social and ethical concepts and principles.

“Furious Irishman” approved a new type of intellectual drama, in which the emphasis is on intense verbal fights, disputes and discussions. Until today, these creations excite the consciousness of the viewer and reader, for Shaw brought the English theater out of the impasse, opened the way to social problems, stood at the origins of the satirical drama of the 20th century.

The Nobel Prize winner Rudyard Kipling (1865 - 1936) was born in Bombay in the family of the keeper of a science museum, a famous naturalist and graphic artist. Educated in England, then returned to India, where he became an employee of one of the provincial newspapers. The writer is known as a representative of the “literature of action” - an integral part of neo-romanticism, which proclaimed the cult of courageous optimism, a vivacious attitude and praised the energetic search for independent solutions.

Joseph Rudyard Kipling. Born on December 30, 1865 in Bombay - died January 18, 1936 in London. English writer, poet and short story writer. His best works are “The Jungle Book”, “Kim” and numerous poems.

In 1907, Kipling became the first Englishman to receive the Nobel Prize in Literature. In the same year he received awards from the universities of Paris, Strasbourg, Athens and Toronto; he was also awarded honorary degrees from Oxford, Cambridge, Edinburgh and Durham universities. Kipling's works are characterized by a rich language full of metaphors. The writer made a great contribution to the treasury of the English language. Rudyard Kipling was born in Bombay in British India to the family of local art school professor John Lockwood Kipling and Alice (MacDonald) Kipling.

The name Rudyard he received is believed to be in honor of the English Lake Rudyard where his parents met. The early years, full of exotic sights and sounds of India, were very happy for the future writer. But at the age of 5, he and his sister go to study in England. For 6 years he lived in a private pension, the owner of which (Madame Rosa) mistreated him and punished him. This attitude affected him so much that until the end of his life he suffered from insomnia.

At the age of 12, his parents set him up in a private Devonian school, so that he could then enter the prestigious military academy. (Later on the years spent in school, Kipling will write an autobiographical work "Stalki and Company"). The principal was Cornell Price, a friend of Rudyard's father. It was he who began to encourage the boy's love of literature. Myopia did not allow Kipling to choose a military career, and the school did not give diplomas for admission to other universities.

Impressed by the stories written in the school, his father finds him a job as a journalist in the editorial office of the Civil and Military Gazette, published in Lahore (British India, now Pakistan). In October 1882, Kipling returned to India and began to work as a journalist. In his free time he writes short stories and poems, which are then published by the newspaper along with reports. The work of a reporter helps him better understand the various aspects of the country's colonial life.

The first sales of his works begin in 1883. In the mid-1980s, Kipling began traveling around Asia and the United States as a correspondent for the Allahabad newspaper Pioneer, with which he contracted to write travel essays. The popularity of his works is rapidly increasing, in 1888 and 1889 six books were published with his stories, which brought him recognition.

According to the English magazine Masonic Illustrations, Kipling became a Freemason around 1885, six months before the usual minimum age (21 years). He was initiated in the Lodge "Hope and Perseverance" No. 782, which was located in Lahore. Kipling loved his Masonic experience so much that he captured it like his ideals in the poem "Mother's Bed".

He was also a member of the French Lodge "Builders of the Perfect City" No. 12, in San Omer. In 1889, he makes a long trip to England, then visits Burma, China, and Japan. He travels across the US, crosses the Atlantic and settles in London. He began to be called the literary heir of Charles Dickens.

In 1890 he released his first novel, "The Light That Failed". "The Ballad of East and West" and "The Last Rhyme of True Thomas" became the most famous poems of the time.

In London, he meets a young American publisher, Walcott Beilshire, they work together on the story "The Naulahka". In 1892, Beilshire died of typhus, and shortly thereafter, Kipling married his sister Caroline. During the honeymoon, the bank in which Kipling had savings went bankrupt. The money was left for the couple only to get to Vermont (USA), where Beilshire relatives lived. The next four years they live here.

At this time, the writer again begins to write for children; in the years 1894-95, the famous "The Jungle Book" and "The Second Jungle Book" are published. Also the poetry collections "Seven Seas" and "The White Theses" are published. Two children are born soon: Josephine and Elsie. After a quarrel with his brother-in-law, Kipling and his wife returned to England in 1896.

In 1897 the story "Captains Courageous" was published. In 1899, during a visit to the United States, his eldest daughter Josephine died of pneumonia, which was a huge blow to the writer. In 1899, he spends several months in South Africa, where he meets Cecil Rhodes, the symbol of British imperialism.

In 1901, the novel "Kim", which is considered one of the best novels of the writer. In Africa, he begins to gather material for the new children's book, which is published in 1902 under the title "Just So Stories". In the same year, he buys a house in the county of Sussex (England), where he remains until the end of his life. Here he writes his famous books "Puck of Pook's Hill" and "Rewards and Fairies", fairy tales from Old England, combined by the elf-pack narrator, taken from Shakespeare's plays.

Simultaneously with the literary activity, Kipling begins his active political activities. He writes about the impending war with Germany, speaks in favor of the conservatives and against feminism. Literary activity is becoming less saturated. Another blow to the writer was the death of his eldest son John in World War I in 1915. About this British cinematographers in 2007 filmed the TV movie "My Boy Jack" (directed by Brian Kirk, starring David Haig and Danil Radcliffe).

Kipling and his wife worked during the war in the Red Cross. After the war, he became a member of the War Graves Commission. They were the ones who chose the biblical phrase "Their names will live forever" on the obelisks of memory. During one trip in 1922 in France, he met with the English king George V, with whom a great friendship was later made.

Kipling continued his literary activities until the early 30s, although success accompanied him less and less. Since 1915, the writer suffered from gastritis, which later turned out to be an ulcer. Rudyard Kipling died from perforation of the ulcer on January 18, 1936 in London, 2 days earlier than George V. He was buried in the Poets' Corner in Westminster Abbot.

"Iron Rudyard" was so respectfully called by his contemporaries, it was based on the well-known principle of Stevenson: "To be true to the fact and interpret it with good intent".

In 1886, Kipling's first poetic collection "Official Songs and Poems" appeared, which immediately attracted the attention of readers, but the collection "Barracks Songs" (1892), "Seven Seas" (1896) and "Five Nations" (1903) brought world-wide fame to the author. In his style, Kipling's works are close to English folk songs and ballads, full of blunt humor and vernacular, their rhythm is clearly organized, and the language is juicy and imaginative. The poet tells us about everyday events and ordinary people, about their behavior in life and at the front.

Among the many works of Kipling stands out the poem "Mary Gloucester", in which the book's ideas about life are contrasted with the reality of harsh and cruel. For the Kipling hero, the most important thing is the will, the iron determi-

nation not to come to terms with fatal circumstances, even with the approaching death.

Kipling prose writer is not less known than Kipling poet. The first collection, "Simple Stories from the Mountains", was published in 1887, then "Three Soldiers" (1888), "Ghost Rickshaw", and "Other Stories" (1889) appeared. They attracted the reader with unprecedented exoticism, great knowledge (to the smallest detail) of what the writer told.

Kipling knew India firsthand. Working in the newspaper, he had the opportunity to collect the richest factual material about the activities of the British administration there, about the true position of the natives, about the life of the colonial "light", about brutal torture and abuse. The colony appeared in his stories not as a tropical paradise, but as a country where people died from wounds and fevers, stinging snakes and biting panthers, where there was an incredible heat, quite unusual for Europeans, where the person was miserable and suffering, oppressed not only by the authorities, but also a sense of own loneliness.

The best-known works of Kipling are children's fairy tales, which compiled two volumes (The Book of the Jungle, 1894–1895; So-So-Fairy Tales, 1902). They are based on rich Indian folklore and verses, which, according to K. Paustovsky, "Was full of credibility."

The most fascinating story is the story of the human cub Mowgli, brought up by wolves, the Baloo bear, the fearless Panther Bagira, the Kaon python. The struggle of Mowgli against the treacherous Sher Khan, winning respect and recognition among animal friends are perceived by young readers as the eternal theme of the struggle between good and evil.

Kipling endows animals with human traits, an aesop language tells about how people exist in the jungle world. Fairy tales are full of exotic extreme situations, kept in constant tension. The selfless Rikki-Tikki-Tavi, who fought with formidable cobras, the Cat who walked by itself, the hunchbacked Camel, the curious Little Elephant - these and many other heroes of Kipling fairy tales became textbook.

The writer has tried his hand in many genres. In the first novel, "The Light went out" (1890), Kipling addressed a very popular topic of the turn of the century literature - the fate of an artistically gifted person. Undoubtedly, this work of Kipling was reflected in Nietzsche's fascination with the philosophy, for his hero is a strong personality, overcoming not only all the obstacles, but also himself.

These ideas are also characteristic of the second novel, "Brave Sailors" (1897), in which the writer glorifies the valiant work of ordinary sailors, knowingly drawing all the little things in life on a ship, revealing the psychology of a simple sailor and the captain of the schooner.

"Kim" (1901) - the most famous of the artist's novels, for he in some way initiated the genre of "spy" detective story in English literature. The story of the orphan Kim, who grew up in India, is marked by the romance of the game, the adventure. He dares, knows how to perform any task of the British, is endowed with the gift of a scout. All his activities take place against the backdrop of magnificent Indian landscapes, customs and beliefs.

Later collections of short stories "Action and Reaction" (1909), "All Different People" (1917), "Stories about Land and Sea" (1923), "Debit and Credit" (1926) tell about the lives of little people, their problems, glorify work, will, the ability to stand in harsh conditions.

During the Anglo-Boer and World War I Kipling visited the front, trying to raise the spirit of the British soldiers with his performances. Attempts to these were as naive as the sincere belief of the writer in the power of great Britain. This historical mistake explains a lot in the contradictions of the "iron Rudyard" worldview. On the one hand, he is a talented artist who masters the skill, and on the other - "Kipling boldly and jealously believes in the highest cultural mission of his family and closes his eyes to its injustice" (A.I. Kuprin).

Joseph Conrad (Joseph Conrad) - an Officer of the English merchant fleet, novelist, classic of English literature.

The real name of the writer Joseph Conrad (1857 - 1924) is Theodor Jozef Konrad Kojenevsky, and by birth he is a Pole, the son of a rebel exiled to Vologda.

Since childhood, Conrad was pulled to the sea. From Poland, he went to Marseille to be employed as a sailor on a sailing ship, then transferred to the English merchant fleet, where he served to the rank of sea captain. In 1884, he takes British citizenship. In one of the voyages, Konrad falls ill with a tropical fever, and this forces him to resign and go ashore.

Born in the village Derebchinka, near Berdichev, in the family of a Polish nobleman, the poet Apollo Nalench-Kozhenyovskogo and Evelina Bobrovskaya. Named in honor of the grandfathers Jozef Kozenevsky and Theodor Bobrovsky, as well as the hero of the dramatic poem Adam Mickiewicz "Dziady", he was immediately nicknamed Konrad as a newborn.

In 1861, Apollo Korzeniowski was exiled to Perm and then to Vologda for participation in the Polish liberation movement. His wife, along with her four-year-old son, went after her husband. Even near Moscow, the child and the wife became seriously ill, and the wife could not recover from the illness.

In 1863, Kozhenyovskiy was allowed to move from Vologda to Chernigov. Soon, Jozef's mother dies from consumption. The father and son move first to Lviv, then to Krakow, where in the spring of 1869 Apollo Korzhenevsky also died.

The guardian of the eleven-year-old orphan became Tadeusz Bobrovsky, an uncle on the maternal side, to whom Conrad always had the most heartfelt feelings and to whom he dedicated his first novel, "The Caprice of Olmeyer", as evidenced by the dedication "T.B."

However, neither the well-to-do life, nor the loving relatives kept the young Jozef in Krakow - he was drawn to the sea. At 15, he asked his guardian to finance his trip to Marseille. Uncle supported his nephew, and in 1874 the young Conrad leaves Krakow.

Throughout the XIX century, Marseille was a favorite nest of sea adventurers. For a seventeen-year-old young man, who once read voraciously F. Cooper, A. Dumas, V. Hugo, it was quite natural for all the sailors of Marseille to prefer those who were engaged in fishing that was prohibited by the police. Hundreds of small sailing ships hunted in Marseilles for smuggling and arms trafficking, and it was

on these sailboats that the young man Conrad learned the basics of maritime affairs.

Conrad finds himself in the team of the Tremolino schooner, which transported weapons, supplying in Spain the supporters of the destitute of the throne, Don Carlos. The enterprise was at least questionable - the Carlists tried to return all the most reactionary and darkest of medieval order in Spain.

To the credit of young Conrad, it must be said that the more influenced by the morals and the general spirit of the international adventurers whom he breathed during these years, and the character of individual sailors, courageous and generous people, capable of generosity and selflessness in difficult moments of life.

Over the next few years, Konrad spent no less time on shore than on board the ship, and led a rather turbulent life. In the letters to his uncle, he hinted at some mysterious duels and love stories, but in fact his main difficulties were at that time of money nature. He quickly spent the generous content of the uncle, borrowed money, and in order to improve his position, he played and, of course, continually played in tatters.

It was then, at the age of twenty, that Conrad began the first bouts of depression. In February 1878, he tried to shoot himself, although he later said that he was wounded in a duel. The bullet went a few millimeters from the heart, and the future writer miraculously survived.

Already in the 30s of the 20th century, Bertrand Russell wrote in his memoirs about Conrad: "Sometimes I think that Conrad, like this peasant from his novel "Amy Foster", was very lonely among the British and only through incredible willpower coped with it feeling.

Young Conrad could not for a long time be content with the environment of smugglers, he was drawn to long-distance travels, and he also began to understand that nothing significant in life was possible without deep education. Having made several flights from France to the West Indies, in 1878 he entered the English merchant navy as a simple sailor on board the Duke of Sutherland clipper. Konrad is eager to become a real seaman.

Indian Ocean, Java and Sumatra, the mouth of the Congo River - these are the first voyages of the future writer on sailing ships. In 1880, Conrad passed the exam for the navigator, after three years for the senior assistant, and after three more for the sea captain. In the same year 1886, he received British citizenship.

With the rank of captain Konrad sailed just one ship, the Otago, in the years 1888-1889. He was off the coast of Australia and the Malayan archipelago, went to India and to the shores of equatorial Africa, but already in these first years of the voyages of Conrad e was caught up with the disease.

Conrad wrote his first story back in the sea, and in 1889, having left the naval service, he moved to London and began writing his first novel, "Caprice of Olmeir." But he did not finally leave the sea - he worked for a year on the novel and, leaving it unfinished for the time being, took command of the steamer "Rua de Belge" and made a dangerous journey on the Congo River, having become ill with malaria.

But even this does not prevent him, after long months of treatment, from accepting the post of first mate on the ships "Torrens" and "Iowa". During his voyages on the "Torrens", Konrad met John Galsworthy, whose friendship lasted until the very death of Conrade.

In January 1894, he finally decided on a desperate step and left the sea forever. Having settled in London, he writes down the novel "Caprice of Olmeyr", which immediately upon completion sends to Fisher Anvin Publishing House, where he meets critic Edward Garnet, who became its editor-in-chief and consultant for many years.

English became the fourth language for Conrad — Polish, French and Russian — he learned as a child, although he refused to learn Russian in every way, so deeply in him was hatred towards Russia. He did not even read Russian literature. In his own words from the Russian writers, he perceived only I. Turgenev, and L. Tolstoy and F. Dostoevsky could not read to the end, saying, for example, about "The Karamazov Brothers": "Terribly unsuccessful, too emotional and annoying."

English language Joseph Conrad learned at a mature age and spoke it with a strong accent. He was better understood when he wrote. However, he first wrote with numerous errors. Friends and editors who read his early novels had to make many minor amendments and changes to them. Moreover, his punctuation always remained very unusual. In a sense, Conrad underestimated his own achievements. He was not simply chosen by the spirit of the English language - he changed it and adapted it to his powerful poetic vision of the world.

In 1895, Conrad's first novel, "Caprice of Olmeir", was published. He spent five years on it and received very good reviews from critics.

The following year, his second novel, "The Exile", was released, which conquered H.G. Wells himself.

In 1896, Conrad became even more entrenched in England by marrying an Englishwoman, Jessie George, who was sixteen years younger than him, and in 1897 their first son, Boris, was born, and the family permanently moved to Kent, where Conrad met Ford Madox Hewfner (the future Ford Madox Ford), Henry James and other prominent figures of the English elite of the time.

Konrad went on to write - "The Negro from "Narcissus" (1897), "Youth" (1898), "Lord Jim" (1900), "Amy Foster" (1901), "Typhoon" (1902). For many years, the novel "Lord Jim" was traditionally considered the best of the novels of Conrad, and the writer himself was called the sea romantic.

At the beginning of the twentieth century, Conrad wrote three political novels, which became prophecies that had come true. The first of them, "Nostromo", in general reproduced future events in Cuba and Argentina, up to the exact typification of characters, motives and methods of their actions. What is happening in the fictional Kostaguane quite accurately reflects the course of the revolutions in the underdeveloped countries of the whole world.

"The Secret Agent", the second of the political novels, explores anarchist teachings of the 19th century and explores the motives of anarchists to subtleties - not ideological leaders, but modest performers, imperceptible agents, doubtful marginals who will certainly participate in any radical movement. In the third nov-

el, "In the Look of the West", Russia and the "Russian Soul," as they were almost a decade before the Bolshevik revolution, are analyzed prophetically.

Conrad's popularity grew. In 1914, at the invitation of the Polish writer Jozuf Retinger, he came to Poland, whence he had to get out with difficulty after the start of the First World War. Getting ready to write a novel about Napoleon "Suspense", in 1921 Conrad visited Corsica, and in 1923 visited the USA.

In 1924, Konrad refused the knightly title and title of lord offered to him by Prime Minister Ramsey, since he already had the hereditary Polish coat of arms.

On August 3, 1924, Joseph Conrad died in his home in Bishopsborn, Kent County, England, probably from a heart attack and was buried in a cemetery in Canterbury.

The works of Joseph Conrad had a great influence on the work of science fiction writers of the twentieth century. The ideas expressed by him in the story "The Heart of Darkness" about a civilized man, a researcher who happened to be in a strange, "uncivilized" country, are reflected in the works of Michael Bishop and Lucius Shepard. The idea of the story "Secret accomplice" (1912) about the unexpected appearance on the ship of an unusual guest was beaten in the fantastic novel by Robert Silverberg "The Underdog" (1987).

But directly related to science fiction is the novel "The Inheritors: An Extravagant Story", written in 1901 in collaboration with Ford Madox Ford. This novel can be called standing at the origins of the development of science fiction as a genre. "The Inheritors: An Extravagant Story" is a political and social satire on the topic of evolution. Earth is being attempted to be seized by the Exchangemen, an advanced humanoid race that came from an alternative universe — the fourth dimension. The representatives of the superhuman race are cold-blooded and purposeful. Through manipulation, cunning, and deception, they seek to destroy the foundations of earthly society, using political power.

Stories by Joseph Conrad "The Tavern of the Two Witches", "Idiots" and many others were repeatedly published in the genre anthologies.

Knowing several foreign languages, Conrad rather fluently mastered English, and in his first works he looks like a foreigner writer to true British people: there is a markedly wrong construction of phrases, archaisms are found, there is an excessive desire to enrich the text with various epithets.

In literature, Conrad made his debut rather late - at 36 years old. Recognition came to him very quickly as a marine writer. Wanderings on the seas and oceans, trips to Africa and Asia provided the writer with material and rich, but extremely contradictory impressions.

His characters often fall into extreme conditions that require courage, bravery, and heroism from them. These people suffer, acutely experience love, betrayal, collisions with wildlife and human meanness. Navy service was a good school of life for Conrad. When he writes about sailors, he does it with such professional precision that the reader has no doubts about the truth of what is happening.

His descriptions are akin to impressionistic sketches, the writer knew many painters of this school and highly appreciated their art. In his works, special attention is paid to instant impressions, shades, nuances, semitones, the exact choice of vocabulary and a single word, bearing a special emotional load in a carefully constructed structure. Hence the basic aesthetic principle of the artist - the desire for a synthesis of the arts: painting, music, sculpture, literature.

In the novel "The Negro from Narcissus" (1897) and the collection "Stories about the Anxiety" (1898), Conrad painted brave natives fighting for independence. These people retain honor and dignity - qualities not characteristic of European conquerors. Already in the first books of the writer, there is an obvious gap between personal and public morality, the statement of burning moral and ethical problems.

The novel "Lord Jim" (1894) brought Conrad real fame. The hero of the work, a young sailor, is faced with a difficult choice. Together with others, he left the sinking ship, on which people remained. The skipper is the only person who suffers the pangs of conscience. All the others managed to get away from legal liability, and Jim is put on trial, hoping that lawyers will be able to find out the cause

of the crime. Describing the course of the proceedings, Conrad not only criticizes the dishonorable behavior of the commanders of the *Pant* ship, but also exposes the essence of British justice, which is clearly not committed to truth.

The story "Typhoon" (1902) brought Conrad wide popularity and even became for the English a kind of symbol of the survival of the nation. They compared the ship in the storming ocean to their beloved homeland. In this work, the story of the battle of the ship under the command of Captain MacVier with raging elements is told.

Thanks to his personal courage, endurance, ability to organize and cheer people in a difficult moment, the ship keeps afloat, defeats the blind nature. Conrad absorbs the very idea of dealing with rock, fate in the face of mortal danger. From the point of view of the writer, a real person who has spiritual obsession and boyish qualities inherent in him never fails in a border situation and can fail only in a moral aspect (ideas close to the existentialists of the 20th century).

The novel "Nostromo" (1904) is a kind of antiutopia. The action takes place in Conrad's fictional South American state, Constagan, where brutal dictatorship and arbitrariness of the authorities reign, which naturally causes discontent among the indigenous people and leads to an uprising. Nevertheless, Conrad remains faithful to the idea that a person's mission is tragic, that he is ultimately prepared for loneliness, and therefore Nostromo, who has led a revolutionary uprising, is dying.

The collection "Land and Sea Stories" (1912) and the novel "Victory" (1915) convince the reader that true humanity can be preserved only far from civilization. Conrad is also widely known as a literary critic (he wrote about Daudet, Maupassant, France, Galsworthy, Turgenev).

Oscar Wilde (1854 - 1900), the son of an Irish surgeon who was awarded the title of a baronet for outstanding achievements in medicine, and an English poetess, from his childhood years absorbed artistry and love for ancient Greek and Roman culture, joined the literary salon of his mother Bohemian atmosphere and extravagance.

Wilde marked his entry into the literature with the edition of "Poems" (1881), in which the stylistic features of impressionism are clearly manifested. The surrounding world (garden, sea, morning landscape, river embankment, view of the raging elements) was a source of instant impressions for the poet with a carefully selected range of "blue and golden landscape", "yellow and thick" fog. Such a combination of colours is very characteristic of the paintings of French impressionists who painted English landscapes, such as Pissarro.

Wilde received the highest award and honorary title of professor of aesthetics for student poetry, which gave him the right to speak in the United States with a series of lectures. After the tour, the first stage work "Faith, or Nihilists" (1882) is published, which by its genre can be defined as a pseudo-historical melodrama, dedicated to the struggle of Russian "nihilists" with autocracy. Its plot is extremely naive and far-fetched.

Upon his return from America, Wilde went to Paris, finished the drama "The Duchess of Padua" there and in 1893 published it in the USA; it had no success. In 1887 - 1889 the writer edited the magazine *Women's World* and published a number of short stories: "The crime of Lord Arthur Seville and other stories", "The Sphinx without a riddle", "The model millionaire".

Wilde's fairy tales, which compiled the collections "The Happy Prince and Other Fairy Tales" (1888) and "The Pomegranate House" (1891), lead us into the world of reviving statues, dwarfs, giants, wizards, princes and princesses. However, created by the author is not similar to what is considered in literary criticism as an oral-poetic genre with an installation on fiction.

Wilde is deeply subjective in the image of objective reality, which nevertheless interferes with his works, makes him moralize, clearly separates good from evil, greed from selflessness, compose a hymn to the Happy Prince and Swallow, Little Gans and Fisherman.

The period of active criticism of Wilde's journalistic work ends at the turn of 1880–1890, and one can say that by this time the process of "internal fermentation" in its understanding of the nature of beauty and the functions of art is com-

pleted. The artist sums up the previous searches and proceeds to presenting his own views, which took shape in a number of works of Wilde the Thinker, which were released in 1891; the most important of them are the book of articles and dialogues "Designs", consisting of previously published treatises, the essay "The Soul of a Man under Socialism" and a short introduction to the novel "The Portrait of Dorian Gray".

From the point of view of Wilde, realism is always doomed "to complete failure", and since life is ugly, anti-aesthetic, the artist prefers to throw a blanket on it, then to revive him with the colors of his irrepressible fantasy.

Contradictions in the views of Oscar Wilde are reflected in his best creation - the philosophical and symbolic novel "Portrait of Dorian Gray" (1891), the plot, images, episodes of which, at first glance, are designed to confirm the idea that art is higher than life, and beauty is above moral. Wilde's goal is to "become a spectator of his own life." A kind of theatrical view of reality, its transformation into a grotesque stage platform are characteristic features of the writer's world view.

The life story of Dorian Gray, who gave his soul to the devil (a theme borrowed from the immortal Goethe), is very instructive.

Not wanting to say goodbye to youth and beauty, admiring his own image, he once exclaims: "If the portrait was changed, but I could always remain the same as now!" the crimes committed by the hero - betrayal, the murder of the artist Basil - change the portrait beyond recognition. He becomes a symbol of moral degradation of Gray.

The moral decline of Dorian takes place under the direct "guidance" of Lord Henry, an extraordinary man, in whose mouth the author puts many of his own paradoxical judgments.

Wilde's passion for paradoxes is the only chance to survive in the world of hypocrites. However, we should not forget that any idea not only carries others along, but also leads them to death. Having mastered the philosophy of "new hedonism", Dorian Gray, in pursuit of pleasures, new impressions, loses the whole idea of good and evil, tramples on Christian morality. A work of art for him is

more significant than real life. Therefore, having met an actress Sibila Vane, Dorian fell in love not with a living woman, but with Shakespearean heroines, whom she talentedly embodied on the stage.

Nevertheless, Sibyl knew true love and was no longer able to portray the virgins who were not touched by the passion of immaculate virgins, and then Wilde's hero quickly became disillusioned with her, which led the girl to suicide. Upon learning of the death of the former lover, Gray calmly goes to the opera to listen to the famous Italian singer Patti. Thus, the writer puts beauty above morality. However, the objective meaning of the novel refutes this assertion.

The story of the life and death of Dorian Gray becomes a condemnation of hedonism, moral nihilism and individualism.

Trying to completely end the torments of conscience, the symbol of which is a portrait, the hero kills himself. The final conclusion of Wilde's work is essentially in the words: "What good is for a man to acquire the whole world if he loses his own soul."

Oscar Wilde's drama is a special page of his work. 1894 - 1895 were marked by the production of famous comedies: "Lady Windermere's fan", "Woman not worth attention", "Ideal husband", "How important it is to be serious". For the English theater, they were a fresh stream, incorporating the best traditions of the Restoration and Sheridan era. In these plays, there were two features of the writer's artistic mane: the first was sharp irony, the brilliance of the satirical characteristics of the pillars of English high society, which Wilde knew very well, the second was the ability to turn the dramatic plots into comic side.

1895 was fatal for Oscar Wilde. After a trial on charges of immorality, he was imprisoned in the Reading prison (London). Number 33 was the birthplace of the famous "Ballad of Reading Prison" (1895). Her hero is a young man sentenced to death for killing an unfaithful lover. Everyday tragedy gives Wilde an excuse for bitter thoughts about fate and fate.

Own life for the writer was a kind of creativity, he wrote it as a special tragic storyline. Maybe this is why his last confession states that suffering is "the only

way to perfection.” The artist died in total solitude, in miserable furnished rooms in Paris.

Virginia Woolf (1882-1941) - a writer, literary critic, theorist of modernism, was born in the family of a famous literary critic, philosopher and historian Leslie Stephen, a man of radical views and brilliant erudition. He wrote the fundamental works of "The History of English Thought in the Eighteenth Century" and the famous "Dictionary of National Biographies."

Outstanding writers, scholars, artists have visited the Stevens' house. His first wife was the daughter of W. Thackeray. After her death, Stephen married the widow of renowned attorney Julia Dakworth. Among the four children from this marriage, the third child was Virginia, distinguished from childhood hypersensitivity, great susceptibility and fragile health. She received a home education, having spent her childhood and youth among the books of her father's richest library, in an atmosphere of cultural interests and literary acquaintances.

In 1904, after the death of their father, his children - Toby, Adrian, Vanessa and Virginia - moved to one of the central regions of London - Bloomsbury. Here, in the house on Gordon Square, not far from the British Museum, a new period in their life begins, associated with the emergence in 1906 of the Bloomsbury group, which united young people whose interests are connected with art. These included the writers Lytton Streachey and E. M. Forster, art historian Roger Fry, artist Clive Bell, who soon became Vanessa's husband, journalist Leonard Wolfe — Virginia's future husband, as well as some other graduates and students of Cambridge.

The center of the group was the Stephen family, and Virginia was its soul. The weekly meetings of Bloomsbury poured into long and heated debates about art, about the ways of its development in the modern era. All the members were unanimous in their view of art as the most important side of society and the highest manifestation of human capabilities, welcomed the new artistic discoveries and firmly believed that art is a necessary condition for the existence of civilization.

One of their mentors was Bloomsbury's philosopher J.E. Moore, who was inclined to intuitivism and attached particular importance to the analysis of sensa-

tions. The ethical theory of J. Moore, his book "The Foundations of Ethics", 1903, in which the insights into the essence of beauty and the establishment of harmonious relationships among people are proclaimed as essential life principles, were perceived by them as a revelation.

Members of the Bloomsbury group strongly rejected the hypocrisy, feigned modesty, prolixity and bombast so characteristic of the Victorian era. Titles and official insignia were ridiculed in their midst. The person valued sincerity, spontaneity, the ability to subtly react to the environment, impartiality of judgments, the ability to understand and appreciate the beautiful, freely and simply express their opinions in a conversation, justify it in the discussion. Bloomsberians challenged vulgarity, mercantilism and limitations.

Decisively condemning the utilitarian approach to life, they tended to look upon themselves as the chosen ones; serving art was considered by them as a kind of sacred ritual, and they did not take into account the accusations of elitism, because the definition of "highbrow", as they were often called in criticism and the literary environment, hid a special meaning for them: who, according to Wolfe, has a high level of intelligence and abilities, lives in constant creative pursuits; for him the idea is more important than life's well-being. Wolfe includes Shakespeare and Dickens, Byron and Shelley, Scott and Keats, Flaubert and Henry James as "high minded".

In 1910, R. Fry appeared among the Bloomsburyans who played an important role in the cultural life of England in those years. He contributed to the organization in London of exhibitions of paintings by French impressionists and post-impressionists (1910 and 1912). The appearance in the exhibition halls of the British capital of paintings by Manet and Matisse, Van Gogh and Cezanne was perceived as a bold challenge to conventional tastes. Only a small part of the public perceived their art as a significant and fundamentally new phenomenon. Among those who welcomed the Impressionists was Wolfe.

It is no coincidence that it was 1910 that it called the year abroad, denoting "changes in the English character." She interpreted the paintings of Mané and

Cezanne as revelations not only in painting, but also in other forms of art. Impressionism is inherent in prose and Wolfe herself.

In 1912, Virginia Stephen became the wife of Leonard Wolfe, who was well known in those years for her articles on the colonial policies of the British Empire. He was a Cambridge graduate, spent seven years in Ceylon. The impressions of these years were reflected in his book "A Village in the Jungle". In the house of the spouses Wolfe established a creative atmosphere, fruitful for each of them.

The circle of friends was replenished: in the living room of Wolfe there were poets and writers T. Eliot, D.G. Lawrence, E. Bowen, S. Spender, an expert on antiquity G. Dickinson. The witty, sociable, lively all interested Wolfe was always in the center, attracted interlocutors. In 1917, the Spouses of Wolfe founded the publishing house "Hogarth Press". A large proportion of the duties associated with its activities were carried out by Wolfe herself.

Wolfe first appeared in print in 1904 in the Guardian newspaper with a review; then her critical articles began to appear on the pages of the literary supplement to the Times. She remained a critic and columnist for this publication for over thirty years. In 1915 she released her first novel, "The Voyage Out". She worked on it for seven years. This was the beginning of her way of the novelist, who boldly declared her desire to experiment, to search for new ways in prose. The impact on Wolf of the philosophy of A. Bergson and the works of M. Proust is quite noticeable.

Wolfe outlined her views on literature, the tasks of the novelist and the principles of artistic visualization in the articles "Modern Fiction" (1919) and "Mr. Bennett and Mrs. Brown" (1924), which became her aesthetic manifestos.

Wolfe acted as a staunch opponent of older writers, Wells, Galsworthy and Bennett, whom she called "materialists" because they are interested "not in the soul, but in the flesh" and "they spend their outstanding skill and diligence, trying to make the trivial and transitory true and eternal"; she contrasted them with "spiritualists" - Joyce, Lawrence, and Eliot, seeking "to come closer to life and to preserve more sincerely and precisely what interests them and drives them."

Wolfe referred to herself as “spiritualists”. For her, art is a world of emotions, imagination, endless associations, the ability to convey an instant impression, the run of time, a variety of sensations; to convey reality means to open the world of feelings, to make the reader feel the moods of the characters, the author, to see, like them, the play of light, to hear the symphony of sounds, to feel the breath of the wind.

Each Wolfe’s piece is an artistic experiment. In “fluid prose,” she conveys the movement of time, feelings, the perception of life in childhood, in adolescence, in old age; outlines the parallel development of the fate of people at some point intertwining, and then again diverging.

To capture in one moment the essence of being - that is especially important for Wolfe. The psychologism of her prose is elegant and subtle, its drawing is capricious. Wolfe is interested not in the development of events, but in the movement of consciousness, of emotions and feelings. Fixing the dynamics of their virtuoso, fascinating in its diversity.

“She dreams, makes assumptions, evokes visions, but she does not create a plot, and can she create characters?” Asked writer E. M. Forster, a contemporary and admirer of her talent. In his lecture on Wolfe, he noted: “She loved to absorb paints, sounds, smells, let them through her mind, where they intertwined with her thoughts and memories, and then again took them out into the light, leading through paper. ... So selflessly, as she, were able or at least tried to write a few ... She completely mastered her complex skill ". Wolfe knew how to write seriously and jokingly, she plunged into the illusion created by her, without letting her structure out of her control.

In the work of Wolfe there are three periods. In the first (1915–1922), the novels “Journey Outward”, “Night and Day”, (1919) were written, stories that make up the collection “Monday and Thursday” (1921) and the novel “Jacob's Room” (1922), largely the result of the early searches of the writer, synthesizing features of her impressionistic style and opening up prospects for further development.

The second period dates back to the mid-20s and includes the novels "Mrs. Dalloway" (1925) and "To the Lighthouse" (1927), which is the pinnacle of Wolfe's work.

In the third (1928–1941), "Orlando" (1928), "The Waves" (1931), "The Years" (1937) and "Between the Acts" (1941) were created. Throughout her life, Wolfe wrote stories, essays, reviews and articles on literature, painting, spoke on issues of female emancipation. Her companions "The Common Reader" (The Common Reader, 1925; 1932), which defended the rights of women working at "A Room of One's Own" (1928), used the recognition. In "A Room of One's Own", Wolfe addresses questions that have always deeply worried her about the place of a woman in the family and society, her role in raising children, her peculiar perception of world, perception and the problems of the relationship between contemporary men and women.

The literary-critical activity of Wolfe is one of the most important aspects of the cultural life of England from the 1910-1930s; its resonance is palpable today. Wolfe's contribution to the formation of a new artistic thinking is generally recognized. Wolfe's critical legacy is marked by the unique charm of her sophisticated personality, the soulful power of talent and the breadth of erudition, manifested in the depth and originality of judgments about the art of predecessors and contemporaries (articles about Defoe, Austen, Scott, Dickens, Bronte sisters, D.G. Lawrence, D.G. Proust), an article about the diversity of novel forms "Romance Varieties" (Phases of Fiction, 1929) and much more.

Particular attention in the works of Wolfe is paid to Russian literature, its impact on the development of English and other literatures. "The most elementary remarks about modern art prose," - Wolfe wrote in the article "Contemporary Art Prose," - can hardly be dispensed with without mentioning the Russian influence "; writing about literature, "disregarding Russian, means wasting time. If we want to understand the human soul and heart, where else can we find them depicted with such depth? "

In every great Russian writer, Wolfe found the features of a saint. She speaks of “eternal sadness and longing” as the main motives of their work. She is fascinated by the vitality of Chekhov's stories, his skill in the ordinary and simple to see the great and eternal.

Dostoevsky's novels capture the "elements of the senses." Wolfe calls them "the swirling abyss," absorbing anyone who plunges into them; it is “rushing whirlwinds with terrible force, a raging tornado that enthralls you ... we are captured, enthralled by this whirlwind, blinded, we take a breath, we are filled with dizzying delight. Since Shakespeare, there has been nothing so amazing.” The greatest novelist Wolfe considers L. Tolstoy. “And how else can we call the author of “War and Peace”?” She asks in the article “The Russian Point of View”.

Tolstoy, unlike Dostoevsky, goes "not from the inner to the outer, but from the outer to the inner"; in his works “life prevails, while in Dostoevsky, the soul prevails over everything else”. The heroes of Tolstoy, according to Wolfe, live in our consciousness as people we once saw; "We know not only about how his characters love, and not only about their views on politics and the immortality of the soul, we know how they sneeze and cough." In the novels of Tolstoy "everything is amazingly clear and absolutely accurate." Wolfe notes the moral anxiety inherent in the heroes of Tolstoy, the constant desire to fully understand the meaning and purpose of life.

When Wolfe's “Outward Journey” appeared in print, Lytton Strachey called it "completely Victorian." Bloomsberians greeted it as a bold break with traditions, which manifested, in their opinion, in the apparent predominance of the “spiritual” principle over the “material”, unconventional use of the possibilities of the “educational novel” (lack of detailed descriptions, abandonment of the panoramic image, attention to the transfer of feelings , clearly superior interest in the dynamics of the plot).

The story of a young heroine, Rachel Winreis, who sets out on her first journey, during which she meets life, experiences her first love and then suddenly dies

from tropical fever, is marked in the novel in dotted lines. The window to the world only opens in front of the heroine.

In "Jacob's Room", the idea was implemented to transfer an endless stream of those smallest particles ("atoms") that "bombard" human consciousness, making up a circle of his ideas about life. The life of Jacob Flenders is sealed in a chain of episodes; shots are replaced: childhood, adolescence, and youth. The seashore, where a little boy plays, the quiet caress of a mother bent over his bed; student time in Cambridge; independent living in London; love; travel to France and Greece. In the final - an empty room, dust-covered things. A cursory mention of the death of Jacob in the war. Moreover, beyond the window, life continues. The movement of time is infinite.

The novel "Mrs. Dalloway" Wolfe created with a focus on Joyce, fascinated by the idea of reproducing life in the spirit of "Ulysses." Through the prism of one day, the life of the heroine and those whose destinies are connected with her are transmitted. In the text of the novel, "moments of being" are fixed, limited by time (June 1923) and by space (West End area). In the novel there is no exposure, it begins with the words: "Mrs. Dalloway said that she herself would buy flowers."

From this point on, the reader is fascinated by the flow of time, the movement of which is captured by the beat of Big Ben's clock, shopping clocks on Oxford Street, and then the bell on the Big Ben tower again. Pictures of the past come up, appearing in Clarissa's memories. They rush in the stream of her consciousness, their outlines are indicated in conversations, cues. Temporary layers intersect, flow one on another, in a single moment the past merges with the present.

«Do you remember the lake?» - asks Clarissa from a friend of her youth, Peter Walsh, and her voice stopped from feeling, because of which suddenly her heart slammed, caught her throat and clenched her lips when she said "lake." For - right away - she, as a girl, threw bread crumbs at the ducks, standing next to her parents, and an adult woman walking toward them along the shore, walking and walking and carrying her life in her arms, and the closer to them, this life grew in her hands, swelling until it became the whole of life, and then she folded it to their feet and

said: "That's what I made of it, lo!" And what did she do? In fact, what? Sits and sews today with Peter.

In parallel with the Clarissa line, the tragic fate of the injured Septimus Smith unfolds, whom Mrs. Dalloway does not know, like him, but their lives flow in the same space-time limits, and at some instant their paths intersect. At that time, when Clarissa makes her morning walk around London, she passes by sleeping on a bench in Smith Park. One instant.

His role and place in the multitude of other moments of being are gradually being revealed. Septimus Smith embodies the hidden, unknown side of Clarissa's nature. Smith's suicide frees Clarissa from obsessive thoughts about death. The circle of loneliness is broken. In the finale of the novel, there is hope born of the meeting of Clarissa and Peter after many years of separation.

In none of the previous works of Wolfe, the power of the emotional perception of the "overflows of reality" and the skill of their transmission reached such heights as in "Mrs. Dalloway", and nowhere did the condemnation of the existing sound so distinctly.

In connection with this novel, Wolfe wrote in her diary: "I want to show life and death, reason and madness, I want to criticize the social system and show it in action ... I think this is the most satisfactory of my novels". Such self-esteem is a great rarity for Wolfe. She was always critical of her creations, was tormented by lack of confidence in her own strength, suffered from the constantly pursuing thoughts that the desired goals were unfulfilled. This has often led to nervous breakdowns, and sometimes to deep depression.

The aesthetic integrity is inherent in the novel "To the Lighthouse", in which the impressionism of the letter, losing its fragmentarity, is poured into broad philosophical generalizations and symbolism. Life in its temporary outflow, the search for ways to realize the creative possibilities inherent in a person, overcoming egocentrism, gaining a goal - all this is present in the stream of consciousness of the characters. Achieved simultaneous sounding of their "voices".

In the novels of Wolfe of the 30s, the acquired integrity is lost. The game with space-time categories is inherent in "Orlando, which hero, having begun his life during the reign of Queen Elizabeth, having survived the XVIII and XIX centuries, appears before us in the final chapters of the novel in the 20s of the XX century, reincarnated from men to woman Wolfe sets up a fascinating experiment: to convey the change of human essence in the movement of historical time.

Other experimental novels of Wolfe of the 1930s are characterized by the creation of universal pictures of life, in which the writer addresses such problems as man and history, man and the universe operates with oppositions - good-evil, light-darkness, life-death. Working on the novel "Waves", Wolfe wrote in her diary: "It should be an abstract mystical book: a play-poem." A universal picture of being, a generalized image of a person; marked the contours of the universe, then illuminated by the sun, then immersed in darkness. Among the raging elements of nature, like human moths, human lives tremble. Initially, Wolfe wanted to title this novel "The moths".

"Waves" consists of nine parts (periods) corresponding to the main stages of human life. Each period (except the last) is a chain of monologues of six heroes; the last period is a monologue of one of them - Bernard. All periods are preceded by descriptions of the seashore and different periods of the day - from early morning to night.

And as the dawn gives way to noon, and the day in the evening, the seasons also change: the childhood of the heroes is connected with spring, their youth with summer, and then twilight and darkness of night. This change conveys the movement of time — from the loss of life to its decline, from spring and flowering to decay and death.

Descriptions (pictures of nature, written in poetic prose) alternate with elements of dramatization (monologues of the characters). This gave Wolfe grounds to call his work a "poem play". As time moves, the attitudes of the characters and their perception of the environment change.

At the time of childhood they are pleased and surprised by everything: the play of sunlight on the surface of the water, the singing of birds, the sound of the sea. They view the beetle with admiration and interest. And then school years come when everyone has to enter the previously unknown world. The names of Shakespeare, Catullus, Dryden are heard. Children are attached to knowledge. And so: "We have already finished. We are nowhere. We rush by train across England ... It is carried by the window of the Wagon. " What awaits everyone? The train is moving towards life. The sun rises higher. Waves run onto the shore, their noise increases. The day is approaching sunset.

The news comes about the death of Percival, grow old, feel their loneliness, more acutely feel the sadness and bitterness of loss Susan, Rod, Bernard, Neville, Ginny and Lewis. London now looks different; life seems different. The words of Ginny that life is passing, leaving a person exhausted and lonely, sound like a cry of sadness and despair.

Ginny reflects on this while standing on the platform of an underground road in the very center of London. Cars rush over her, the lines of civilization cross over her head, thousands of wheels are in motion, people are in a hurry, and she stands, feeling herself old and lonely. "Oh, life, how I fear you!" Exclaims Rod. Only a few manage to establish themselves in life, to experience its fullness. Susan achieves this through motherhood, Bernard thanks to creativity. The sun goes down to the horizon. Night compressed. The sea is getting dark.

Six people meet again. This meeting is filled with sorrow, and before everyone is the question: "What have you made of your life?" The final period consists of a monologue of Bernard, culminating in the words of the single combat of Life and Death. Bernard defies death: "Unsatisfied and invincible, I enter into battle with you, Oh, Death!" Bernard's pathetic monologue gives way to the final phrase of the novel: "Waves hit the shore." Shore deserted.

The raised tone of the last monologue of Bernard allowed Jack Lindsey to notice in his time that Wolfe, "as opposed to Joyce, claims Life and believes in vic-

tory over Death." However, the content of the novel and the general tone of its sound do not provide grounds for such an optimistic conclusion.

The novel "The Years" is perceived in the literary context as a kind of parallel to the Gersworthy "Saga of Forsytes", although Wolfe herself stressed that she did not at all seek to compete with the creator of the Saga.

The novel "Years" tells about the life of several generations of the Parjiter family, beginning in 1880 and ending with the end of the First World War. Where is the flow of life going? Where is he carrying people? So what's next? These key questions remain unanswered.

In the novel "Years," Wolfe uses the techniques she previously addressed: combines the "stream of consciousness" and the elements of detail, reports "moments of existence", represents one day in the hero's life as a microcosm of the world, reproduces the past in the instant of the present, glances at present through the prism of the past.

The novel "Between Acts", in which the past, present and future of England are conveyed in one day from the life of the family of farmer Rupert Haynes, is conceived as a broad historical canvas. E. M. Forster defined this novel as "an action that shows the history of England from its very origins, and in the end it involves both the audience and the audience in order to continue the story. "Curtain rose" is the final phrase. The idea is purely poetic, the text is mostly poetic."

In August 1940, Wolfe wrote an article "Thoughts on peace during an air raid" (Thoughts on Peace in an Air Raid). It was a speech of a political nature. Wolfe called for an end to wars, with Hitlerism, with aggression, with "the desire to dominate and enslave.

During one of the German air raids on London, the house of Wolfe was destroyed. Her library died. The tension of the first years of war, the unhealed wound inflicted on her by the death of her beloved nephew Julian Bell on the battlefields in Spain, who went to fight against the forces of fascism as part of an international brigade, undermined Wolfe's forces. Her always poor health deteriorated dramatically.

In many ways, this was due to the dissatisfaction of the writer with her latest works. All this contributed to the deepening of nervous depression. One of the days of March 1941, Wolfe left her country house in Sussex for a walk and did not return. Her body was found in the river, where she threw herself, filling the pockets of her dress with stones.

The artistic quest and discoveries of Wolfe enriched the psychological prose of modern times. The literary-critical heritage of Wolfe is an organic part of the English classics of the 20th century.

David Herbert Lawrence (David Herbert Lawrence, 1885-1930). As a novelist, David Herbert Lawrence won acclaim during his lifetime. Over the years, interest in his work has steadily increased. This is largely due to the fact that the main theme of his works - the protection of a person from the “mechanical civilization” enslaving and depersonalizing him is consonant with the problem of the alienation of man that excites people of the 20th century.

Lawrence contributed to the renewal of literature, expanded the possibilities of epic and poetic forms, enriching their content with a bold statement of the rights of men and women to realize their inherent possibilities, repressed and distorted by the routine of everyday life, official morality, which bans the expression of feelings and passions. He saw his ideal in the fusion of spirit and flesh, in the harmony of the natural and the spiritual.

In the age of triumph of machinery and technology, he defended man and human. He perceived man in unity with nature as an organic part of it, and in violation of this unity he felt an approach to catastrophe. The ecology of nature, spirit and flesh, the achievement of their harmony, giving birth to true beauty and love, is what is dear to Lawrence. Throughout his creative journey, human values were of paramount importance for him, he wrote about them, defended them, starting with the first verses and ending with the novel “Lady Chatterley's Lover”.

Lawrence is one of the key figures of his time, his works are characteristic phenomena of literary life of the 1910-1920s. Without abandoning the classical forms of narration, he combines the concreteness of vision and the image of reality

with movement towards the symbol and myth. Protesting against the “engineering” of life and man, Lawrence proposes her own program of reviving “natural principles.” In this regard, he was perceived by his contemporaries as the creator of the “new religion”.

Lawrence was born in the family of a miner. He spent his childhood and youth in Eastwood Workers, eight miles from Nottingham, one of the industrial centers of England, famous for its weaving mills and surrounded by a network of mines. The image of Eastwood he forever preserved in his memory, capturing it in the pages of the novel “Sons and Lovers”.

Lawrence wrote about Eastwood's times of his youth as “an amazing interweaving of industrialism with the old rural way of England in the times of Shakespeare and Milton, Fielding and George Eliot” as an era when the mine had not yet turned man into a car. However, this process has already begun and gained momentum. The beauty of nature bore the traces of industrialization, standardization killed the living principle of human existence.

The population of Eastwood was estimated at three thousand inhabitants; over the village stood a Methodist church, shops stretched along the main street. Lawrence's father was among the miners who descended underground every day. “My father loved mine,” wrote Lawrence, “he was a victim of accidents more than once, but he could not part with it. Intimacy, contacts with people were dear to him, as a front-line partnership is dear to the soldiers. ” The father of the writer was a simple and cheerful person; he worked in the mine from an early age, almost did not know how to read, was a regular beer-lover.

The person of a different character was the mother. She was distinguished by a subtle spiritual organization, received an education, and before marriage she worked as a teacher. In mining Eastwood, Lydia Lawrence felt lonely. She did everything to incorporate the knowledge and culture to her four children. Lawrence argued that it was his mother who was obliged to become a writer. There was no understanding between the parents, quarrels often flared up, although their marriage was concluded for love.

Lawrence attended a local elementary school, graduated from high school in Nottingham, and then worked as a clerk for a while. At seventeen, he suffered a severe form of pneumonia, which led to tuberculosis. Having passed the exam for the right to work as a teacher, Lawrence taught miners' children for a while, and then taught in Croydon, not far from London. Dreaming of getting a higher education, he entered the University of Nottingham, but soon left the college without regret, disillusioned with professors and lectures.

He turned to literary studies, wrote poems, worked for four years on the manuscript of his first novel. In 1908, his poems were published in the *English Review*, which, secretly from the author, sent to the editors Jesse Chambers, a friend of his youth. Success gave strength, gave rise to hope. In 1911, "The White Peacock" novel appeared in print, immediately published in America.

A new period in the life of Lawrence began. Now he has devoted himself entirely to literature. He worked hard, his books were published almost every year: after "The White Peacock", the novel "Sons and Lovers" (1913), which brought Lawrence recognition, and the collection "Love Poems" (1913); then the stories "The Prussian Officer" (1914), the novel "The Rainbow" (1915), the travel sketches "The Twilight in Italy" (1916), "New Poems" (1918) and "A Book of Poems" (1919); in 1920 the novels "Women in Love" and "The Lost Girl" were published, in 1921 - "Psychoanalysis and Unconscious", in 1922 - the novel "Aaron's Rod", a collection of stories "England, My England"; in 1923 the novel "Kangaroo", the poem "Birds, Beasts and Flowers", "Studies in Classic American Literature" appeared; in 1926, the novel "The Plumed Serpent" was published, in 1928 - "Lady Chatterley's Lover".

The first publications received a response from authoritative writers and critics. As one of the most promising novelists of the younger generation, Lawrence was discussed by G. James in 1914; in 1916, critic E. Garnett noted the poems of Lawrence for their inherent vitality, strength of feelings. In 1919, in her article "Contemporary fiction", V. Wolfe put the name of Lawrence next to the names of

D. Joyce and T. S. Eliot, referring it to the spokespersons of the latest trends in modern literature.

Later, she wrote about the talent of the author *Sons and Lovers* as “strong and heartfelt” (1931). Lawrence's views and quests were shared by such writers as R. Aldington and O. Huxley. Many contemporaries of Lawrence took him as their mentor and teacher. So, in the novel “Christina” P. Hansfo Johnson, reproducing the atmosphere of the life of England in the early 1930s, wrote: “Lawrence forced us to look into the darkest corners of our ‘I’, he showed us the path from our youth and showed that it is not easy.”

Thus, in the novel “Christine” P. Hansfo Johnson, reproducing the atmosphere of the life of England in the early 1930s, wrote: Polar points of view were expressed about Lawrence, they were admired and resented, his novels were read, seeing in their author a prophet and visionary, and they were condemned as obscene.

“Rainbow” was banned and ostracized; “Lady Chatterley's Lover” was the subject of litigation, the issue of the possibility of publishing it was considered in the early 60s. by a jury trial to decide whether this novel is pornography or a work of art. Lawrence did not leave anyone indifferent; Waves of fascination with his books now rose, and then faded, the number of researchers writing about him steadily increased.

The features of Lawrence's creative poetry, which distinguished him from the contemporaries to him modernists Joyce and Wolfe of him, are related to the fact that he was not attracted by experiments in art, he dreamed of changing and improving life, was obsessed with the idea of salvation, man.

He saw the main evil in the transformation of man into a part of the social machine, into an appendage of the state structure, noted in modern culture the ominous seal of dehumanization. By becoming highly intellectualized, it kills the immediacy of feeling. Lawrence appealed to intuition, natural principles, believing that they would help a person “to be alive, to be a whole alive person.”

“He is not interested in literature by itself,” Wolfe wrote. “Everything that he writes is not an end in itself, but filled with meaningfulness, towards something. ... Phrases soar up straight, powerful and rounded, like splashes of water, when a stone was thrown at it. There is not a single word chosen for beauty or to improve the overall architectonics. ”

It is not for the sake of beauty that Lawrence creates his works; he has one goal - to help people find themselves, to show the fullness of their individuality. Lawrence considers love to be the sphere of manifestation of opportunities hidden in man. His books are written about it.

His first novel, “The White Peacock”, was conceived as a “novel of the senses,” as the last hymn of tenderness and love sounded “Lady Chatterley's Lover”. “Art serves two important functions, - wrote Lawrence in his book about American literature. - First, it reproduces the emotional life. And then ... it becomes a source of ideas about the truth of everyday life. " This understanding of the purpose of art, he followed in his work.

In 1912, Lawrence, together with his future wife, Frida Weekely Richhofen, left England and spent some time in Italy, where he finished “Sons and Lovers”. In 1919, Lawrence left England, and over the last decade of his life, he only came to his homeland three times and for a short time.

The years of war were a period of great trials and intense quest for Lawrence. He condemned and cursed the war, considering it a manifestation of higher madness, evidence of the inhumanity of the existing order of things. In his correspondence from the war years he often turns to the deeply disturbing problem of Europe and England, their future. “You should not think that I do not care about the fate of England. I think about it a lot and painfully. However, something is broken. There is no England. We must look for another world. This one is only a grave. ”

In December 1917, Lawrence wrote: "The old way of life has come to an end, and none of us can no longer extend it." Lawrence's letters are filled with reasoning about ways to transform society, although he was far from the social and

political struggle of his time. By the autumn of 1917. His words addressed to a friend relate to him: "I learned to be completely antisocial, for myself."

In 1921, he claimed: "I do not care about politics." But at the same time, Lawrence believed for some time in the possibility of decisive, revolutionary changes and expressed a desire to participate in them. However, further declarations did not go. He frankly declared his opposition to democracy. The idea that the workers can take power frightens him, because this, he is convinced, will inevitably lead to chaos.

He considers "the hydra of equality" to be the greatest evil, and the slogans of freedom, equality and fraternity, proclaimed by the French Revolution, are compared to the three poisonous teeth of a snake. According to him, the state should be headed by "aristocrats of the spirit." However, he refuses this idea: "I hate democracy. But I believe that the "aristocracy" has almost as destructive properties, but it is even more dead. Both are evil. But nothing exists anymore, because everyone is either a "people" or a "capitalist".

In a letter to S. Kotelyansky, familiarity with whom increased his interest in Russian literature and events in Russia, Lawrence suggested that, having become disillusioned with America, he now links his hopes for the future with Russia. It was in the spring of 1917. In the mid-20s. Lawrence was going to go to Russia and began to learn Russian. But by the spring of 1926, he abandoned his intention.

According to him, the "terrible stories" about Russia, which he had heard in Florence, killed the desire to go to this country. Russia seems to him "Americanized", he compares the Russian proletarians with the Yankees, and the development of technology and the "materialism" of life, which triumphed, according to Lawrence, in Russia, repels him.

The sources of the transforming society forces Lawrence, as before, continues to search for the strength of instincts that are inherent in the individual. However, in the 20s he was interested not so much in personality in general as in the "chosen person", which was manifested in the novels "Kangaroo" and "Feathered

Serpent". The individualistic aspirations of the heroes of these novels are combined with the mystical power that conquers people.

The 20s Lawrence spent traveling around Europe, Australia, America. He was in Ceylon, in New Zealand, in Tahiti. He lived in Mexico for several years (1922-1925). And not only the disease drove him from place to place. He was looking for "something" that could oppose "dying in front of" England, "obsolete age" of civilization. But neither the East, nor the West, nor the islands opened up prospects for him. He was everywhere disappointed in what he saw.

Lawrence understood that all his movements from the continent to the continent were "this is only an escape from himself and from important problems — this whole wild West and the unknown Australia." And when, in the autumn of 1925, he briefly arrived in England, he was suppressed by what he saw: a million and a quarter of the unemployed and a depression that pervades all the pores of life. His desire to withdraw into himself is becoming increasingly insistent.

Lawrence did not create any complete social, philosophical, or poetic system. The very idea of completeness was alien to his thinking, he perceived phenomena in their movement, fluidity, and was fascinated by their variability. Not adjoining to any of the philosophical schools, he echoed in his views with Freudianism and Nietzscheanism. His perception of the world is pantheistic, which is especially vivid in his poetry.

One feels the closeness of Lawrence's views to the teaching of the Greek philosopher Plotinus about the "life-giving spirit", which is always present in nature. He is inclined to represent reality in the eternally manifested antinomies, in confrontations: Life - Death, Fire - Water, Sky - Earth, Light - Darkness, Sun - Moon, Man - Woman, Feeling - Mind, Father - Son.

Lawrence contrasts Intellect to Blood. Without denying intellect as such, it is opposed to its dominance over man, instinct. In a letter dated January 17, 1913, he expounds his "philosophy of blood": "My great religion is to believe in blood and flesh, that they are wiser than intellect. Our mind may be wrong, but what feels, what our blood believes and says is always true." Lawrence wrote about this, con-

cluding "Sons and Lovers." This book more than once was called the first Freudian novel in England.

The principle of depicting life as an ever-flowing stream of relationships that develops among people is the basis of Lawrence's judgments about the novel and the tasks of the novelist. The novel for Lawrence is not only a phenomenon of literature, but also the driving force of life. His most significant works are created in the genre of the novel.

In his views on the novel and its role in the modern world, for all his dislike of the theory, he proceeded from a well-defined program. He outlined it in the articles of the 20s. "Morality and Romance", "The Novel and Feelings", "Why the Novel Matters". Lawrence sees in the novel one of the important means of the renewal of life, calling for novelists to help people explore the complex maze of their feelings.

He defines the novel as the "book of life"; in this sense, he calls the Bible "a great comprehensive novel." Lawrence puts the novelist above a scientist, philosopher, preacher, and even a poet, for only a novelist can achieve a comprehensive understanding of a person in his relationship with the outside world.

A true novelist is capable of a fuller perception of life; his goal is to awaken the "life instinct." Moreover, for this it is necessary to abandon any schemes, dogmas, rules, pre-designed patterns. Attention is drawn to the words of Lawrence that "art is always ahead of time.

"In his endeavor to enrich the pictorial possibilities of the novel, Lawrence creatively used the achievements of painting, enriching the English novel with such features that only literary tradition could not give. Interest in painting was largely due to the inherent Lawrence's ability to perceive life in vivid visual images. He himself was an artist, and his legacy includes a rich collection of drawings.

In the sphere of literature, such writers as J. Eliot, S. Bronte, T. Hardy guided Lawrence; his favorite poets are Shelly, Swinburne. However, over the years, he is resolute in his refusal to follow traditions, and not only his predecessors, but also his older contemporaries seem to be obsolete. "I don't want to write as Galswor-

thy, Ibsen, Strindberg or any of them wrote, even if I could," he writes in a letter to E. Garnet in 1913.

Only Hardy remains his strongest affection. He devotes to him an "Study of Thomas Hardy". Lawrence is attracted by the heroes of Hardy, who find life full in love, impulsive nature, striving for self-expression, indifferent to such values as money. Hardy is able to show the power of passion and the tragic doom of man in the world, the laws and orders of which are turned against people. Hardy's heroes Lawrence opposes to the heroes of Galsworthy, who, as he believes, "are deprived of life" and are "social creatures."

Lawrence lived in an era when the English interest in Russian literature was widespread; Lawrence knew many works of Russian writers. He read Tolstoy, Dostoevsky, Turgenev, Chekhov; he liked the works of Kuprin, Andreev, he was familiar with the translations of some of Gorky's stories.

Lawrence loved Bunin; he helped his friend Kotljansky to translate into English the story "Mister from San Francisco," which was considered to be the best of all Bunin's things known to him.

Lawrence's letters show that he was keenly interested in the new books of many of his Russian contemporaries, was in a hurry to get to know them, and shared his impressions of them with people close to him. He repeatedly noted the "specific moral scheme" inherent in Russian writers, but it was in their work that he found true life.

Lawrence's creativity is characterized by a variety of genres, but novel always remains the leading. As a novelist, he gained recognition during his lifetime and as a novelist, he is known mainly in subsequent decades. It should be noted that very often Lawrence conducts the development of a particular topic in several genres.

Thus, the life of a mining family, unfolded in a wide panorama in the novel "Sons and Lovers", is presented in the most dramatic moment in which, as in focus, the fate of all its members refracted, in the play "Widowing of Mrs. Holroyd,

1910), in the poem "A Collier's Wife", (1911), in the story "Odour of Chrysanthemums", (1909), second version - 1912).

All these works were created during the period of work on "Sons and Lovers"; they anticipate the appearance of the novel as a great epic form and at the same time accompany it, although each of them has its own artistic value and is completely independent.

In "Sons and Lovers", the originality of Lawrence's creativity was manifested with particular fullness; here, the main principles of his artistic manner are concluded: realistic pictures of reality, sometimes resulting in naturalistic descriptions of the life of a mining village and the Morels' mining community, and impressionistic sketches and watercolor drawings. There are pieces of life itself and elusive movement of sensations.

In constant confrontation, in conflict interaction there are polar forces - reason and feeling, intellect and instinct, material-bodily and intuitive-emotional. The impressive power of realistic pictures of life and the subtlety of the transfer of the deep world of instincts. Everything is distinct and tangible, and at the same time, everything is unsteady and unstable, everything moves, losing certainty of outlines and forms.

"That's why it's so hard to read Lawrence for the first time. After all, we comprehended the feeling through its external manifestation, and Lawrence just set himself the goal of expressing deep emotions and feelings that never come to the surface" (Allen W.).

The shape of the novel by Lawrence is largely traditional, written in the spirit of "educational novels." It tells about childhood, the youth of the hero, about his entry into life, about the formation of his views, about the relationship with others. The novel is autobiographical.

The story of Paul Morel, who grew up in a miner's village, was protected from the hard work of a miner through the efforts and love of his mother, who, thanks to her support, received an education, who became a clerk and then an art-

ist, is close to the fate of the author himself. Yet - this is not Lawrence's autobiography.

Lawrence boldly expanded the scope of the novel, including the intellectual, spiritual and sexual life of the characters in the sphere of the image. In the first chapter, the forces of attraction and repulsion are set in motion, defining the married life of Gertrude and Walter Morels, in the images of whom Lawrence portrayed his parents.

Their relationships, temperaments affect children, the nature of the relationship between sons and mother, sons and father; Gertrude's selfless attachment to his sons, and especially to Paul, is traced at all stages of her development. This strong feeling that compensates Gertrude's unfortunate relationship with her husband, is shared by Paul and at the same time enslaves him, gives him life impulses and keeps him from freedom of decision and choice, complicates his relationship with his beloved: first with Miriam, then with Clara. The only woman with whom Paul has an intimate bond is his mother.

Starting work on "Sons and Lovers", Lawrence was not thoroughly familiar with the works of Freud; as you work on the text, the influence of Freudianism becomes tangible. Of particular importance in the narrative is the problem of the "Oedipal complex".

Among the novelists of the XX century. Lawrence was the first to create a "miner's romance," as he himself called "Sons and Lovers", to incorporate the working theme into the mainstream of humankind.

The transition from the early works of Lawrence to the late, post-war one, was the novel "Rainbow". Lawrence noted that it "is very different from "Sons and Lovers," "written in a completely different language." In a letter to E. Garnet (June 5, 1914), Lawrence bluntly stated that now he was not interested in the characters of the heroes, but in the "physiological aspects" of their behavior and actions.

"You should not look for an old stable ego character in my novel," he wrote. Narrating the fates of four generations of the Brenguen family, telling the story of

several married couples, Lawrence operates with the categories “he” and “she” to a much greater degree than reveals the peculiarity of the characters' individuality.

The main character of the novel is Ursula Brenguen, seeking independence from the ties of bondage to her; she does not accept the lifestyle of the older generation, she is frightened and disgusted by the “old lifeless world”. She dreams of a different, full of deep meaning of life, it attracts "the world of work and responsibilities," she wants to "win their place in the male life." In many ways, she has to be disappointed.

She is convinced that the school where she has to work is “just an educational shop where everyone is taught to make money, ... where there was nothing like creativity and creation”; she is sickened by the idea that she should also take part in preparing pupils for “servile service to the deity of material gain”. Ursula talks about the heartlessness of civilization, says about his desire to destroy the machines that suppress a person.

In the mouth of his heroine Lawrence puts ranks, the pathos of which is close to him. Ursula and Skrebensky's ends with a break. Yet faith in the future lives in her soul. It is associated with the expectation of a child. The circle of life does not close. In the final of the novel, an image of a rainbow appears in the sky; This image symbolizes the vitality of a person's blood.

Lawrence's post-war creativity developed under the sign of an ever-deepening crisis. In the postwar years, he wrote the novels: "Women in Love", "Kangaroo", "Feathered Serpent" and "Lady Chatterley's Lover".

The novels of Lawrence of the 20s reflected his search for a hero combining individualistic aspirations and mystical power, conquering those around him, with primitive simplicity and primitiveness of the "natural man." They may be called novels of wanderings and searches, but they did not become novels of discoveries and statements. They reflected the inner dissatisfaction and confusion of the writer to a much greater degree than his confidence in the viability of the value system he was proposing.

The last attempt by Lawrence to play the role of the creator of the “new religion”, which, from his point of view, corresponded to the needs of a man of the 20th century, was the novel “Lady Chatterley's Lover”. Completing the writer's career, this book absorbed the long-term experience of Lawrence the novelist and reflected the tragic outcome of his quest.

“Lady Chatterley's Lover” was to be the realization of the writer's cherished dream of a novel, which affirmed the triumph of love over imperfection and finiteness of reason. But at the same time, Lawrence dreamed of reconciling these two principles, seeing in the establishment of harmony between body and mind the path to the rebirth of man.

The pessimistic sound of the novel, its inherent sadness, convince us that the attainment of the desired harmony is not possible for Lawrence. The novel reflected the disarray of the consciousness shocked by the war. The story of his heroes appears to us as the result of a catastrophe they endured.

The plot of the novel is the story of Constance (Connie). At the height of the war, she married Clifford Chatterley, who was soon seriously wounded and remained crippled for the rest of her life. He was chained to the wheelchair. Outwardly, a prosperous and organized life was devoid of internal heat. Clifford became a writer; his intellectual life did not stop, but for the rest he was dead.

Connie genuinely sought to help her husband, but her life was empty, empty. Connie's true love was revealed in the hut of the forester Mellors. After meeting him, real life began for her. Connie decides to marry Mellors. She does not stop the difference in their social status, does not fear the complicated procedure of divorce. Pity for her husband dies in her soul.

She perceives Clifford as the embodiment of all that is hostile to life. The characters of the heroes are concrete, and at the same time each of them is a very specific character. The consistent opposition of Mellors and Clifford is associated with Lawrence's ideas about life, with its enduring values and anti-life, generated by the inhumanity of “mechanical civilization.” Lawrence affirms the human right

to life. Connie will have to make a choice and thereby determine his attitude to life, and his place in it. This causes dramatic tension in the story.

The image of Clifford embodies that which is hostile to authentic life. Clifford is a victim of war. He bears the imprint of the inhumanity of bourgeois civilization, and at the same time he is one of its most ugly creatures. "What a strange creature," Lawrence writes about him, "with a strong, unwavering will and absolutely no heat. One of those creatures of a distant future, which has no soul, but only an unusually tense will, a cold will!"

In the perception of Connie, Clifford becomes the embodiment of the emptiness of life, subject to the interests of enrichment. Lawrence's perceptions of true life and humanity are related to Mellors's image. His opposition to Clifford is also given in social terms. The obvious superiority is not on the side of the aristocrat, the owner of the estate and mines, but on the side of the son of a miner Oliver Mellors, a forester who is in the service of Clifford.

In the novel there is an image of England crippled and torn by war. In everything that Connie sees around her, she feels the consequences of war, the smell of corruption, and the shadow of death lies on everything. Connie's perception is given in the novel as the perception of a "natural man" who finds himself in the grip of modern bourgeois civilization.

In an atmosphere of hopelessness, unrealistic shaky attempts to "revive humanity" are drowning. The smell of death and decay is stronger than the light that lit up in the life of Connie and Mellors. The characters of Lawrence have found hope, but it is very characteristic that the possibility of its implementation in the present is not in the novel.

Thomas Sterns Eliot (Thomas Stearns Eliot, 1888-1965). The master of modernism in poetry was the Anglo-American poet Thomas Stearns Eliot. He was born in the USA, in St. Louis, in 1915 he moved to England, in 1927 he took English citizenship. In 1948 he was awarded the Nobel Prize.

Eliot's poetic activity began in England. In 1915, he published the poems "The Love Song of J. Alfred Prufrock", "Portrait of a Lady", "Preludes", "Rhapsody

dy on a Windy Night” by J. Alfred Prufrock (Rhapsody on a Windy Night). In the poem “The Love Song of J. Alfred Prufrock” the claims of a miserable person for a sincere feeling are ironically depicted.

The ironic point of view is revealed in the parodic use of motifs from Dante, Shakespeare, Donne, Browning, Tennyson. The poem is a "stream of consciousness" of a lyrical hero. Alfred Prufrock is aware that his experiences are ridiculous. The poem ends with a grim conclusion about the futility of dreams, the inevitability of death:

We dreamed in a mermaid country
And, the voices of men, hearing, groan,
And we awaken to life, and we sink.

The urban theme of the poem “Rhapsody on a Windy Night” is imbued with deep pessimism. The life of the city is presented as an eerie kingdom of fatal power, like a mad existence:

Here the street lamp rattles,
As the rock boom drum,
And midnight shakes memory
In the silent darkness of space, like
Shakes madman dead geranium.

The poems of T.S. Eliot are cold; they are designed to convey the extra-personal feelings of people. Unlike romantics and realists, Eliot, in his poems, "did not release" emotions, but ran away from them. If romantics and realists sought to convey the unique individuality of human nature, then Eliot created depersonalized poetry, in which there was no image of an individual personality. The rejection of emotional and individual perception of life — a departure from the specifics of both romantic and realistic poetry — becomes the expression of modernist poetry by T.S. Eliot.

Eliot's early work developed under the influence of the aesthetic program of neoclassicism and imagism. The ancestor of these trends in England was the philosopher and poet Thomas Ernest Hume, who spoke out against romantic art. Eliot

was an assistant editor of the imagistic magazine "Egoist". Imaging poets — Ezra Pound, Richard Aldington, Hilda Doolittle, and others — spoke in favor of a strict, precise, imaginative style and a solid rhythmic drawing of the verse.

They were addicted to French, early Italian, Chinese, and Japanese poetry. T.S. Eliot did not accept the chaos of modern bourgeois reality and sought to establish order. He tried to achieve this in his poetry, in which the ideal of a strict neo-classicism system was expressed.

Eliot negatively attituded to the art of the Renaissance. He believed that it prepared the individualism of modern relations. A sample of poetry for Eliot was the work of the English "metaphysical poets" of the XVII century, and above all John Donne.

In a number of Eliot's poems there are elements of satire, for example, in poems published in 1920: "Hippopotamus", "The Sweeney Erect", "Sweeney Among the Nightingales". Among them stands the poem "Hippo", directed against the clergy. Modernism of T.S. Eliot was determined by his position of disbelief in social progress and in the moral strength of people. However, the poet was able to expressively show the degeneration of the bourgeois world and the alienated position of man in it.

The poem "The Waste Land", (1922) is devoted to the topic of unsuccessful actions and meaningless human disturbances, inevitably leading to death. In bright associative images the poet expressed his ideas about the degradation of modern society, about the lifelessness of bourgeois civilization.

In the first part, which is called "The Burial of the Dead", the theme of death arises. Clairvoyant Sozotris predicts death. The leitmotif of this part is expressed in verse: "I will show you the horror in a handful of dust." In the second part - "The game of chess" - the poet develops the idea that life is a game of chess, a permutation of figures, a change of situations. There are no strong feelings in life: love is not a passion, but just a game. And here it is insistently said about death:

I think we're on a rat path,
Where the dead have thrown bones.

The third part, "Fire Sermon," says that in the cold wind nothing is heard except the giggling of death and the clanging of bones. The blind soothsayer, Tere-sius, talks about the relationship between a man and a woman, who does not know what love is, about hugs without mutual attraction.

In the fourth part - "Death from water" - the motive prevails: the Phoenician's corpse in the sea. In the fifth part - "What the thunder said" - the poet emphasizes the theme of death, the theme of the death of all living things. In a waterless stone desert thunder, but no rain. Everyone lives in fear, like a prisoner in prison. The poem ends with a motive of madness and a triple repetition of the Sanskrit word "shanti" - "peace."

The poem "Barren Land" affected the inherent modernists to mythology. The motifs of the myths of the holy grail, of Adonis and Osiris are used here. Turning to the myth meant for Eliot the rejection of history. The antihistoricism of the poem is manifested in the combination of events and characters from different eras. The poem emphasizes the biblical image of barren land, originated on the site of the former cities, the image of the valley of bones.

The poems in "Barren Land" are ironic and gloomy. They differ in complexity and fragmentation of the form. The poem is built on the associative connection of diverse images, motives, scenes. Eliot used the individual touches from Dante's "Hell", from Shakespeare's play "The Tempest", incorporating them into another poetic system. The poem has phrases in various languages. All this indicates that the work was not designed for the masses, but for the intellectual elite.

The theme of human degradation and death is at the center of *The Hollow Men* (1925):

We are hollow people
We are stuffed, not people
We bow together
- Trash in the head ...

The poem ends with the prediction of the end of the world. The apocalyptic motive is intentionally devoid of tragedy:

That's how the world will end
Not a blast but a sob.

In the poem "Ash Wednesday", (1930) a sincere note sounds, expressing the tragedy of the poet's break with his people and the impracticable desire to connect his moan with the groan of another being.

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In the poem "Four Quartets" (1943) a religious-philosophical view of the world, of human life and eternity is expressed. The composition of the poem is based on the idea of the unity of the four elements - air, earth, water and fire, the four seasons and the four ages of mankind. In the "Four Quartets", life is equated with death. Dying means to the poet the introduction to the divine mind.

The poetry of T.S. Eliot is philosophical in nature and is distinguished by great artistic power. Eliot seeks to convey the vagueness and entanglement of the content in a strict, orderly form, but his associative verse did not contribute to penetrating into the hazy sense of the work. The significance of Eliot's poetic heritage is that the poet was able to convey grief about the death of humanity in the modern bourgeois world.

From time to time, sincere notes of dissatisfaction with a fruitless bourgeois civilization and protest against the bourgeois nature of "mass culture" make their way through conservative content and modernist form. T.S. Eliot's poems were translated into Russian by M.A. Zenkevich, I.A. Kashkin, S.Y. Marshak, A. Sergeyev.

In the 30s, Eliot turned to the genre of poetic drama. In the plays "The Rock", (1934), "Murder in the Cathedral" (1935), "Family Reunion", (1939) Eliot promotes Catholic ideas.

As far back as 1928, T.S. Eliot defined his position in this way: "A classicist in literature, a royalist in politics and an Anglo-Catholic in religion". The modern bourgeois civilization has abhorred the poet the loss of the spiritual principle, the degeneration of culture. Eliot is skeptical about human progress and human improvement.

The antihistorical nature of his views was clearly revealed in the fact that he was looking for an ideal in the Middle Ages, when, in his opinion, the order established by the monarch and the Catholic Church reigned. The idea of the integrity of the world is identified by T.S. Eliot with God. In search of integrity and unity of the world, he turned to Anglo-Catholicism.

In the 1930s, Eliot reacted sympathetically to the organization of the "British Lion" fascist magazine. But in the magazine "Kraytirion", which was published by Eliot in the 20-30s, published works of authors with different political views.

According to the English socialist historian A.L. Morton, Eliot "towards Marxism ... at all times was completely hostile ... And it should be noted that with all its critical remarks Eliot always treats Marxism with respect as the only non-religious political philosophy, which requires a serious intellectual understanding".

T.S. Eliot acted as a literary critic. He published a number of collections of literary-critical articles: "The Sacred Wood", (1920), "The Use of Poetry and the Use of Criticism" (1933), "On Poetry and Poets" (1957). T.S. Eliot theoretically justified formalism in literary criticism.

One of the main principles of Eliot was the refusal to consider a work of art in connection with the personality of the writer, his biography.

According to Eliot, the work exists completely independently of the author; it is autonomous and represents an independent value. Thus, a work of art is considered as a separate, self-contained reality. This view of Eliot formed the basis of

the theory of the Anglo-American "new criticism", which rejects the socio-historical interpretation of the literary work, insisting on its immanent essence.

Aldous Huxley (Aldous Huxley, 1894-1963). Aldous Huxley's creative way begins in the spiritual atmosphere of the 1920s, when the bourgeois intelligentsia felt confused due to the fact that World War I dealt a heavy blow to the position of liberalism, crushing faith in bourgeois progress. To some extent, Huxley experienced the impact of the ideas of Fabian socialism and the anti-war sentiments of the "lost generation", but the most characteristic of his worldview was the rejection of the scientific and technological development of modern society. Huxley is skeptical of the civilization of the XX century.

In the first novel, "Crome Yellow", (1921), the writer contrasts the "high-minded" intellectuals, leading endless and fruitless discussions in a restless environment of the 20th century, to a happy life of the 18th century.

The hero of the novel Wimbush, the owner of the estate "Yellow Krom", reads to his guests a chronicle covering a three hundred year period. Thus, scenes of modern life alternate in the novel with scenes from the past. The main idea of the novel is that with the course of history, people are increasingly losing touch with nature, a stable position in society and are facing a catastrophe.

"Yellow Krom" carries the features of an intellectual novel. Subject movement is weakly expressed in it; the content is revealed through the philosophical reasoning of the characters.

In his first novel, the writer created witty satirical portraits. This is the image of the mystic writer Barbeque Smith, the epicurean Skougen's talker, the image of Prisilla, who is fond of astrology. Before the gaze of the poet-pessimist Denis Stone passes a string of snobs, mocking their claims and petty interests.

Huxley's novel "Antic Hay", (1923) is a tragic farce. The satirist has shown how the tragic problems facing the intelligentsia turn into a cynical slapstick. All the actions of intellectuals who have lost their ideals are "clowns of good-water".

In the most significant novel by Huxley, "Point Counter Point", (1928), realistic and modernist trends are difficult to intertwine. The realistic beginning in the

novel lies in its satirical character, in its evil exposure, ridiculing cold intellectualism and the ugly morality of the bourgeois intelligentsia. Sensing the futility of being, bourgeois intellectuals indulge in the pursuit of pleasure. In this respect, the images of the lecher Spendrell and the female "vamp" Lucy Tentemount are characteristic.

The causative characteristic of the publisher of *Burlep*, cruelly oppressing people dependent on him, parasitizing at the expense of the literary work of others. He is called in the novel "spiritual leech."

An important place in the novel is taken by the image of the writer Philip Quarles, who, withdrawing himself in a circle of abstract intellectual ideas, does not know life well, does not understand the emotional experiences of people.

Making fun of the "highbrow" bourgeois intellectuals, Huxley is at the same time hostile to Communist Illidge, and deliberately caricatures him. The author makes him an accomplice of the murder, arranged by the libertine Spendrell, who kills the fascist Everard Webley not out of ideological considerations, but in order to find out what the psychological state of the criminal is.

A distinctive feature of this novel - in the subtle irony of the characters and the author. However, Huxley's irony is inseparable from nihilism and skepticism. Elements of social content, expressed in a critical depiction of the moral and spiritual degeneration of bourgeois intellectuals, are combined with a relativistic understanding of life as a counterpoint, as a neighborhood of incompatible phenomena, equally characteristic of being.

In the poetics of the novel "Counterpoint" there are original features. Its composition is based on the principle of musical counterpoint. An important artistic role is played by quotes from the works of Shakespeare. Narrative manner is characterized by a complex and subtle combination of voices of various personal characters. In some motives, Dostoevsky's influence is felt.

The realistic beginning of Huxley's early work was largely determined by the fact that his worldview still had a connection with Fabian socialism and with the anti-war stance of the "lost generation". However, in the early period of crea-

tivity works Huxley did not differ in the pathos of humanism. The origins of anti-humanism works of the writer 30-60-ies are in his early work.

A gloomy view of the future of mankind is expressed in the dystopian novel "Brave New World", (1932). Here the writer expresses a pessimistic idea that the further development of science and technology will lead to the creation of a totalitarian regime, in which the personality will be suppressed and standardized.

Society, according to Huxley, will turn into a mechanical system devoid of humanity, where people will be created in flasks and instilled in them only those properties that are necessary for their functioning in a particular area of a standardized society.

People turned into robots are devoid of emotions and any reasonable actions; they perform only programmed operations. The novel was based on the impressions of the writer from America Ford. However, the antisocialist position is also obvious. Criticizing totalitarianism and the effects of scientific and technological progress, Huxley makes no distinction between social systems.

Satire Huxley is directed against capitalist and socialist society. The utopian picture of the society of the future turns into a dystopia.

In the subsequent novels, the anti-humanistic orientation is intensified, the disgusting and lowly ones are becoming increasingly apparent. The hero of the novel "Eyeless in Gasa", (1936), the sociologist Anthony Beavis finds that life is meaningless and tries to escape from reality by referring to sex life and preaching non-resistance. In the novel "After Many a Summer Dies the Swan", (1939) human nature is presented in the most negative terms, and the fantastic content of the novel associated with the theme of longevity becomes the reason for proving the inevitability of a complete degeneration of humanity.

In 1962, Huxley published a novel-allegory "The Island". Allegory here has many meanings: the island is also England, it is any other state, it is human civilization in general. The ambiguity here is not an analysis of complex reality, but the embodiment of mystical associations and pessimistic ideas. The leading theme that

breaks through in this ambiguity is the theme of horror, isolation, suffering, and death.

One of the heroes of the novel, English journalist Will Farneby, accidentally falls on Pala Island, somewhere in the Indian Ocean, during a storm, and witnesses a struggle between two forces: industrial progress, meaning the establishment of a totalitarian militaristic regime on the island, and socio-biological reformism, based on Indian mysticism and eugenic ideas. No matter how sympathized Will Farneby with reformism, a dictatorial regime is inevitably established on the island. Violence and death inevitably prevail. The novel is imbued with cosmic pessimism.

The allegory in the novel "The Island", filled with bitter and at the same time largely subjective ideas, loses its integrity and organic unity, is destroyed by the author's stretched arguments about Indian mysticism, about biological experiments on the human body. The novel-allegory becomes a novel-treatise and dystopia.

Edward Morgan Forster (Edward Morgan Forster, 1879-1970) is a classic of modern English literature. His work is in line with realistic art and is opposed to the crisis phenomena of bourgeois culture.

Forster consistently upholds the value of the human person, opposing the wealth of his inner world and the possibilities inherent in it to the misery of bourgeois civilization. He is deeply concerned about the fate of man in the modern world.

He appeals to reason, seeing in culture and knowledge a source of natural and harmonious relations among people. The writer sometimes operates with rather vague categories of "mutual understanding", "good", "selflessness", not relating them to a specific program. Forster was associated with the Bloomsbury group, but he was not characterized by the aestheticism of its members (Virginia Woolfe, Roger Fry, and others). Over the years, his ties with the Bloomsberians have been broken.

Forster was born in London to an architect. He studied in one of the privileged schools, where, on his own experience, he was convinced of the destructive effect of snobbery on the personality of the child. Subsequently, Forster wrote that

people with “underdeveloped hearts” grow up within the walls of closed educational institutions in England.

In the system of moral and ethical problems of Forster's works, the question of the “constraint” of the human heart, its “blindness”, will occupy one of the central places. University writer received education in Cambridge, where he specialized in the field of classical languages and history. During the First World War, Forster served in Alexandria as a volunteer for the Red Cross.

During his life he traveled to Greece, Germany, Italy, twice traveled to India. For many years, Forster lived in Ebingham, in Surrey. Since 1946, being an honorary member of the Royal College, he lived in Cambridge. In the first - pre-war - period of creativity, Forster created four novels: “Where Angels Fear to Tread”, (1905), “The Longest Journey” (1907), “The Room with a View” (1908) and “Howards End” (1910).

The second — the post-war — period includes the creation of only one novel “A Passage to India”, (1924). After it, Forster did not perform with fiction. However, in the 1920s and 1930s, his main literary-critical works were written. In 1927, his book “Aspects of the Novel” was published, in subsequent years there appeared the collections “Ebingham Harvest”, (1936) and “Two Cheers for Democracy”, (1951), which included literature articles, travel sketches and radio speeches with which the writer turned to his compatriots during the Second World War.

In Forster's aesthetics, there is the dualism of his philosophical views, which were formed under the significant influence of Kant's idealistic doctrine of the distinction between the world of “things in themselves” and the world of “phenomena, the subjective world of sensations.” This dualism, the inherent “double vision” of Forster, which was the result of his ideas about the “double existence”, determined the peculiar two-dimensionality of the Forster novels. Their characteristic feature is the combination of realistic pictures of reality with a complicated system of symbols.

However, unlike Kant, Forster does not build an impassable wall between the “thing in itself” and the “phenomenon”. He aspires to the harmonious merging

of two principles - the real and the ideal, to the connection of the “two worlds” (the “world of things” and the “world of phenomena”). The theory of "coordination" and mutual understanding put forward by him is based on this.

Forster considers Tolstoy and Proust to be the greatest novelists. The unsurpassed mastery of real world imagery in the novel *War and Peace* and the penetration of the caches and labyrinths of the subconscious, which is a characteristic of Proust as well, Forster equally appreciates. Tolstoy and Proust complement each other for him. He sees the desired ideal in the merger of two principles embodied in the work of these writers.

Forster's works are ambiguous. But in his work the first is realistic plan with clearly sounding notes of a critical attitude towards reality always prevails over vague symbolism.

In the 1920s, during the period of intensive development of modernist movements, Forster published the book “*The Aspects of the Novel*”, in which he controversies with the aesthetics of modernism. This controversy he continues in subsequent years (article “*Virginia Woolf*”, 1942). In “*The Aspects of the Novel*”, Forster wrote that the basis of the novel is the narration, the narrated story that reproduces life in its temporary development. The ability to convey the movement of time, the rhythm of life, he considered a necessary condition for the creation of a full-fledged work.

The truly great novelists Forster recognizes those who have the gift of creating multi-faceted human characters. Among such writers he refers to Tolstoy and Dostoevsky, Fielding and Flaubert.

Forster himself sought to fulfill these conditions. His novels are distinguished by a clearly thought out, completed composition, depth and graceful subtlety of psychological drawing, and skill in conveying the sensation of constantly moving time.

Forster consistently advocates the hostility of the world of bourgeois practicality and the sharing of true humanity. In his works, two categories of people are clearly contrasted - those who live in accordance with the norms of hypocritical

bourgeois morality, and those whose actions are determined by the heart's inclination, the sincere desire to help people, the complete disregard for profit. Forster's work is devoted to one main topic, the search for ways to achieve mutual understanding between people. Related to this is the question of the release of the potential possibilities of the human person, constrained by prejudices and conventions of the bourgeois environment.

"The Howards End" novel contains a picture of the life of English society. The Howards End Estate is associated with all of England. In broad terms, the question of the rights of inheritance of Howards End Estate is raised: who will inherit England, who will own his future - people like the bourgeois businessman Wilcox or such as the enlightened, humane and sympathetic Margaret Schlegel? Forster considers salvation from all evils the interconnection and mutual understanding of people of different social views.

"A Trip to India" is one of the first and most significant anti-colonialist novels in modern English literature. It deals with the possibility of the existence of normal relations between East and West, between India and England.

Forster was twice in India - in 1912-1913 and in 1921, when the country experienced the rise of the national liberation movement. Personal observations convinced him that the colonial policy of British imperialism was aimed at suppressing dependent countries and separating peoples.

For many centuries, a barrier has been erected between the "eastern" and "western" civilizations. How can it be destroyed? This question becomes the main one in the "Trip to India". The writer is far from nominating a certain socio-political program. One of the heroes of the novel, the Englishman Fielding, expressing the thoughts of the author himself, says that understanding between people can be established "with the help of goodwill plus culture and reason." Forster seeks to chart a path to understanding the British and Indians.

His novel is directed against the interpretation of the "colonial theme", which is contained in the works of Kipling and Haggard. The panorama of the life of the city of Chandrapur on the bank of the Ganges unfolds slowly in the novel.

On a hill are houses of Europeans, in the lowlands - neighborhoods inhabited by Indians. The residence in which the British live presents in Chandrapore the power of the British Empire. The streets, "named after the victorious generals and intersecting at right angles, symbolized the network thrown by Great Britain on India." The residence "has nothing in common with the city, except for the sky of heavens above them.

Drawing portraits of English officials - the close-minded but self-confident Terton, the dry and arrogant Ronnie Hazlop - Forster emphasizes their inherent limitations in understanding people and events, the unjustified arrogance in their attitude to the Indians. Forster is objective: both in the images of the English and in the images of the Indians he seeks to discern and reveal both positive and negative sides.

But the very logic of life and the events taking place in Chandrapore is such that it makes the British position untenable, reveals the hostility of their policy to the interests of India and its people. Forster understands this. Therefore, in his novel, there is a subtle, and sometimes stinging irony in the image of British officials who are accustomed to order arrogantly and still do not feel that the soil under their feet is becoming unsteady.

Forster writes about Indians with great warmth and respect. In his depiction, they lack the features of primitivism and barbarism traditional for many colonial novels. They are intelligent and charming, direct in the manifestation of their feelings. That is Dr. Aziz. He is well educated, and his passion for medicine is combined with his passion for poetry.

Aziz is hot and unrestrained in expressing his feelings; he is unable to hide his antipathy and hostility towards British officials. Together with the director of the college, Englishman Fielding, he dreams of a universal brotherhood of nations and, as a true Forster hero, is inclined to see the path to its realization in the kindness, love and responsiveness of people.

Forster does not claim to be an exhaustive and comprehensive coverage of the life of India. Much in this country remains for him unsolved and unclear. The complicated symbolism of the novel is connected with it.

For all the heroes who grew up and raised in England (Ronnie Hazlop, Fielding, Mrs. Moore, Adela), a trip to India becomes a serious test, a test of their human dignity, the viability of their views. Mrs. Moore - the mother of Ronnie Hazlop - arrives in Chandrapur with the bride of her son Adela.

Unlike many of her compatriots, Mrs. Moore dreams of becoming acquainted with authentic India; she opens it for herself not so much in architectural monuments as in eastern exotic, but in people. Mrs. Moore understands Aziz well and easily finds a common language with him. But she comes into conflict with her own son, since his attitude towards India and its people is unacceptable to her. A visit to the Marabar caves and the echo heard by her there "began to shake her life foundations." She lost her intrinsic harmony. The theory of forgiveness and love that she had developed before ceased to exist for her.

The image of the Marabar caves and the echo sounding in them grows into a complicated symbol in the novel. Its interpretation, as often happens in the works of Forster, is difficult. It is quite possible that the writer linked his view of the Marabar Caves with all that complex, and in many ways inexplicable for a person constrained by the prejudices of bourgeois civilization, which lies in the unexplored depths and limitless possibilities of the colonial countries.

At the same time, throughout the novel, Forster completely rejects the scurf of false romance with which many of his predecessors tried to decorate their descriptions of India. Frankly, with undisturbed irony, he ridicules similar practices (an episode of riding an elephant, a breakfast scene at the cave entrance, etc.) In his descriptions, Indian reality is simple and harsh.

The image of Fielding is one of the most significant in the novel. He rightly and soberly assesses the situation in India, understands the nature of the colonial policy and the failure of those methods of suppression and intimidation of the local population, which the British resort to.

Together with his hero, Forster understands the impending doom of the colonial policy pursued by Britain. However, the final words about the future of India and whether friendship between the Indian and the Englishman is possible belong in the novel not to the Englishman Filling, but to the Indian Aziz.

Aziz says to Fielding: "India must become a nation! No foreigners! Hindus, and Muslims, and Sikhs, and all should be one! .. No British, anyway! .. If I do not force you to leave, Ahmed will force, Karim will force ... we will get rid of you, yes, we will chase everyone damned Englishman right in the sea, and then ... you and I will be friends! "These words are the result to which Forster himself comes along with his hero.

Richard Aldington (Richard Aldington, 1892-1962). At the beginning of his career, Richard Aldington is known as an imagist poet. His poems were included in the collections "Images" (1915), "Images of War" (1919), in which the poet contrasts the catastrophic nature of being in modern society with the beauty of Hellenistic images.

Aldington took part in the First World War. The tormenting acuteness of memories of the experiences of the war, the need to tell the whole truth about the world's massacre prompted the writer to switch from imagist poems to an anti-war socio-psychological novel. Ten years after the war, Aldington wrote the novel "The Death of a Hero", (1929).

"The Death of a Hero" is a novel about the "lost generation". Aldington spoke about the tragedy of the younger generation, broken and crushed by the war. The writer said about his novel: "... This book, in essence, is a grave cry, a weak attempt to create a monument to a generation that hoped for, honestly fought and suffered deeply." The younger generation involved in the abyss of war is represented in the novel by George Winterbourne.

"The Death of a Hero" is an artistic study of the causes of war, the causes of the death of the main character. The death of George Winterbourne is already reported at the beginning of the work. The author presents the fate of this man as a symbol of the ruined youth of Europe. The novel becomes like a "secondary de-

ployment" of human destiny in the form of a lyrical monologue of the narrator, who knew George very well, and in the form of dramatic scenes.

The monologue of the narrator in the "The Death of a Hero" is an avalanche of feelings. Here you can hear the voice of conscience, and the cry of the soul. The rageful anger follows a subtle lyricism of emotions, a solemn requiem coexists with a sardonic smile, and irony turns into fervent indignation. Moreover, in all this you can hear the passionate, angry voice of the writer denouncing bourgeois society and war.

The novel has a high ethical pathos. Personal, evaluative, subjective is here a bright form of law-seeking, social analysis and humanism. "The Death of a Hero" is a passionate monologue of man, indignant at social injustice. The novel has become a tragic, satirical, lyrical book about war, society and man.

In the novel there are certain signs of dramatic work. A significant place in it is occupied by dialogic and monologue speech. In the form of an internal monologue, George's thoughts are given, in the form of direct monologue speech - commentary, journalistic and lyric digressions of the narrator. The narrator plays the role of a Greek choir in the novel, which expresses its attitude to what is happening.

The announcement of the tragic events in advance, in the prologue, corresponds to the dramatic principle of the Greek tragedy. However, in the novel, the prologue contains not only a brief account of the events with their tragic outcome, but also the formulation of the most important moral and ethical problems, the question of guilt, death and immortality, etc. Aldington's novel is close to the type of works that is called a novel - tragedy.

Aldington took general artistic principles from the Greek tragedy, but he created a work that was deeply contemporary. The motives of the Greek tragedy contributed to the aesthetic development of the modern theme as tragic, helped to highlight the characteristic contours of the tragedy, but they clearly could not reveal all the specifics of conflicts of a different scale.

The discrepancy between the nature of the tragic in the ancient world and in the XX century causes the narrator's irony. The irony also appears because the author sets himself the task of telling about the tragedy by means of satire. To condemn the war and those responsible for the bloodshed, Aldington needed, along with the tragic beginning, also satire.

“The Death of a Hero” is an intellectual sociopolitical novel, a tragedy novel with a satirical thrust, a symphony novel, and, by definition of Aldington himself, a “jazz novel”. This is the summit of Aldington's work, a work that occupies a prominent place in English literature of critical realism and among anti-militarist books.

In the Aldington's novels written in the 30s, there is no direct image of military events, but they always feel the shadow of the past war or the eve of the new one. The writer under the terrible impression of the past war perceived the reality of peacetime. In the life of England in the 1930s, Aldington saw the tragic consequences of a catastrophe and such symptoms that spoke of the inevitability of a new disaster.

The setting of post-war England is shown in the novel “The Colonel's Daughter”, (1931). The fate of Georgie Smithers, the daughter of a colonel, is depicted on a social background, outlined stingily, but very precisely and expressively. For all the tragicomicism of the story about a woman who cannot find a husband, the author recreated a deep life drama in the conditions of post-war bourgeois England. Georgie cannot find personal happiness. Men of her age are killed in the war, and older people are not interested in her, as she does not have wealth.

In the village where Georgie lives, even in peacetime there is a secret war among the inhabitants. In this novel, there is a stylistic device, already used by the author in “The Death of a Hero”, a description of the actions and relationships of bourgeois using military terminology. The characters and morals of the townspeople are depicted satirically.

The theme of the “lost generation” is revealed in this novel mainly on the fate of Georgie Smithers, but there is also an episodic image of the war participant

Maitland. He survived, but would like to be considered missing or killed. Maitland strongly condemns the First World War.

Aldington conveyed in this novel a sense of the social crisis of bourgeois society. One of the characters hears the “knock of the wagons of the Great French Revolution” and feels that in future the proletariat will come to power. Aldington himself felt the inevitability of revolutionary change, but he was afraid of the revolution and did not believe in it.

The consequences of a military catastrophe are also portrayed in the novel “All Men are Enemies”, (1933). In addition, in the peaceful years, bourgeois society, in essence, lives according to the laws of war, which is hidden in the bourgeois relations themselves; and all the time there is a danger that war will break out again with all its catastrophic power.

The novel "All Men are Enemies" is characterized by the breadth of purpose. The narrative covers a quarter of a century - 1900-1927. The action is deployed in several countries - in England, Austria, Italy, France. Aldington thinks in terms of generations. The main storyline is the life of a representative of the "lost generation" Anthony Clarendon.

The real plan in the image of events is supplemented in the novel with an allegory and symbol. The novel opens with a chapter in which it is briefly, in allegorical form, told about the fate of the main character. In the vast megaron of Olympian Zeus, the gods discuss the fate of Anthony. As in the Greek tragedies, the fate of the hero is told at the beginning of the novel. The further narration of real events is like the unfolding of what is already outlined in the generalized poetic plan on the first pages of the book.

Anti-war pathos of the novel is felt primarily in the theme of "the destruction of harmony." Before the war, Anthony's life at Winehouse, not far from the sea, was full of harmony among beautiful nature. But the war crushed the poetic dreams of youth. And the hero will always be pursued by monstrous pictures of a military catastrophe, of which he had to be a witness and participant. Tony is so tormented by nightmares that he has a suicidal thought.

But, unlike George Winterbourne, he finds the strength to overcome confusion and depression. Breaking with the bourgeois society, Anthony wants to fight for his happiness. He is an opponent of the class struggle and acts alone. The novel affirms the idea that the harmony of human life must be sought in natural life, in its instinctive beginning, in fusion with nature.

In the poetization of the instinctive beginning of life, the physical side of being, the influence of D.G. Lawrence is palpable. However, the image of love in Aldington's novel is more persuasive than that of Lawrence. The author magnifies the love of Anthony and Kata as a symbol of dreams, goodness and happiness. The novel ends with a premonition of a new military danger. When Anthony finally meets Katya and feels happy, he is again disturbed by the thought of a future war that seems inevitable to him.

Richard Aldington's anti-war novels sounded like a warning to mankind about the dangers of a new world war.

Sean O'Casey, 1880-1964. The creative work of the Anglo-Irish writer Sean O'Casey is associated with the national liberation movement of the Irish people, with the social upsurge of the "stormy thirties", with the anti-fascist struggle.

Sean O'Casey took an active part in the national liberation movement of the Irish people. The writer was harassed by reactionary circles and was forced in 1926 to leave Ireland and settle in England. Sean O'Casey is known as an outstanding playwright and author of an autobiographical epic in six volumes.

He wrote a series of tragedies: "The Shadow of a Gunman" (1923), "Juno and the Paycock" (1925), "The Plow and the Stars" (1926), in which put the problems of the national liberation struggle. The tragedy "Red Roses for Me" (1942) is devoted to the heroic theme of the struggle of the working class. The tragedy of the "Oak Leaves and Lavender" (1947) is distinguished by its anti-fascist orientation.

A significant part of the literary heritage of Sean O'Casey are comedies that expose hypocrisy and hypocrisy: "Cock-a-Doodle Dandy", (1949), "Bishop's Bonfire", (1955).

The originality of the O'Casey's drama is determined by the connection with the Irish folk tradition. His plays are characterized by a bizarre combination of the tragic and the comic, the real and the fantastic, the everyday and the pathetic. In dramas, O'Casey also uses conditional techniques of the expressionist theater.

The outcome of the creative activity of Sean O'Casey was an autobiographical epic, which included six books: "I Knock on the Door" (1939), "On the Threshold" ("Pictures in the Hallway", 1942), "Drums under the Window", (1945), "Farewell, Ireland!" ("Inish-fallen Fare Thee Well", 1949), "Rose and Crown" (1952), "Sunset and Evening Star" (1954).

Sean O'Casey creates works of a wide epic scale. The style of his novels is distinguished by extraordinary richness, brightness and freshness of colors, a combination of heterogeneous tonalities and techniques. O'Casey's thick and multi-layered stream of prose includes lyrical pathos, an allegory of dreams and fabulous images, a song, and a parody. In the style of O'Casey, pathetics and rhetoric are combined with satirical sharpness. Drawing on his creative experience as a playwright, O'Casey makes extensive use of dialogic forms in his autobiographical epic.

Dialogue contradiction is characteristic of the initial big phrase of the novel "I knock on the door", which there is its epic inception. In this conception, the fate of a person who has just appeared in the world is put in connection with the life of society, with the epoch.

The complexity of the structure of the phrase-period itself underscores the complexity and diversity of the world in which a person appears. In this long period, the small and the great, the ridiculous and the serious, are conjugated. The author, arguing with a complex world, stands on the side of the infant and defends its interests. About the baby who is trying to establish himself in this world, O'Casey speaks with a touch of humor.

In the epic cycle of Sean O'Casey, the life of the central character is revealed from the moment of its birth. In all other cycles in modern English literature, the narration begins from the moment when the hero is already on the verge of youth

and is about to finish school (the cycles of Anthony Powell, Doris Lessing, Charles Snow). The fact is that intellectualization of prose in foreign literature of the 20th century was determined certain accents in the image of the life of the hero. Interest in the work of a mature consciousness, the existing intellect led to the fact that the writers bypassed the early period in the life of the hero, his childhood and adolescence.

Sean O'Casey addresses the hero's childhood in the first novel, depicts his life from birth. The writer discovered a new one - the world of the feelings of a simple person; therefore, it was important for him to trace how his emotional appearance was formed from the earliest years. In addition, the conscious connection of the narrative with the national epic dictated the need to talk about the fundamental problems of life - about birth and death, about joy and grief, about work and the dreams of man.

In the second novel of the cycle ("On the Threshold"), the focus of the plot is on the spiritual development of Johnny Kessidi, shaping him as a fighter, worker and artist. In English literature, a multifaceted image of a man appeared, which is revealed not only in personal experiences, not only from the awareness of oneself and the world, but also in socio-political and labor activities.

In many epic cycles of English authors, the main character becomes a writer: Jenkins in Anthony Powell's "Music of Time", Martha Quest in the Doris Lessing's series "Children of Violence", Lewis Eliot in the cycle "Aliens and Brothers" by Charles Snow. But none of these works can be traced to the process of becoming an artist, a writer.

In the O'Casey's cycle, we see how Johnny Cassidy's aesthetic taste develops, how he develops a craving for art, what joy it brings to man and how it enriches him spiritually. Johnny gradually comes to the conclusion that he must not only admire the beautiful works of art created by others, but also begin creative work himself.

The main character in the novel Johnny Kessidy is closely associated with the national liberation movement. In the novel "On the Threshold", the scene of the

clash between the Irish demonstrators and the police is central. Among the demonstrators is Johnny, who not only observes, but also acts decisively. The mass scene of the demonstration is given in the objective narrative, but through the perception of Johnny.

Everything is depicted in dynamics, in a rapid rhythm, in a quick change of events, details. A multi-dimensional lively scene emerges where Johnny's eye snatches both large and small. The head is striking plasticity of images, high skill in depicting the mass scene.

The plot of the novel "Drums under the Window" is based on two historical events - the class struggle in Dublin in 1913 and the "Easter" uprising in Dublin in 1916. The increase in revolutionary events is emphasized in the symbolic way "drums of war" that are heard under the windows of the houses of Irish workers . Drums are calling for a fight.

The path of the ideological formation of Johnny Shawn is depicted in connection with the development of the revolutionary movement in Ireland. At first, Sean is fascinated by the activities of the nationalist Gaelic League. But as the liberation movement develops, the hero becomes convinced of the narrowness of the nationalist program of the League, apart from the Shinfeiners from the working people. Afterwards, Sean becomes a conscious proletarian who sees the real power in proletarian solidarity, in the cohesion of the workers.

"Sean felt with his heart that the workers played the most important role in what was being done for Ireland." Irish revolutionary Jim Larkin, secretary of the Union of Irish Transport Workers, called on the people to fight. Sean listened with admiration to Larkin's speeches, then joined this alliance. So Sean stepped out from under the green banner of the Gaelic League and stood under the red banner of the labor movement.

In the book, "Farewell, Ireland!" the subsequent story of the life of Sean is told. He joins the Socialist Party of Ireland, often in the poor districts of Dublin he sees the terrible poverty of ordinary people living in slums. Sean analyzes the rea-

sons for this situation. With great interest, Sean refers to the facts that characterize life in the Soviet Union.

The autobiographical image in the epic is objectified. The author did not want to constrain himself with a first-person narrative. The narration from the third person creates more freedom to embrace reality, for artistic fantasy. Not only is the perception of the life of the protagonist transmitted, but there are comments, judgments, generalizations from the side of the author.

The autobiographical epic of O'Casey is distinguished by its chronicle and panoramic narrative, covering seventy years of the hero's life. Each of the first five books respectively displays the next tenth anniversary of the life of the author. The sixth book covers the last period of twenty years.

The epic unity of all six books is based on the reflection of a single process of historical development of Ireland for seventy years, on the image of the hero's life path. However, individual books included in the epic are distinguished by relative autonomy. In each book there are particular genre features. The epic of Sean O'Casey is also an epic cycle, including novels and lyric-journalistic books.

Depicting the historical events and the fate of the protagonist, O'Casey always brings to the fore the life and struggle of the working people of Ireland.

John Boynton Priestley (1894-1984). In the first years after the Second World War, the most popular writer in England was John Boynton Priestley. Priestley was widely known during the war years, when in frequent radio appearances he talked about the struggle of the British people against Hitler Germany, called the British for courage and readiness to fight against reactionaries in the country.

Priestley hoped that, after the victory over fascism, the progressive forces would achieve changes in the social structure of England. The writer's radical position is reflected in such novels as "Daylight on Saturday" (1943), "Three Men in New Suits" (1945). These works are anti-fascist character. In the novel "Three in New Suits," the writer tells how the heroes who returned from the front do not want to live as before. Public upsurge during the war years, the growth of demo-

cratic sentiments awakened in the participants in the war against fascism hopes that in post-war England, finally, radical and progressive changes would occur.

In those years, Priestley praised the role of the Soviet Union in defeating fascism. In the book "Russian Journey", (1946), he wrote about Stalingrad: "In this Russian city, 1,200 miles from Berlin, one could say that the death sentence was signed to fascism." The Russian people, in spite of incredible difficulties, "made tremendous feats; they fought a war, the like of which mankind has not known so far, and their perseverance and dedication put them on a par with the greatest heroes of the world".

Priestley's career began in the 20s. Then the writer published several literary-critical works. Among them stand out the books: "The English Comic Characters", (1925), "English Humor", (1929), in which humor is very subtly characterized as a national feature of English literature.

Priestley singles out Dickens among all the humorist writers. Priestley believes that Dickens's humor is in the comic character of the characters; that it manifests itself in two forms: as satirical and as good-natured.

In the traditions of Dickens humor, Priestley's first novel, "The Good Companions", (1929), was written, in which the characters of provincial actors are depicted with subtle humor. Priestley's characters are simple people who build their relationships on the sense of co-operation. Friendship helps them withstand the life.

The atmosphere of fun, characteristic of the novel "Good Comrades", is replaced by the sad humor of the novel "Angel Pavement", (1930), in which Priestley's critical realism is most fully manifested. The writer depicts everyday drama in the lives of ordinary people. In London, the street Angela reigns poverty. No angels are here; the most ordinary people come here to serve in the office for the sale of finishing plywood. The accountant Smith, the typist Matfield, the clerk of Tardzhis has a gray, boring life.

These people want to be happy, but they have a dim existence. And even this pitiful lot is unstable. The company collapses, there the crook and predator Golspi

is guilty. Employees of the office are unemployed. Priestly the realist showed in *Angel Street* that bourgeois society was incompatible with human happiness.

Priestley wrote several works on theater and drama theory in which he defended realistic principles in drama and theatrical art ("*Theater Outlook*", etc.).

As a playwright, Priestley still in the 30s took a prominent place in the English literature. He wrote over forty plays. The most significant of these are "*Dangerous Corner*", (1932), "*Time and the Conways*", (1937), "*An Inspector Calls*", (1946). In Priestley's plays, the influence of Chekhov's dramaturgy is palpable. In accordance with the Chekhovian tradition, Priestley seeks to convey the drama of everyday life, to achieve free development of events, to show life with all its semi-tones, to reveal the characters of not only central, but also secondary actors.

Based on the traditions of Chekhov's drama, Priestley develops his own original techniques, which are primarily related to the category of time. In the second act of the drama "*The Time and the Family of Conway*", Priestley takes action into the future, trying to imagine what his characters might be, and in the third act it returns them to the time of the first act.

In the beginning of the 50s, in the conditions of the "cold war", Priestley fell back from his radical democratic views. The new position of liberal tolerance has turned into conservatism. Priestly delivered anti-Soviet statements in the American magazine "*Colers*".

At this time, he publishes novels that are not distinguished by the depth of content and mastery of form - "*Festival at Farbridge*", (1951), "*The Magicians*", (1954). However, in the second half of the 50s, the writer returned to the position of democracy and critical realism.

Together with Jacquetta Hawks, he published the book "*Journey Down a Rainbow*", (1955), which expressed a critical attitude toward American capitalism and militaristic politics. In the novel "*Sir Michael and Sir George*", (1964) Priestly makes fun of the bureaucracy in modern England.

Priestley created the philosophical work "*Man and Time*", (1964), in which he considers the category of time in various aspects. Interesting are his statements

about artistic time, that is, about the use of subjective perception of time by man as one of the artistic means. Priestley argues that in the novel is important not so much a temporary duration, as the forms of artistic time. He distinguishes among three ways to transmit the rhythm of time. The first method is to depict a smooth flow of time, corresponding to a measured narrative (Thackerai, L. Tolstoy prose).

The second method is observed in the dramatic novels of Dickens and Dostoevsky: time flows swiftly, then slowly, corresponding to the rhythm of alternation of sharply dramatic scenes. The third method consists of a slow time rhythm, when the time required for reading the described is longer than the time of the actual action itself.

In the novel "Lost Empires", (1965) Priestly experiments with an artistic time, seeking to combine the real plan and the allegorical meaning of the picture of social life that he painted. The novel covers the theme of the crisis of modern England. Each particular image is symbolic. The name of the novel means a very specific phenomenon - variety theaters, usually called Empire, which were very common in England before the First World War and lost their importance after the war due to the increased popularity of cinema.

"Lost empires" are variety theaters that have lost their popularity, but at the same time, in the allegorical terms, this is a lost British empire. The beginning of the loss of popularity of variety theaters correlated with the crisis of the British Empire. American theater has replaced the variety theater; England's prestige is undermined by increased US influence.

The heroes of the novel throw English variety and move to America, where they begin to engage in business in the cinema. The description of the bohemian life of the actors, backstage intrigues, adventurous acts characterize in the novel not only the variety theater, but also English society on the eve of the war. Uncle Nick tells the hero of the novel, Richard Gernkasl: "We all roll into the swamp." The main idea of the novel is the prediction of the old Hindu: "Fire, rage and bloody murder all around." These words foreshadow the first world war. But the

allegorical meaning of the novel refers not only to the first decades of the century, it is also associated with modernity.

The action in the prologue and in the epilogue takes place today. The past is given as the content of a single manuscript, which is introduced in the present. Thus, the composition of the novel expands the meaning of allegory: this refers not only to England during the First World War, but also to the subsequent period, when the crisis of British imperialism led to the collapse of the empire. Priestley's realistic allegory contains concrete historical content.

In the novel "It's an Old Country", (1967), the manners and life of modern England are shown through the eyes of the main character, who came from Australia. Tom Adamson, a professor at the University of Sydney, goes to England to find his father, Charles Adamson, whom he has not seen for thirty-three years. The actions taken for this by Tom Adamson form the storyline of the novel.

The narrative is constructed in the form of a review of various characters. These are mostly greedy businessmen or deft fraudsters. Parliamentary figures Dudley and Nokes are depicted in satirical light. They argue all the time, as they represent different parties in parliament. But essentially there is no difference between them, and the author calls them "parliamentary doubles". "Although Sir Dudley singled out vowels in his speech and barely uttered consonants, but Noakes, on the contrary, pressed the consonants and muffled the vowels, all they said was almost the same. However, both of them all the time insisted on huge, irreconcilable contradictions between themselves."

England makes to Tom Adamson the impression of a "dark and cold hell, in which there is neither warmth, nor light, nor true values of the mind and heart". According to Tom, "England is trying to move forward and simultaneously stand still, and this, of course, is very difficult."

In the dialogue between Tom and Judy, who fell in love with each other, the question arises of where the way out of the senseless state of the society in which everything is rotten. The heroes of the novel recognize the need for action, but do not go further. In general, the novel does not differ in the depth of the conflict and

convincingly motivated behavior of the characters. Only some elements of satire bring this work together with the previous socially-critical work of the writer.

Graham Greene (Graham Greene, 1904-1991). The career of the outstanding English writer Graham Green began in the late 1920s, when he published his first novel "The Man Within", (1929). The formation of Green-novelist occurs in the 30s. The rapid pace of life, sharp turns of human destinies determined the dramatic severity of collisions in his works.

Graham Green creates action books, considering that the novel is dramatic in nature. The writer sees two genre varieties in his work: an "entertaining" novel and a "serious" novel. The "entertaining" novel ("A Gun for Sale", (1936); "Trustee", (1939) is characterized by a detective story, an adventure story, on-scene murders and a more or less successful, though rather sad, ending.

The "serious" novel ("It's a Battlefield", (1934); "England Made Me", (1935) also features elements of a detective story, but to a lesser extent; there is, rather, a topic of criminal action that includes a social moment; murder occurs in "Behind the scenes" and the outcome is catastrophic. Despite these differences, in essence there is much in common between these genre varieties.

The fundamental difference between Green's novels and ordinary detective literature is how the facts of crimes, murders, and cruelty are depicted. In an ordinary detective story, these facts are only a chain of interesting, exciting events that can be terrifying, but which do not cause deep compassion and sympathy. In Green's novels, these facts are illuminated with psychological depth and in a tragic light; they are associated with the resolution of social and moral problems.

Green's crime novel uses tragic style techniques such as tragic irony, the motive of delusion, "recognition", the motive of the inevitability of the hero's death, etc. It is the tragic aspect that illuminates the nature of the scary facts, which have the significance of necessary attributes genre and mandatory props, without which it is impossible to do.

In the early novels of Green, the tradition of Joseph Conrad is palpable, expressed in the interest of lonely outcast people whose lives are full of dangers and

suffering; in the tragic contradiction between dream and reality; in the acute formulation of moral universal problems in connection with topical political events; in a peculiar combination of heroism and irony, tragedy and melodrama.

Dramatic characters and scenes in Green's novels often reach tragic strength thanks to the severity of psychological conflicts and ethical pathos. Green is concerned with the problems of happiness, duty, conscience, trust, kindness, dignity and responsibility. And he raises them with tragic seriousness, seeking to find and establish the moral foundations of a person living in a terrible world full of cruelty, betrayal, hatred.

Green Catholic wants to rely on Christian morality, on the teaching of the church, but as a realist he sees the dogmatism of Christianity, its contradiction with the best motivations of people. In those novels in which the main Persian tribes are Catholic, the author is not so much interested in religious ideas as in human conflicts, experiences, and suffering. Religious theme usually appears only in the most common, everyday concepts - sin and virtues, curses and redemption.

His Catholics are not represented by saints, nor by the life-giving heroes of the great martyrs, but by ordinary people with all their real qualities "Brighton Rock", (1938); "The Power and the Glory", (1940); "The Heart of the Matter", (1948); "The End of the Affair", (1951).

One of the characteristic features of Green's style is the paradox in solving the tragic theme ("Brighton Candy"). Green said that ideas are often perceived due to a paradoxical form and are discarded as soon as they cease to impress the imagination.

In the whole of Green's work, the book "The Essence of the Case" most of all responds to the genre confessions of the novel-tragedy. This work is dominated by a dramatic beginning. Green as an artist does not accept great epic works of contemporary society, disapprovingly speaks of "family sagas". Long novels, covering a large period of life of several generations, representing many characters, including everyday details and digressions, seem boring to him.

Green prefers novels based on dramatic and ironic situations, including dialogue and dramatic scenes. Almost the entire text of the novel "The Essence of the Case" consists of dialogues, interspersed with remarks and small descriptions. The main meaning and content of any chapter is revealed precisely in the dialogue. An unusually lively, sharp dialogue conveys the clash of different convictions, attitudes to life, different psychologies. The replicas in the dialogue are sharp, apt, aphoristic.

In the dialogical form, the characters of the heroes, the features of their thinking are revealed. In the dialogue, there is a movement of feelings of the characters, ironic overtones. Even when the main character Scobie is alone, he hears a different voice and argues with him. The inner, mental struggle of the hero is dramatized and also transmitted in a dialogic form (in the last chapters). Often the dialogue in this novel is like an interview, an interrogation, or a ritual of confession. In the novels of Green, we see a quick change of short impressive episodes.

The location of the episodes of different content, alternating them is carried out on the principle of installation. The scenes are arranged in such a way that the idea of comparing them naturally arises. Instead of explaining comments, Green purposefully changes his point of view and focus, transfers attention from one phenomenon to another, revealing an internal connection between them.

In his later novels, Green deviates from the topic of Catholicism. The turbulent social and political processes of our time have captured the attention of the writer. He sees the tragedy of the personality no longer in the sphere of moral-religious contradictions, but in the sphere of political conflicts.

Socio-political conflicts of the time began to define the dramatic collisions and themes of his works. Graham Green becomes one of the prominent writers, author of anti-colonialist novels.

The characteristic features of the English anti-colonialist novel of the 1950s are determined by the era of acute anti-imperialist struggle. The action in the novels of D. Aldridge, G. Green, D. Stuart, B. Davidson, and N. Lewis takes place in colonial and dependent countries. Given either real or fictitious place names, along

with Vietnam and Guatemala fictional Bahraz, Midia, Delmina appear. And behind the fictitious geographical names guess the countries of Africa and the Arab East. A series of books paints an expressive picture of the anticolonial movement in the Arab countries and in Indochina, in Africa and in Latin America.

The conflict in the anti-colonialist novel is severely dramatic; events are often tragic in nature. Depicted by the growth of protest of the people of the colonial and dependent countries and the transition to struggle. The main situations are determined by the atmosphere of popular anger and indignation.

In all the anti-colonialist novels, there are images of representatives of imperialist circles. The "Pacific American" Pyle ("The Pacific American") by G. Green is close to the image of the American Winthrop Elista ("Volcanoes above us") by Norman Lewis. This series also includes the satirical image of General Martin ("Heroes of the Desert Horizons") by James Aldridge, and the image of the diplomat Flodden ("Inappropriate Englishman") by Desmond Stewart.

These satirical images are opposed by the protagonist, the Englishman, who in all these books is shown in a state of ideological and moral crisis, aggravated by the impending anti-colonial struggle. The hero is faced with the necessity of choosing a path. This hero is always individual. The nature of moral quest and contradictions is different, the fate of these people is different.

Some are on the verge of new conclusions (Fowler in "The Quiet American", William in "The Volcanoes above Us", Jason in the "Inappropriate Englishman"); others are deadlocked (Gordon in "Heroes of the Desert Horizons"); still others make a decisive step towards action (Stanton in B. Davidson's *River Rapids*). With all the differences, these heroes have in common. All of them are "heroes of the crossroads", trying to understand the most complicated problems of our time, to determine their attitude to political events.

The realism of all these books is characterized by a combination of satire and tragedy, eventfulness and psychologism. Dramatic situations stand out in the storyline: the Indian revolt ("Volcanoes above us"), the Negro revolt led by Sabala ("River rapids").

Graham Green's novel "The Quiet American", (1955) - one of the most significant works of anti-colonialist literature - opens a new period in the work of Green. The realism of "The Quiet American" is based on the artistic development of the most important social and political processes of the time; the author's realistic position is in condemning colonial wars, in denouncing American imperialism.

The tragic in the novel "The Quiet American" is distinguished by a new quality. The tragedy of circumstances and situations acquires political urgency. Appeal to the socio-political topic allowed the writer to show the tragedy of the Vietnamese people suffering from the French and American colonialists.

Green found such insight in the image of the political struggle in Vietnam that he showed sympathy with the communists (the image of Hen) and with the dislike of American diplomats, who then began their provocative actions in Vietnam (the image of Pyle).

The plot inversion in the novel "The Quiet American" reflects the search for an answer to the question: what is the tragedy, who is to blame for this tragedy and what attitude should an honest person have to do with it? The composition of the novel reproduces the work of thought, thought of the English journalist Fowler, who recalls all the facts and events, tries to understand their essence and determine their attitude towards them.

The novel "A Burnt Out Case", (1961) shows a protest against European bourgeois civilization, the rupture of the hero of the architect Torrey Kerry with her and his flight to distant places of the globe. Green's novel, however, is completely devoid of exotic, romantic idealization, escapism and russoism, that is, those features that are characteristic of many works with this kind of conflict.

The novel "The Comedians", (1966) takes place in Haiti, where the bloody dictatorship of Duvalier reigns. Haiti appears to be a country characterized by the atrocities of the secret police (tonton-makuta) and poverty. The arbitrariness and anti-people of the authorities create an atmosphere of universal fear. Green is interested in how in the conditions of atrocities and terror people who have retained human dignity do, what is the role of "comedians" in this "tragic farce." Green

wants to say: a modern person can be, and appears as a comedian (images of Smith, Jones and Brown), but in him, despite skepticism and irony, there is a tragic dignity.

The comedians who arrived in Haiti are involved in the real life drama, and something new appears in their actions - resistance to arbitrariness and cruelty. With all the comedy of the bourgeois world, Green sees the tragedy of a man living in this world and forced to put on a mask. This carnival of masks has nothing to do with cheerful laughter and direct fun. This is precisely the tragic farce that reveals the rottenness of this world, which, however, represents a danger to man.

The heroic arises in the tragic farce in connection with the assertion of human dignity and the struggle against social evil. The image of the sociopolitical essence of the bourgeois world in the form of a tragic farce is due precisely to the fact that a new heroic beginning inevitably makes its way despite the threats of the old world, revealing its internal inconsistency.

The heroic overwhelmingly grows, asserting its moral strength in temporary defeat, attracting to it its own tragic grandeur. The heroic theme is most fully embodied in the image of the communist Maggio. In this novel, Green showed the Communist a beautiful man, majestic and noble. Maggio believes in the future communist society. At the same time, Green speaks of Maggio's sympathetic attitude towards Catholicism, which is connected with the idea expressed at this time by the writer about the possibility of "cooperation between Catholicism and communism."

This has certain grounds in the Haitian reality itself: Catholicism opposes the dictatorial regime of Duvalier, who was excommunicated from the Catholic Church. Maggio is killed at the moment when Duvalier established relations with the United States. The novel emphasizes the direct link between the influence of the US State Department and the terror against the Communists.

At the end of the 60s, changes occurred in Green's outlook. In the midst of the ideological struggle aggravated in the world, his former distrust of the effectiveness of the political struggle for social change manifested itself, although the

writer retained respect for the Communists as bright personalities. From the position of social responsibility, Green moves to disbelief in any form of organization of society, considering that any ideology and policy of any country is immoral. Pessimism, relativism, disbelief in the objective values of the modern era affected his work as a novelist.

Green's novels are still built on the basis of a tragic farce, which, however, is now mixed with strong moods of skepticism and pessimism. The essence of the tragic farce in its new interpretation was especially vividly expressed in the episode from the novel "Travels with My Aunt", (1969), which features an urn with ashes, where the smuggled marijuana is hidden, and in the grotesque scene of the feast from the novel "Doctor Fisher of Geneva, or the Bomb Party", (1980), where millionaire Fisher is looking for a sadistic pleasure from the clapper board: guests can pull out a million-mark chrome cannon or a bomb with a bomb.

Green showed that the bourgeois world is unsuitable for human existence, therefore different forms of protest arise in it - active and passive, true and false. However, the formulation of this problem in the works of Green in the late 60s is inseparable from moral relativism, for example, in the novel "Travels with My Aunt".

In the modern bourgeois world, a person does not feel at all free, therefore, according to Green, in the world of freedom, an "anarchist freedom" may emerge, including the "freedom" of criminal actions.

The secret criminal life is the underground, where entrepreneurial people go, who in their being begin to resemble rats. They are afraid to come to the surface, feeling "free" only in the dark underground. This book is devoid of true drama, because the writer departs from the formulation of acute moral and social problems.

The novel "The Honorary Consul" (1973) tells about the dictatorial regime in Paraguay. It depicts the tragic situation defined by the socio-political phenomena of our time - the despotic regime of General Stroessner in Paraguay, as well as the extremist actions of young freedom fighters directed against this regime. The scene of the abduction and capture of the British consul is a central and dramatic

situation, with which there is a danger to the lives of almost all the main characters of the novel. Condemning the indifference of the authorities, Green does not accept the extremist tactics of resistance fighters.

According to Green, the extremism of the actions of leftist youth only exacerbates the tragic state of affairs. Doctor Edward Plarr, who helped out of humane goals to young fighters, dies. Green puts forward in this novel the idea that in the modern world politics penetrates the lives of even the most distant people from it, it captures them into its orbit, turns good into evil.

Green condemns first of all the policy of the bourgeoisie, but he also has in mind the policy of the fighters against capitalism. People have only hope for something better, but, according to Green's metaphorical expression, "hope squeaked in the throat as part of a rusted car.

"The idea that in the modern world, a person, even against his will, is drawn into the political struggle, is developed in the novel "The Human Factor" (1978). It is about intelligence and espionage, but it does not belong to the detective genre. This is a novel about a modern man who has to live in conditions of loneliness, silence, constant risk and mortal danger. Green analyzes the psychology of a person who is forced to become an undercover agent.

The protagonist Maurice Castle painfully worries that he has to perform reconnaissance missions. The novel expresses the writer's skepticism about the effectiveness of the Castle case. For Green, the meaninglessness of Castle's mission is obvious regardless of the political forces of our time that circumstances compel him to serve.

In 1971, Green published an autobiography, "A Sort of Life", which tells about the early life of the writer. However, the significance of this book is wider: the characterization of the world view, the inner motives of creativity helps to understand much in the complex and contradictory legacy of one of the largest English writers of the 20th century.

The artistic power of the novels of Green is determined by the formulation and depth of the solution of current socio-political and moral-psychological prob-

lems. Green's delusions and erroneous statements do not negate the great ideological and artistic value of his best novels, which objectively show that the bourgeois civilization of the West has slipped into barbarism and inhumanity.

The originality of Green's novels is a combination of the tragic and satirical beginnings, in emphasizing the impulses to the heroic in the atmosphere of the tragic farce of modern bourgeois reality.

Charles Persie Snow (Charles Persy Snow, 1905-1980). Humanist writer Charles Snow, in his artistic and social activities, seeks to bridge the gap between technical and humanitarian culture in the age of scientific and technological progress, to establish peaceful relations between countries in an era fraught with the danger of a new war.

Refusing to become a physicist, Charles Snow devoted himself to public and writing activities. He endorsed the peace-loving policy of the Soviet Union, he was very interested in Russian and Soviet literature. On the initiative of M. A. Sholokhov, Charles Snow was elected an honorary doctor of Rostov University.

His views on art and literature, Snow argued in a controversy with modernism.

The specificity of the realistic novel Snow saw in the complex artistic study of man and society in the social, moral, psychological, intellectual aspects that are interconnected and merged. In a realistic novel, personality is revealed in its social relations. As Snow truly believes, "just such a novel has the right to a long life, and only in such a novel can we know ourselves and about ourselves".

Continuing the traditions of critical realism of Balzac, Zola, L. Tolstoy, Dickens and Trollope, Snow created the epic cycle "Strangers and Brothers", (1940-1970), a group of novels in which the depiction of English reality covers several decades.

Snow's novels are characterized by many plot lines, group scenes; however, they do not have a folk-historical theme that would fuse a multi-dimensional narrative into a single plot of socio-historical content. "Strangers and Brothers" is not an epic novel, but a multivolume series of novels, an epic cycle consisting of eleven

books. Snow does not reproduce the whole society, but only certain of its layers, aspects, tendencies. It does not affect the life of the people.

In the epic cycle of Snow, the action begins on the eve of the First World War and ends in the late 60s. This period of half a century covers many events. The fate of the heroes is determined by the circumstances of public life, although a person, according to Snow, is characterized by the independence of psychic life.

Objective reality is shown in the cycle "Strangers and Brothers" mainly through the view of one character; this achieves the necessary goal. Different angles of view of different characters are covered by a single position of the protagonist, Lewis Eliot. Both the depth and the limitations in the transmission of complex life connections depend on the views of this hero, a liberal-minded intellectual.

The cycle "Strangers and Brothers" provides a large-scale realistic image of English reality for over fifty years, critically illuminating British bourgeois society. The main theme of the cycle - the desire for power - corresponds to a certain type of circumstances related to the life of the bourgeois intelligentsia - scientists, lawyers, the life of the business community - officials, administrators, ministers.

The circumstances here are the activities of the office, court sessions, committee meetings, official receptions, meetings. The era is displayed in terms of administrative-bureaucratic and family relations. In the epic cycle, there are groups of novels that differ from each other in their genre variety.

In the novels "Light and Darkness", (1947), "The Time of Hope", (1949), "Home-comings", (1956) clearly show the features of a biographical, psychological, educational novel. "George Passant", (1940), "The Affair", (1960) are novels-"research". The novel "Corridors of Power", (1964) can be attributed to the genre of the political novel. The novels "The New Men", (1954), "The Conscience of the Rich", (1958) carry the features of a family-life and socio-historical chronicle, features of the saga.

In the epic cycle "Strangers and Brothers" there is no fusion of genre characteristics, but there are different aspects of life, reflected in a particular novel with its inherent genre feature. But in all the novels, despite the genre variations, there

are such elements that are included in the structure of the whole cycle. And even despite the difference in types, there is something in common in terms of genre in all these novels.

These are usually novels of “deeds”, novels of discussions, struggle of opinions, but more often of almost businesslike nature and less often of an intellectual and philosophical nature. These are novels of hope and the search for truth and justice, novels about the mechanism of the formation, maturation, crystallization of public opinion. These works depict the process of life, but not as a stream of life, but as an activity of separate groups. Hence, there is the image of the group, the collective image, for example in the novel “The Masters”, (1951).

The integrity of "Strangers and Brothers" is not connected with the history of the family as an item of society. Snow departs from the "Forsythe Saga" principle. Snow's artistic principle is “review” (in the novels of “external review”) and “analysis” (in the novels of “inner experiences”) of society and the psychological world of man from the point of view of one passive character, Lewis Eliot, who enters relations with different people, and different groups of people, with different, although within certain limits, spheres of public and state life. The books of “inner experiences” include “A Time of Hope,” “Returning Home,” and “Completion” (1970).

Other books depend on these books - “external review”. Each new novel of the epic cycle is not necessarily a chronologically consistent development, a continuation of the previous one. This is the essential difference of this cycle from the Forsyth cycle. Despite a series of departures from the consistent development of the narrative, movement over time within the entire series of “Strangers and Brothers” is, after all, still chronologically consistent. This determines the panoramic nature of the image of reality.

Within the cycle, the realistic method develops and changes. From the psychological realism of early novels (“Mentors”, etc.), Snow moves to the “sociological” realism of later novels (“New People” and “Corridors of Power”). Now in the

foreground are not psychological types in the academic environment, but the life of political and administrative circles, the activities of scholars and politicians.

The tradition of the career novel and the tradition of the psychological novel in the epic cycle of Snow develop into a sociological novel in which an artistic and sociological analysis of a particular social group or corporation in society is given. The love plot clearly occupies a subordinate place in relation to the image of business and official relations. Personal relationships are mainly revealed as relationships between colleagues, friends and acquaintances in the service, in the case.

The problem of "man and society" is solved in the novels of Snow as "a man and an institution in which this man serves." This new turn in solving the problem is due to a realistic study of the structure of the modern developed capitalist society, a society with a complex state machine. The individual is depicted as part of a giant administrative apparatus, as a "person of the organization." Hence the features of Snow's novel, the novel "affairs", the novel of political intrigues, the novel about the public organism, about the corporation, about administrative instances, about the structure of power.

In the epic cycle "Strangers and Brothers" the structure of individual novels is different. There are two genre types: a monocentric novel and a polycentric novel. In a monocentric novel, the basis of the composition is the fate of one main character in his relationship with society.

In the novel "Light and Darkness", the central character is Roy Calvert; in "The Conscience of the Rich" - Charles March. In the polycentric novel, the basis of the composition is the relationship of a group of characters representing society. The group image is given in the novels "Mentors" and "Case". This is a group of university college scientists.

There is also a mixed type of novel, which combines the features of a monocentric and polycentric structure. Such are the novels "George Passant" and "New People", in which the fate of the main characters — George Passant and Martin Eliot — is revealed as part of the group's life (in the first book, groups of young peo-

ple representing the 20th generation, the second book - a group of nuclear scientists).

In the age of scientific and technological revolution, Snow seeks to promote the rapprochement of art and science, emphasizing the commonality of their ultimate goal — the removal of the threat of a new war, the good of the people living on our planet. The program was his lecture "Two Cultures" (The Two Cultures), read in 1959 in Cambridge. Snow expounded in it his understanding of the relationship of science and art in the age of the scientific and technological revolution.

A feature of contemporary art Snow considers his introduction to the problems of science and politics. He argues the need to include in modern literature, primarily in the novel, topics related to science and politics, since an appeal to scientific and political issues is the call of the times.

This approach was implemented in the works of Snow himself. He believes that the duty of a scientist is to have a beneficial effect on society and to prevent social tragedies. Science is able to prevent the bad, to fight disease, to postpone death. An important role in the fate of humanity, Snow also assigns to writers, since they "understand the course of events more clearly than most people, and are more likely capable of influencing it."

An important role in the formation of Snow was played by Russian writers. In this connection, he himself calls L. Tolstoy, Chekhov, Leskov, Gorky, Sholokhov. The interest in the work of the author of "The Quiet Don" - works that Snow attributed to the greatest phenomena of world literature - contributed to the establishment of personal contacts with M. A. Sholokhov. Snow, along with his wife - writer Pamela Hensford Johnson and son were guests at the house Sholokhov in the village of Veshenskaya. In 1963, at a meeting of the Academic Council of Rostov University, Charles Snow was awarded an honorary doctorate for outstanding achievements in the development of literature and the strengthening of Anglo-Soviet literary ties.

Snow's literary-critical legacy, his articles and reviews allow us to speak of him as a writer who contributed to the development of the theory of the modern

novel. The meaning and lasting value of the realistic novel Snow sees in the complex artistic study of man and society in social, moral, psychological, intellectual aspects that are interrelated. Such a novel has a future. Snow opposed the "experimental" novel, presented in English literature by Joyce and Wolfe.

Snow considers inappropriate the subjectivist interpretations of the discoveries of science and their mechanical transfer into artistic creation. The experiments of Joyce and Wolfe, seeking above all to convey "their personalistic vision" and not caring about the conformity of their subjective perception to reality, are defined by Snow as a movement towards the destruction of the novel and the destruction of its specifics, consisting in depicting a person in his relations with society.

Snow's prose is simple, concise, somewhat dry, informative, devoid of metaphor. The artistry of it is in the restrained transfer of the narrator's voice, in an outwardly objective narration close to the author's speech, in reproducing the logistic structure of the speech of a modern business person, in emphasizing the contrast in the development of characters and thoughts.

The tone of sober, rational, serious reasoning about people and their relationships corresponds to the proportion, strict uniformity in the alternation and arrangement of the private and the general, the important and secondary, near and far, external and internal, calm and dramatic, objective and subjective, social and psychological.

Equality of various components, verified rhythm of imperceptible and obvious changes are characteristic of the novels of Snow. The overall structure of the novels of Charles Snow is a dramatic epic.

Desmond Stewart (Desmond Stewart, 1924-1981). Desmond Stewart's novels are devoted to the theme of the national liberation movement in the Arab East. Stewart's books: "The Leopard in the Grass", (1953), "The Unsuitable Englishman", (1955), trilogy "The Sequence of Roles", "The Round Mosaic", (1965), "The Pyramid Inch", (1966), "The Mamelukes", (1968) occupy a prominent place in the history of the English anti-colonialist novel.

The image system of the Stuart trilogy “The Sequence of Roles” faithfully reproduces the objective tendencies of the reality of the 20th century. The critical image of the capitalist world is carried out from a democratic position, in the interests of social progress. Criticism is the predominant beginning of the trilogy; it is reflected in the wrathful denunciation of imperialism and colonialism. The whole structure of the trilogy is subject to the idea of the crisis and the collapse of the British Empire.

But in this work of critical realism there are also new ideological and artistic features that speak of an objective process of qualitatively updating realistic principles, approaching certain principles of the method of socialist realism. This phenomenon is determined by the fact of the influence of socialist ideas on the artistic vision of the writer.

The principle of historicism becomes the focus of the author’s creative attention. A great epoch of sixty years is divided into historical periods in accordance with facts that signify the decline and general crisis of the system of imperialism. The year 1898 (the militaristic actions of the British imperialists in Sudan) —the First World War and the October Revolution — this is the chronological framework of the first book, “The Round Mosaic”.

The period between the end of the First World War and the coming of the Nazis to power in Germany lies at the heart of the second book, “The Pyramid Inch”. The establishment of the fascist regime in Western Europe, the Second World War, the collapse of Hitlerism, the scope of the national liberation movement in the countries of East and Africa - the historical outline of the third book “Mameluk”.

The revolutionary development of modernity is transmitted indirectly, through changes in the fate of members of the Lomax family. In chronicle form, in the form of a panoramic view, shows the collapse of the British Empire and the national liberation movement of the former colonies that rose against British imperialism.

The creation of the artistic unity of the trilogy is facilitated by the analogy of history with mosaic. However, this unity is not based on a holistic revolutionary world view. Hence there is the vulnerability in this very artistic analogy. The mosaic of history with its numerous patterns is perceived by the protagonists as if from the outside. The historical basis of the trilogy appears in a mosaic, fragmentary form, and not as a holistic picture of the historical movement.

The typification of the characters of the trilogy is distinguished by an underlined and clear sociology. The positive heroes - truth-seekers - are in the center of the structure of the trilogy: the first two books show the history of the moral and ethical quest of Andrew Lomax, who is conscious of the impending doom of the British Empire. The third book presents the evolution of the socio-political views of his grandson, William Ader, who comes to the anti-imperialist and anti-colonialist position.

The positive heroes of the novel tend to be active in accordance with their ideal, but so far, the act has not become dominant in their characters; they have not yet overcome the contemplative attitude to reality. Heroes are aware of their responsibility for what is happening in the world, but they feel helpless in the face of history.

Both Andrew Lomax and William Ader feel the strength and role of the people in modern history, but they have not yet merged with the people in their actions. William Ader has already overcome the state of tragic loneliness that was characteristic of Andrew Lomax, but he has not yet become a man of action in the full sense of the word.

In the trilogy of Stuart there is the theme of the people, there is the thought of the people, there is either a collective image of fellahs that reveal a proud disobedience towards the English colonialists-punishers, or occasional individual images of ordinary people who seem to represent the people or act on his behalf: hired hands Irishman Hamish McCloskey, Mabrouk the Arab, servant of the Moon Tower; Sheraf Ahmed, the representative of the people fighting for the establish-

ment of new social orders in Egypt. But the idea that the people are the creators of history has not yet found a deep artistic realization here.

Trilogy shows peculiar historical optimism. At the end of the third book, there is a high pathos of social change in Egypt. Optimism affects the idea of the inevitability of the collapse of the brutal power of any "Mamelukes". "The Sequence of Roles" by Desmond Stewart is an epic, multi-faceted work.

James Aldridge (James Aldridge, p. 1918). The creative work of James Aldridge evoked interest in the acuteness of the topic of the anti-colonial struggle and national liberation movements relevant to the postwar period.

As a journalist, Aldridge was in 1944-1945. in the USSR, he witnessed the heroic struggle of the Soviet people against fascist Germany. He later repeatedly visited the Soviet Union, published his articles in Soviet newspapers and magazines.

During the Second World War, Aldridge's anti-fascist novels "Signed with Their Honor", (1942) and "The Sea Eagle", (1944) were published. In the novel "Signed with Their Honor" traced the fate of a whole group of people - the British pilots of the eightieth squadron, who fought against the Italian-German fascists in Greece.

The novel is full of dramatic events and intense experiences. This drama also affects the artistic form: most of the novel consists of complete dramatic scenes and dramatized dialogues that are close in their outward simplicity, artlessness and deep inner meaning to the dialogue in the Hemingway novel.

The novel "The Sea Eagle" is significant theme of the national character, the people's feat. If in the "Signed with Their Honor" the focus was on the collective image of a group of English pilots, in Sea Eagle the image of a group of Australians and English gives way to the mass image of Greek patriots - Litto fishermen. The drama of the novel "The Sea Eagle" is determined by the intense struggle, the increasing tragedy of the situation, the heroic death of many participants in the struggle, the movement of the heroes to the realization that the basis of everything

is political struggle. Aldridge's novels about the Second World War call for vigilance, for the struggle to prevent a new war.

Aldridge's post-war creativity is characterized by the further development and deepening of that political problematics, which clearly acted in the "Signed with Their Honor" and "The Sea Eagle". The anti-fascist theme of these books is naturally continued in the theme of the struggle for peace in the novel "The Diplomat", (1949), which was awarded the gold medal of the World Peace Council. Aldridge condemns the "cold war" was begun by the Anglo-American imperialist circles. This political novel of anti-imperialist content includes the most important theme of post-war literature - the theme of the national liberation struggle.

The novel "The Diplomat" depicts a diplomatic struggle around the conflict in Iranian Azerbaijan, where in 1945-1946. the liberation movement flares up. The imperialist circles of England interested in Iranian oil are doing everything to suppress this movement. The main conflict of the novel is expressed in a clash between two characters, members of the British diplomatic mission - Lord Essex and his assistant MacGregor. These two characters and their confrontation are in the center of the plot of the novel.

Lord Essex is a cold-blooded, witty diplomat who maintains composure in any setting. But these features characterize only the appearance of the English aristocrat, who, behind a decent mask, conceals the predatory interests of British imperialism, reactionary beliefs, hostility to the forces of progress. MacGregor is a geologist-scientist who has been in a diplomatic mission as an expert on Iranian affairs. MacGregor lives in Iran for a long time, knows the country well and loves its people. Having learned about the insidious intentions of Lord Essex to disrupt the national liberation movement in Iranian Azerbaijan, he begins to actively counteract the intrigues of the self-confident diplomat.

A modest and shy person, MacGregor unexpectedly for others reveals the independence of the spirit and independence of solutions. Calmly and firmly, he makes a choice in his life, supporting the interests of the national liberation movement. Acquaintance with the leader of the movement Javat Gochali convinces him

of the correctness of his decision. MacGregor writes a letter to the English newspaper "Time", which exposes the essence of the secret mission of Essex. Despite being harassed by reactionary circles, MacGregor holds a press conference during which he boldly criticizes the imperialist policy of Great Britain.

This courageous man could stir up wide sections of the public. Under the pressure of public opinion, debate on this issue begins in the British Parliament. In a clash with Lord Essex, MacGregor triumphs a political and moral victory. In the course of the struggle against intrigues and adventures of British diplomats, he gains strength of character, the courage of a fighter; there is a formation of his ideological convictions. MacGregor takes the side of the Iranians and the Kurds fighting for freedom.

With great interest and goodwill, he relates to the Soviet Union, recognizing its role in the development of the revolutionary events of the era. MacGregor speaks of the significance of the socio-historical experience of the Soviet Union for the deployment of the national liberation struggle of the Iranians and Kurds: "Glory to the Russians for opening the road to an uprising for them, and cursing us for trying to break this uprising".

From the large-scale political pamphlet novel, Aldridge turns to the psychological narration of a man from the people in the novel "The Hunter", (1950).

In his subsequent works: "The Heroes of the Empty View", (1954), "I Wish He Would Not Die", (1957), "The Last Exile" (1961) - the writer combines political urgency with psychological depth. The main theme is the national liberation struggle in the Arab countries. The political and anti-colonialist novel acquires philosophical significance.

The novel "The Last Exile" is full of dialogue-disputes of political content. The main character, captain Scott, says: "Now everyone has the same language - politics, politics, politics." The book lets feel confident gait of history.

The novels "A Captive in the Land", (1962), "A Statesman's Game", (1966) again raise the most important social and political problems. The drama of modernity is reflected in the ideological clashes that became the main theme of these

books. The writer stands for peace, for the need for mutual understanding between people and nations, as an ideal puts forward the high goals of the Soviet people and the moral qualities of Soviet people.

The hero of these books is the English pilot Rupert Royce, a man of rebellious, stubborn, energetic character. The writer talks about the courage of Royce, who is thrown from an airplane on an ice floe in the Arctic Ocean to help a pilot who got into a plane crash. Even more courage Royce showed later in a clash with the British and American authorities, who began to pursue him for his friendship with the Soviet people.

The story "My Brother Tom", (1966) continues the theme of Aldridge's previous works, the theme of the search for a goal and the meaning of life. The hero of the story, Dick, lives in a society where there is no goal, no hope for the full meaning and meaning of life. In capitalist society, the goal of life must be sought only in protest against the cruelty and injustice of the bourgeois foundations, in the struggle for a better society.

The life of Tom, a young Australian in the 1930s, serves as an example for Dick in this regard. Narrator Keith reports that he poses moral, social, and political issues in the narrative of Tom. Tale of Tom is a love story. But in connection with this central theme, the author addresses a number of the most important sociopolitical problems.

The formulation of problems of international importance in the novels and the themes of Aldridge determines their vast geography. The action in his works takes place in Greece, Egypt, the Soviet Union, England, Iran, Canada, Australia, China. The transfer of heroes from country to country is associated with the most acute problems of our time, world politics, relations between countries and peoples.

Aldridge's hero is not only involved in important political issues of an international character, he thinks about his place in the modern world, about his role in society, seeks to recognize his moral duty, to understand the meaning and purpose of his life. The theme of choosing the path is covered in Aldridge's novels with

great skill. The writer's realism stands out in the English literature of our days by the pathos of the heroic assertion in life.

Agatha Christie (Agatha Christie, 1891-1977). One of the most representative and at the same time highly popular genres of modern "mass literature" is a detective story. In English literature at a high professional level, the works of Agatha Christie, the world-recognized «detective queen», represent it. She wrote 68 novels, 17 plays and many short stories published in huge editions in all countries of the world.

More than a billion books of Christie are published in English and about the same number of her works are published in other languages. Many of Christie's novels have been filmed, performances are staged on them, plays have always been a success. The famous "Mousetrap" goes on the stage of one of the London theaters every day for several decades.

In 1958, Christie was elected president of the English Detective Club and remained in that post until the end of her days. For literary merits, she was granted a noble title. The characters created by Christie - detective-professional Hercule Poirot and endowed with amazing intuition and observation by Jane Marple from the village of St. Mary-Mead - won the widest popularity, taking the place in the same row with such characters as Sherlock Holmes, English writer Conan Doyle and Megre from French novels writer Georges Simenon.

The formation of Christie's views and worldview took place at the turn of the 19th and 20th centuries, and, by her own admission, she always had an inherent feeling of belonging to two epochs - the past Victorian and the upcoming modern. She was born in the happy and friendly family of Frederick and Clara Miller in the seaside town of Torquay. Her early years were spent in the atmosphere of comfort of the parental home in the Ashfield estate, where life flowed measuredly and calmly in accordance with the established ritual, where it was surrounded by the late Victorian style.

In autobiography ("An Autobiography", published posthumously in 1977) she wrote: "I had a happy childhood. I had a house and a garden that I loved, a

smart and patient nanny, a father and mother who loved each other and were really happy in marriage. ”

Memories of these years remain forever. She remembers the evenings held in Ashfield, and the balls in London, the unforgettable atmosphere of the Christmas holidays. A lot of time was spent reading. Mother read classics to children (Dickens, Thackeray, Scott, Dumas in French), Agatha was fond of childhood fairytales, Jules Verne's novels, Conan Doyle's stories, and later her interests included DG Lawrence, M. Sinclair, D. Quincy.

She had outstanding mathematical ability, the power of logical thinking; She was gifted musically, played well and sang. She loved theater, especially opera. When in Paris, she attended the Grand Opera and the Comic Opera. She herself dreamed of becoming an opera singer, auditioned at the New York Metropolitan Opera, but the insufficient voice power (soprano) did not allow her to start a theatrical career. Agatha Christie did not regret it.

She always had the ability to soberly assess the situation, and she always believed that her strength should be given only to that in which you can achieve complete success. She was characterized by optimism, the ability to enjoy life, interest in people, the diversity of their characters. “I am happy to say that I can enjoy almost everything,” she writes in “An Autobiography”.

With the death of his father, the material well-being of the Miller family was shaken, the house in Ashfield had to be handed over, and for the winter season with her mother Agatha left for Cairo. Her first marriage was not long. The war began, the news came about the injury of her husband; he soon returned to England and received a position in the ministry of aviation in London. Life was getting better. Rosalind daughter was born. A house was bought in the suburbs of London, the first novel, “The Mysterious Affair at Styles”, (1920), was published.

A very important event in the life of Christie was a world tour; she went to it with her husband, who was invited as a financial adviser to accompany the British mission. Impressions from visiting South Africa, Australia, New Zealand, Hawaii, and then Canada were strong, unforgettably bright. The return to everyday reality

turned out for Agatha to be a series of serious shocks: the death of a mother was followed by a divorce from her husband, another woman was chosen. She had to learn loneliness, the pain of betrayal, Archibald's cold ruthlessness. However, will-power, energy, and vitality helped overcome loss and frustration.

Salvaging turned out to be new impressions of the journeys being made. First, along with her daughter, Christie goes to the Canary Islands, and then on an oriental express train goes to Istanbul, Damascus, crosses the desert and arrives in Baghdad. From now on and for life, travel becomes her passion. Wherever she is! In Egypt, North Africa, Iraq and Saudi Arabia, in Italy and Yugoslavia, in Greece, in Persia, came to Russia, made a voyage from Baku to Batumi.

During one of her trips to the East, she met archeologist Max Mallowen, who became her second husband. During the Second World War, Christie worked as a pharmacist in a London hospital. In France, her daughter Rosalind's husband was killed. "War does not solve anything," writes Agatha in "An Autobiography", "and to win a war is as fatal as to lose it ... we must learn to avoid war, because war is meaningless, it destroys both ourselves and our rivals ". This sober conclusion is born of a bitter experience.

The success that constantly accompanied the writer, which was the fruit of her many years of literary activity, did not have any material effect on the essence of her personality. Modesty, tact, dedication to her beloved work, associated with the creation of works surprising in their attractive power and entertaining, rejection of posture, dislike of words spoken to the public, were always inherent in Agatha Christie.

This titled "cavalier lady", awarded the Order of the British Empire, led a very closed life, never and nowhere uttered the power of speeches, preferring to anything else to stay in the circle of her characters, in the world around them, which, according to one of the critics, " we can call "real England". "Life, devoid of sensations, the existence of a very mundane were most of all like the "most published writer of the world", which it was announced in the early 70s of UNESCO.

Among the many written by Christie, her works "The Murder of Roger Ackroyd", (1926), "The ABC Murder", (1936), "The Little Nigge", (1939), "The Body in the Library" are especially famous , (1942), "Crooked House", (1949), play "Witness for the Prosecution", (1954), "A Pocket Fool of Rye", (1954), "The Pale Horse", (1961), "The Mirror Crack'd ", (1963), " Third Girl ", (1966). Enumerate everything is impossible.

There were collections of Christie's stories, poems were printed (under the pseudonym of Mary Westmacott), several novels of a romantic nature, funny stories. The special fate appears for the play "Mousetrap", (1954), created on the basis of the story of the same name. It is translated into 24 languages, played in many theaters. Only in London, where it has been on every day for almost forty years, has this play provided a box office in excess of £ 16 million. On the day of the performance, the theater hall is always filled with spectators.

Christie's detectives are significantly different from the stereotypes of the "police novel". Her books do not contain descriptions of horror, violence and torture, they do not relish cruelty and sadism. Critics call her works "intuitive" detectives, in which the discovery of the crime is carried out due to the psychological insight of the characters.

The main focus is not on the study of evidence, but on the content and structure of the dialogue, on observing the behavior of the characters, on identifying certain analogies that allow making certain conclusions. Everything is verified, the details are significant, the realities of life are authentic and expressive, and everything is illuminated by subtle humor, the diverse possibilities of which are skillfully used by the writer.

Speaking about the features of detective fiction, Christie identified those of them, which she herself sought to follow. It attached great importance to the volume of the work, considering that the detective narrative should in no way exceed 230 pages; As for such a form as "thriller", where everything is based on a quick change of the event and an exciting action, its volume is effective when it is no more than 100 pages. "The essence of a good detective story is," Christie notes,

"that the action in it is real, but at the same time, sooner or later, the reader will still realize that it is unrealistic."

A prerequisite for a detective is the murder and the investigation of the crime, leading to the identification of the offender; "The offender should not be unusual, but the motive of the crime is extraordinary." In her opinion, in modern detective stories "almost everyone can be a criminal, even a detective himself."

Images of detectives in Christie's novels are very diverse: this is the Belgian Poirot who has traveled the world and has seen a lot in his lifetime; the old maid Miss Marple, endowed with a razor-sharp mind and amazing observation, allowing her, without going beyond her village, to unravel the causes and effects of mysterious incidents; this is Mr. Queen and Parker Pyne, each of whom investigates in his own way: one - following the example of Sherlock Holmes, and the other - thinking about what happened in his comfortable chair; and finally, these are amateur detective stories Beresford.

In these series, Poirot and Marple are of particular interest. Endowed with comical looks and ridiculous manners, Hercule Poirot amazes with the power of logical thinking, the ability to reconstruct the picture of the committed crime from a set of seemingly random and isolated facts. Poirot is convinced that the ability to analyze the available facts is the alpha and omega of the detective's activities; "Method, order and gray cells (of the brain)" are the main tools for his investigations. Sometimes the light of his brilliant insight illuminates his search.

Next to him modest and seemingly inconspicuous Miss Marple, as it may seem at first glance, is clearly losing. However, in many cases they act on an equal footing with Poirot, and sometimes Jane Marple surpasses the famous detective in his subtle insight. Its strength is in the ability to draw analogies with the "small village incidents" and because of them draw useful conclusions that allow one to move towards solving complex riddles.

The world of Christie's novels is the world of provincial England; the paintings and scenes she creates are fraught with "morals"; the heroes of her books are doctors, lawyers, businessmen, sometimes actors or artists, owners of small estates,

officers and retired military men, and maids. In this environment under the veil of external well-being and decency their secrets lie; the prose of ordinary existence explodes a perfect murder; everything starts moving, the plot of the detective story begins to unwind. The reader joins in what is happening, following the course of events with increasing attention.

In the reading memory, Robert Louis Stevenson is often the author of one book. They call the name of Stevenson and after him, as an exhaustive explanation, "Treasure Island". The special popularity of the "Treasure Island" in the school environment has strengthened the book's open and very accessible reputation behind Stevenson's work, and the author's fame as an author writing for the youth. This circumstance prompts to see in this novel, as well as in Stevenson's work in general, the phenomenon is simpler and rather narrow in meaning (adventure, fascination, romance) in comparison with its real meaning, real value and impact.

Meanwhile, the most complicated knots of many literary problems on English soil converge both before and now to the work of R. L. Stevenson. And when, for example, a major contemporary writer Graham Green puts this name among his most influential teachers, such a gesture at first glance seems unexpected and even arbitrary: Green is the newest psychologist who prefers the shadow side of the world of mind for observation, and Stevenson - the creator of such a "light" book, like "Treasure Island"?

To understand Graham Green's choice, to trace the lines of connection of such figures as Dostoevsky and Stevenson, or Stevenson's connections with Thackeray, with Walt Whitman, or with Wilkie Collins, to understand Stevenson's originality and its significance, we must remember him - the author of many except for the "Treasure Island", books and disassemble more closely the obvious romance, so clearly highlighted his work.

Not only the book, almost equally, and Stevenson's biography contributed to its popularity. The integrity of character, the courage of behavior, the unusual background and the environment in which Stevenson found himself, the drama of fate - all stirred the imagination. The name of the writer was accompanied by leg-

ends. His life seemed, like his books, now completely open, completely accessible to understanding, now mysterious, not suddenly easily explained. Rumors roamed, conflicting opinions were formed, and the same biographical facts appeared on the printed pages, now in pink, now in black light.

In 1901, William Henley, once a prominent and influential writer, a former friend and co-author of Stevenson (they wrote several plays together), declared publicly that the ideas about Stevenson created by the family circle were very smooth, that he was not at all "an angel with sugared wings" . The essence of the words with which they were uttered was not the essence of the words themselves, incited the other extreme, set the tone, giving rise to the passion and style of the sensationally "revealing" interpretation of Stevenson.

The relationship between Henley and Stevenson is a complex topic; nevertheless, it can be recalled that a crack has long been designated in their friendship. Henley gave rise to a protracted quarrel, the reason for which was his character, the writer's observations on which were reflected in the famous character of "Treasure Island" John Silver.

Stevenson's two-volume biography, written by his cousin Graham Balfour and appearing a year later, did not clarify doubts and did not bring peace. Now the reader could arm himself with new information, and yet it was noticeable that the author of *The Life of Robert Louis Stevenson*, Sir Graham Balfour, was curtailing the facts and leaving omissions.

After the death in 1914 of the writer's wife, Fanny Stevenson, his letters, various manuscripts, which aroused a natural interest and understandable curiosity, were auctioned off in New York. In the vigilant eyes of the "whistleblowers" a feverish light came on, and articles and books began to appear that "clarified" the portrait of Stevenson. Scattered information and hints were the basis for decisive conclusions and broad concepts.

Critical thought revolved around several "problems" of intimate properties, extracted from the hazy years of Stevenson youth. Most of all passion for passion is the obscure story of Stevenson's relationship with Kat Drummond, the young

girl from the night tavern. As if he were passionately in love with the dishonored girl, who was burdened with a reprehensible craft, he was going to marry her, but his father's ultimatum made him capitulate. How it was and what it was, is still unclear.

Nothing, however, prevented the representatives of the party acting under the motto "Stevenson was an angel" to widely discuss his moral character, the essence of his character and literary position.

On the loudly sensational property of the most zealous speeches of this kind can give an idea even the title of George Hellman's article "Stevenson and a prostitute", published in the journal *American Mercury* (1936). "The Problem" Lou Stevenson - Kat Drummond identified the plot of the handicraft "love" novel (1927) by John A. Stewart, author of the two-volume biography of the writer (1924), "critical", as emphasized in the subtitle.

E.F. Benson, the son of the archbishop of Canterbury, put special efforts to defame and diminish Stevenson in his caustic speech "The Myth of Robert Louis Stevenson" in the pages of the *London Mercury* magazine (July - August 1925).

The echoes of this controversy have been heard so far, although the passions have long subsided. You can still see sluggish circles from the noisy outburst produced by the "iconoclasts" in the 20-30s, and at the same time the tradition of didactic-romantic interpretation of the Stevenson biography is still being kept. Whatever the noise raised around Stevenson in the 20s and 30s, its consequences are not only minuses. The critical attitude to the models of smoothed Stevenson changed the tone and style and in Malcolm Alvin's book "The Strange Case with Robert Louis Stevenson", (1950), took the form of a serious and deliberate discussion of controversial issues.

The emergence of new materials about Stevenson, the increased interest in him, the need for truth caused the need for an in-depth study of his life and work. In 1951, a large study of Stevenson's life came out - a book by J. Fernes, the epigraph to which the author put words from the last Shakespearean monologue Othello: "Tell me about what I really am. Do not soften anything, do not attribute

anything to malice." This book is the first comprehensive collection of extensive material and a thorough attempt to understand both the essence of the matter and the particulars, without replacing one with another and without softening arbitrarily accents.

In 1957, Richard Aldington, a talented writer and literary connoisseur, gave a book about Stevenson. A lively study of a writer about a writer is always of interest, and in circumstances where it is necessary to say a bold and decisive word in defense of an honest name and good deed, this interest takes on a fundamental significance. The tone and spirit of convincing dignity, with which Aldington argues, the thought and word of an experienced person and professional raise his book high above many works that have blocked the path to the living Stevenson by a prickly fence.

The title of Aldington's book "Portrait of a Rebel", as well as Fernes's monograph, "Swimming Against the Wind", expresses the essence of their ideas about "The Treasure Island" author, his life and creative position.

Robert Louis Stephenson is a romantic, quite convinced and inspired, the very expression and example of the principles he proclaimed, but the romantics of a particular warehouse, not so much a supporter as opposed to the romance of the beginning of the last century, those ideas and attitudes that came from egocentric individualism, who only wished for himself.

Stephenson is the founder, theorist and leading figure of English romanticism of the last quarter of the XIX century, a significant literary movement, which is commonly called neo-romanticism, unlike the romanticism of the first decades of the century. The most significant neo-romanticist, besides Stephenson, was Joseph Conrad.

Counteraction of spiritual inertia, the need for independence, rebellion against the moral pattern and everyday conventions affected Stephenson early and served as the impetus for his romantic quest. He had hardly become a writer, as he expressed concern about crisis phenomena, aesthetic and decadent moods. Unfortunately, all of us in literature play the sentimental flute, and none of us wants to

beat the manly drum, he said in the pages of the essays "Journey Inland," published in 1878. In these words, regret is combined with a distinct wish.

In the article "Walt Whitman," the same thought that had worried Stephenson was presented as a personal setting, an accepted task and a wide appeal: "We will teach people joy as much as we can. And we will remember that lessons should be cheerful and enthusiastic, should be strengthened in human courage.

"The principle of courageous optimism, proclaimed by Stephenson in the late 1970s, was fundamental to his program of neo-romanticism, and he followed it with conviction and enthusiasm. Stephenson's preferred interest to the young age: Stevenson's heroes, in all his famous novels - boys or still young people.

Such a passion is generally characteristic of romanticism. Stephenson's fascination with the time of his youth falls on the "end of a century", flows into decades of crisis for England, and for this reason alone, as the eminent writer Henry James has shrewdly noted, he has a philosophical meaning. The author of "The Treasure Island" appreciates a healthy youth, looks at the world as if with her eyes, wide open and not cloudy.

Not relaxed and painful, but a life-loving, bright world view of a healthy youth, he transmits in his books, placing the young hero on a medium not at all greenhouse, pushing him through an exciting story with extraordinary circumstances, demanding all forces, energetic, independent decisions and action.

"I came to his doorstep almost as a beggar, almost a child, and how did he meet me? By insidiousness and cruelty" - this is the situation in which homeless seventeen-year-old David Balfour, the hero of the novels "Kidnapped" and "Eckaterin", finds himself from his first independent steps. Inexperienced and complacent, drawn by rainbow hope, he immediately, without psychological preparation or respite, without warning signs, has been faced with violence and malicious cunning from anyone's side.

It was quite possible to expect spiritual upheaval, an indelible resentment, confusion. Nothing like this happens to a Stephenson-based romantic hero. It is a completely different reaction, and therefore, above all, that with all the elation and

helplessness of his romantic imagination, he does not suffer from egocentrism and does not suffer from painful reflection. David Balfour's meditation on the tragic situation is immediately interrupted by an energetic thought: "But I am young, courageous ..." David Balfour thinks like a young Robinson Crusoe, who found himself on an uninhabited island. This juxtaposition arises involuntarily, and the author himself suggests it when his hero lands on a wild, deserted island.

In the last third of the last century, "Robinson Crusoe" suddenly became extraordinarily attractive for various English writers. It was read by Thomas Hardy. Stephenson stretched to it and pondered over it. "Robinson Crusoe" seemed a mystery, I wanted to penetrate the secret of this unfading image. I was attracted by the amazing simplicity of its construction and syllable and the compelling persuasiveness of descriptions. And at the same time clarity, naturalness and sober optimism of the attitude expressed in it. Keeping in mind the literary model and numerous imitations, resorting to comparisons, Stephenson makes an amendment. "In all the books you read," says David Balfour, "when people are shipwrecked, they either have all their pockets full of working tools, or, as ordered, the sea carries a box with essential items after them. I did it all otherwise." Stephenson does not manage to get rid of this "as if by order", it appears to him in the form of a happy occasion or unexpected support of a well-wisher, turning the plot around and helping out a hero in distress.

However, his installation deserves to be noted: he puts forward the task of overcoming inertia, he, a romantic, does not want to break away from the real soil and takes this aspiration for the principle. "Two obligations are imposed on anyone who chooses a literary profession: to be true to the fact and interpret it with a good intention," he stresses in the article "The Morality of the Literary Profession." For Stephenson, a principled opponent of naturalism, to be faithful to the fact does not mean to be content with his copy, outwardly documentary vitality.

Stephenson thinks highly of literature, its possibilities and social significance, considers literature to be one of the active forms of life, not only a reflection of reality. Literature, in his deep conviction, should neither imitate life, that is,

copy it, nor “compete with it,” that is, make fruitless attempts to equal themselves with the creative energy and scale of life itself. He strongly stated this in the article “The Modest Objection”, which was a response to the literary controversy of the mid-eighties between Henry James and the then popular English writer Walter Bezant.

Stephenson insisted on the necessity of selecting facts and interpreting them according to the principle of the typical. “Our art,” he wrote, “is busy and should be occupied not so much to make the plot authentic as typical, not so much to reproduce every fact as to direct them to a common goal for the expression of a true plan.

Romanticism of the beginning of the century, no matter how he broke with the canons of classicism, nevertheless, in his view of a person and his relations with society, he could not overcome the schemes. The romantic hero usually appeared to be the “best of people”, who rose high above the environment, turned out to be a victim of society, was opposed to him, their internal connections remained hidden, or it was assumed that they were completely absent. In the person and in the social environment, good and evil were located on the principle of contrast. Stephenson rejects this interpretation of a complex problem.

In “Memories of Himself”, written in 1880, Stephenson recalls how worried the hero's problem was. "Is it worth it to describe nonheroic lives?" he asked himself. The answer took shape by itself. Doubts were resolved during the writer's reflections on his youth.

“There are no completely bad people: everyone has their own advantages and disadvantages” - this opinion of one of Stephenson’s heroes, David Balfour, expressed the conviction of the writer himself. Similarly, artistic production, about which it can be said that it lives and will live, according to Stevenson, unites in itself the truth of life and the ideal in it, is “both realistic and ideal,” as he formulated the principle of artistic creation in his brief article “Notes on realism”.

Stephenson's neo-romanticism is opposed to the self-interest of bourgeois being, shredded, colorless, choked with deed, both frank and flavored with a liberal

phrase. At the same time, decadent skepticism, snobbery, depressive moods of estets are alien to him. Nor is he reconciled with the attitudes of naturalists, with their practice of everyday writing, and with demonic soars and the ego-centrism of the romantics.

Unlike many prominent writers, for example, Thomas Hardy, HG Wells or John Galsworthy, Stephenson very early, as a child, felt his vocation and then began to prepare for the intended profession, although he did not immediately choose the right path.

“In my childhood and youthful years,” recalled Stephenson, “they considered me lazy and, as an example, lazy pointed to me with a finger; but I didn’t mess around, I was constantly busy with my care to learn how to write. In my pocket two books always stuck out: one I read, wrote to another. I went for a walk, and my brain diligently searched for proper words to what I saw, sitting down by the road, I started reading or, taking a pencil and a notebook, took notes, trying to convey the features of the area, or wrote down the memory of the poems that struck me or nye lines. So I lived, with the words ”.

The records were not made by Stephenson with a vague goal, he was guided by a conscious intention to acquire skills, he was tempted by the need for mastery. First of all, he wanted to master the skill of description, then dialogue. He composed conversations about himself, acted out roles, and recorded successful lines. And yet this was not the main thing in training: the experiments were useful, but only “the lowest and least intellectual elements of art — the choice of essential detail and the exact word — were mastered in this way ... The happier natures achieved the same natural sense.” The training suffered from a serious flaw: it was devoid of measure and sample.

At home, in secret from everyone, Stephenson studied literary samples, wrote in the spirit of one or the other classic writer, “monkeyed”, as he says, trying to achieve perfection. "Attempts were unsuccessful, I understood it, tried again, and again unsuccessfully, always unsuccessfully. And yet, having lost defeat in

fighths, I acquired some skills in rhythm, harmony, in the structure of the phrase and coordination of the parts.

Stephenson's rare biography goes without a quote from his article "University Journal", without saying that he "with the zeal of a monkey imitated Hazlit, Lamb, Wordsworth, Sir Thomas Brown, Defoe, Hawthorne, Montaigne, Baudelaire and Oberman," the many famous writers of different countries and epochs. Imitation was conscious of him, from an early age became a personal installation, presented as a general rule: "Only in this way can one learn to write." To write — perhaps, but to become original?! Originality, answered Stevenson, one cannot learn, original must be born. However, who is original, there is nothing to fear temporary imitation as a means of learning, it does not scorch the wings. Montaigne, distinctive of the distinctive, least of all resembles Cicero. However, the professional will notice how much the first one imitated the second. Shakespeare himself, the head of the poets, learned from his predecessors. When school, classical patterns and tradition are neglected, there is nothing to hope that good writers will appear. Great writers almost always went through school.

Reasoning in this way, Stevenson expressed a long-held thought, verified by personal experience. The requirement of professional training was strengthened in him by observing modern practice. Literature has become a profession not alone and not a narrow shop. Increasingly became its course, closed with the flow of everyday journalism. Stephenson noticed how easily even some gifted writers were concerned with their vocation and how simplistic with what theoretical schematism and utilitarianism interpreted literary problems.

Until now, referring to articles and other statements by Stephenson about literature, he is brought closer to aesthetes and formalists, although the pathos of his speeches, their logic and arguments lie in a different plane. You can reproach Stevenson and the excessive sophistication of the syllable, which was apparently the result of enhanced lessons, when a refined phrase sometimes bears an imprint of pressure, brilliance and chill of external effort.

But it is impossible to dispute the high degree of his professional technique, the literary taste he developed, the sense of rhythm and harmony. This is a great master, original and subtle stylist. His words about the classical tradition, about its value in the formation and development of literary skill are justified, his orientation towards high models is justified, his tireless and inspired concern for the perfection of form deserves recognition and respect.

In the aesthetic program and in the work of Stevenson, you can find a lot of flaws, however, like any writer. However, it is important to understand its position and the conditions that determined it, not clinging to the verbal formulas and terms, not putting in them arbitrarily representations of our time.

Stephenson and the romance themselves unite in the reader's presentation, his personality and work are fanned by the spirit of romance. Scottish ancestry, rooted in the depths of national history, "wandering" life under different Latitudes, proximity to the sea as a family tradition, resilience and courage in the face of mortal danger, books full of adventure - a lot in this writer can ignite the romantic imagination.

Stephenson is a tempting model for a literary portrait. This was noted during the life of the writer by his senior contemporary and close friend Henry James, warning at the same time: an excellent model, a model of models, just not in the sense of a moral or other sample.

Stephenson's life was short and almost coincides with the second half of the XIX century. The writer was born in the very middle of it, on November 13, 1850, and died on December 3, 1894. Thomas Hardy (1840-1928) is only ten years older than Stephenson is, and Oscar Wilde (1856-1900) and Bernard Shaw (1856-1950) are almost his peers.

Stephenson is a native Scotsman, a Scotsman by birth, upbringing and national feeling, in spiritual connection with the history of the people and their culture. Like Walter Scott, his great compatriot, Stephenson was born in Edinburgh - the political and cultural center of Scotland. There were many Stephenson in Edin-

burgh, this surname is common, but the family, to which the writer belonged, enjoyed fame and recognition.

The most distant ancestors of Stephenson from the father's side were small farmers, less distant were millers, malt-houses, his grandfather, Robert Stevenson, became a prominent civil engineer, builder of lighthouses, bridges and breakwaters. Its most famous structure is the lighthouse on the heavily flooded Bell-Rock cliff (east coast of Scotland), which boomed in the storm with an alarm bell, which the sailors called the Devil's Fist. At one time, the lighthouse struck the imagination.

It was visited by Walter Scott, working on the novel "The Pirate", John Turner, a famous English artist, depicted it on a moonlit night (the painting "Bell Rock Lighthouse"). On the mosaic frieze at the National Gallery in Edinburgh, Robert Stevenson is represented by a number of famous Scots. His coat of arms — he was honored with a coat of arms — were decorated with non-traditional symbols of military prowess; on it is a picture of a lighthouse and the motto "Coelum non solem", the meaning of which can be expressed in words: when the sun does not shine. The case of Robert Stephenson was continued by his sons, talented engineers - Alan, the uncle of the writer, and Thomas, his father.

Robert Louis Stephenson chose a different path, but he valued the family tradition, knew its history perfectly, in the essays *Family of Engineers* and *Thomas Stevenson* speaks about it with respect and reasonable pride, which is noticeable even in a simple listing: "Thomas Stephenson, born in 1818 in Edinburgh, the grandson of Thomas Smith, the first engineer in the Directorate of Northern Lighthouses, the son of Robert Stevenson, brother of Alan and David; thus, his nephew David Alan Stephenson, who replaced him at the engineering post after his death, is the sixth in the family who held this position. Bell Rock was built before the birth of Thomas; but under the leadership of brother Alan, he participated in the construction of Skerrivior, the best of the lighthouses built on the high seas, and added two more lighthouses in fellowship with brother David to a small number of

outposts extended into the ocean. In the same essay Thomas Stephenson, the writer, recalls his father's speech style, which apparently influenced his style: "His speech was accurate and colorful in expressions." It was immediately said about him: "He was a stubborn conservative, or Tory, as he himself preferred to call himself." Many biographers claim that conservatism of father even responded to the name of his son.

A common legend says that an orthodox liberal Lewis lived near Stephensons, and Thomas Stevenson, an orthodox conservator, fearing that he would be considered a Liberal, decided to write his son's name in French, but to pronounce in English. Be that as it may, the name of Stephenson is spelled Louis, and the British, calling him, Louis said (not Louis or Lewis), so they approached him and in the bosom of the family, if they did not call it diminutive - Lou. Robert was seldom called.

On the maternal side, Stephenson belonged to the ancient family of Balfours, to "noble people" from prominent clans of the plain and border Scotland. Stephenson's mother, Margaret Isabel Balfour, was the daughter of a priest from Colinton - a parish located near Edinburgh.

Stephenson vividly, by no means idle and without a feeling of snobbery, was interested in his pedigree. He felt the particular joy of the artist and citizen, who can turn to the history of his native country as to the history in a certain sense of "family", feel it "at home", deeply in its soil to discover its roots.

He knew family legends from childhood, and subsequently sought documentary evidence for them, checked in a number of other romantic stories the probability of kinship with the warlike clan Mac Gregor, the famous Rob-Roy, about whom Walter Scott wrote a novel. The echoes of this interest and energetic search are found not only in Stevenson's letters, but also in his books, especially in the dilogy about David Balfour and in the unfinished novel "Weir Germiston".

Robert Louis Stephenson was the only child in the family. In the third year of his life, he suffered a disease, by definition, doctors, it was croup, and the con-

sequences of the disease were irreparable. Louis suffered from a serious illness, he was often feverish, he gasped, a terrible cough in long attacks shook his frail body, his appearance changed, and the metaphoric expression "thin as a chip" exactly suited him. The "Country of the Bed" was his forced settlement, he did not leave it for weeks and months and could be there again at any moment.

In all the popular biographies of Stephenson it is said that he suffered from pulmonary tuberculosis. This diagnosis in the book by E. N. Caldwell "The Last Witness of Stephenson", published in 1960, is being questioned. The author, referring to the opinions of doctors who at various times treated or looked at the writer, concludes that he had severe bronchial disease.

The fact remains that in childhood Stephenson felt himself an invalid, and this feeling accompanied him to the grave. Not so much the fear of an imminent death, as the feeling of unfinished nature and elusive life prompted him in one of the letters, perhaps somewhat sincerely, but exclaimed with understandable bitterness: "O Medea, kill or make me young!" In Stephenson's letters to relatives and friends, complaints are being made. Not irritated or feeble complaints, but sincerely sad testimonies of a tortured state being experienced or just experienced.

Disease limited and made one-sided the life experience of Stephenson. "My childhood," he recalled, "is a complex mixture of experiences: fever, delirium, insomnia, painful days, and painfully long nights. I know the Land of Beds more than the green garden." In response to the reproach, why he glorified the bright sides of life, avoiding the shadow ones, he replied that he involuntarily turned away from everything that was painful, not wanting to stir up the experienced grief.

Normally, Stephenson did not have to study. He went to school early, six years old, but he could not stand systematic classes. Frequent passes, travels, unauthorized vacations, lack of diligence did not contribute to success. And he for the school and the school for him was "God's punishment." He did not even learn to read right away, but when he learned, he was fascinated by reading, opening another country - the Land of Books.

Thomas Stephenson hoped that his son would continue the family tradition and become a lighthouse engineer. After changing several schools and private tutors, having learned some time at the Edinburgh Academy, an average educational institution for children of wealthy parents, in 1867, seventeen years old, agreeing with the wishes of his father, Louis entered the University of Edinburgh.

The course of science was combined with practice at construction sites, and Louis, not without pleasure, took part in it. Once, it was also part of the practical training program, he was in a spacesuit descending to the seabed to study the relief of the rock chosen for the construction of the lighthouse. In 1871, Robert Louis Stephenson, a student of the Royal Scottish Society of Arts, was awarded a silver medal for his essay "A New View of Flashing Light for Beacons" submitted to the competition at the Royal Scottish Society of Arts. It seemed that the choice was made, time tested, approved by fate.

Two weeks later, in an agonizing conversation with his father, Louis said that he would not be a lighthouse builder and left the thought of the engineering profession forever. Then it was decided that Louis would become a lawyer. His father reassured himself that it was better to be a good lawyer than a bad poet; his son hoped that his legal studies would leave him enough free time for literary classes. Here is Walter Scott: he was a lawyer, and this did not prevent him from becoming a renowned novelist.

The required exams were passed, the legal title of high graduation was obtained, and all this was done to make sure once again: Louis was a born literary man.

For the first time in print, the name of Robert Louis Stephenson appeared in October 1866 - he was barely sixteen years old. It was a booklet in twenty-two pages, published in Edinburgh in the amount of one hundred copies at the expense of Thomas Stephenson. It was composed by an essay entitled "The Pentland Uprising. A History Page, 1666".

The young author in his own way celebrated the bicentenary of the peasant uprising in Scotland, stressing the intention to "be condescending to what was evil

and honestly evaluate the good that the Pentland rebels who fought for life, freedom, homeland and faith carried." Stephenson's youthful composition deserves mentioning simply because it reflected the steady direction of his thought: the constant interest in national history, in its important events and the desire to be objective.

The first printed work of Stevenson, from which his professional activity of the writer began, was an essay under the significant, one might say symbolic, title "Roads" (1873). So Stephenson's fate was that he, the aborigine of the Land of the Bed, was almost an eternal wanderer - in his spiritual need and in cruel necessity. He expressed his spiritual need in the poem "The Tramp", in the lines that sound like the motto:

Here's how I wanted to live,
I need a little bit:
The vault of heaven, and the noise of the stream,
Yes, the road.
Death will come sometime
In the meantime,
Let the earth bloom around,
Let the road winds.

In 1876, Louis and his friend Walter, the son of the famous Edinburgh physician James Simpson, on a canoe, "Arethus" and "Cigarette," traveled along waterways, rivers and canals of Belgium and France. The final destination was planned for Paris, but, not having sailed to the Seine, they stopped in the village of Grez, where usually young English and American artists settled in a noisy colony, who came to practice with Barbizon in the famous canopy of Fontainebleau.

Once unknown village of Barbizon, which gave its name to the school of French artists, was nearby, on the outskirts of the forest. The place, the environment, the customs and traditions of the artistic bohemia were well known to Stephenson. The classic times of Barbizon are long gone. Theodore Rousseau, the

head of the Barbizon, died on 9, 1867, but Stephenson still found Millet, however, on the eve of his death, when he first visited here in 1875.

France, its capital, but perhaps especially Barbizon's environment left a big mark on Stephenson's life. He knew French well, was well read in French literature, classical and modern. "Barbizon period" - the time of his intensive literary skill and the moment when he felt that the time had come for a creative assault. "The time is coming," he recalled eight years later in the essay "Fontainebleau," "when you have to leave the preparatory training, rise to your full height, strain all your will, and whether it be, start creative work."

At the Barbizons, Stephenson met Frances Matilda Osborne, subsequently Fanny Stephenson, born Van de Griff, or Wandergrift, as her ancestors, who moved to America from Sweden and Denmark, surnamed.

When Louis met Fanny, she was fond of painting, and therefore was in the circle of artists. The death of the child, the youngest son, forced her to seek solitude as well. Fanny was married ten years older than Stephenson was, with her sixteen-year-old daughter and nine-year-old son, Lloyd Osborne, his future stepson and coauthor. Biographers love to reproduce the meeting of Louis with Fanny, when he first saw her in the window of a brightly lit room, and insist that it was a case of love at first sight.

Returning to Edinburgh in the late autumn of 1876, Stephenson began to describe the journey by canoe, and soon he had a decent manuscript ready. The essays "Journey inland" appeared, however, two years later, and this was Stephenson's first book, except for the "Pentland Uprising".

Stephenson deliberately rushes "inside" the country, where he is not looking for anything remarkable, especially distracting and adventurous. And before him were English writers - "domestic" travelers, and great ones: Lawrence Stern and Charles Dickens. Unlike Stern, the author of the essays is not absorbed by the "dialectic of feelings", unlike Dickens, or rather, from Mr. Pickwick, does not pursue the goals of broadcast cognition and enthusiastic virtue.

Stephenson essays, of course, are much less significant, and the comparison is made only to set off the direction of thought. Stephenson was not inclined to exaggerate the merits of his first book and, in a gracefully written, witty-perky preface, is deemed to the reader that "the author best of all pretends that the book was written by someone else, and you just skimmed it and put in all the best places."

The author describes everyday travel events, funny misunderstandings, makes landscape and household sketches, sketches of faces and characters, makes precise and subtle, but without visible calculation and stress. Going with the flow, he surrenders to him, but opposes the inertia of walking notions, defends inner independence, ensuring that perception is mobile, responsiveness is immediate, and conclusion is independent.

The final words of "Travel" can be confusing. It may seem that while traveling, Stephenson was deeply disappointed, in his eyes faded long roads, and the last phrase was written only to cool the fervor of zealous travelers.

"Row even all day long, but only returning home at night and looking into the familiar room, you will find Love or Death waiting for you at the hearth; and the most beautiful adventures are not the ones we are looking for."

Some biographers find in these words a hidden allusion to the meeting of Stephenson with Fanny at that moment, in the village of Grez, when the journey was over. Maybe so, but that is not the point. The main idea is that internal development and mechanical movement, no matter how dynamic and many kilometers cannot replace content, life itself. In addition, when traveling, near or far, the starting point is important, ultimately the person who is taking the journey.

And at the same time: "It's a great thing to be in motion, to immediately feel the needs and burdens of life, to come down from the feathery of civilization and to feel the earth's firmament under your feet" - these words express not only Stephenson's personal mood; as the "end of the century" approached, it became more and more noticeable, as did the desire to "hammer into the manly drum".

The distrust of moral preliminaries, the sense of an ideological crisis caused a rush of independent quest, the need to get through the "essence of things" and

“own skin” to feel the “hardness of the earth” through all the layers. For Stephenson, this impulse had nothing to do with the nihilistic denial of previous experience, nor with decadent lack of will.

In his essays, Stephenson created the type of traveler who does not appear in the famous list of Lawrence Stern in his novel “Sentimental Journey”, although in some respects he could continue this list. This is the type of uncalculated traveler, a “noncommercial traveler,” if we use Dickens’s earlier definition. He turned out to be a kind of model for a certain period. Such a traveler, usually an artist or a writer, does not pursue benefits, neglects the incentive of a profit, in the words of Aldington, “refuses rewards and privileges, as well as the responsibility and obligations of a person making money.”

“This is literature —that is, not handicraft,” said George Meredith, who Stephenson put high on the essay “Journey inland”.

Stephenson's travel sketches begin the tradition that was later embodied in Jerome K. Jerome’s books, “Idle Thoughts of Laziness”, (1886) and “Three in the Same Boat”, (1889), where the “journey” is replaced by the standard “walk” and where idiocy is found out by itself philistine life.

The joy gained in the throes of creativity, the gift of word and imagination, an early determined vocation, the need for self-affirmation long ago prompted Stephenson to go beyond literary articles and essays. In October 1877 (in the Temple Bar magazine) his first work of art appeared - the story “Overnight Francois Villon”. This plot understanding of the personality of the outstanding French poet of the 15th century is still connected with the literary-critical experience of Stephenson and prompted to them. Along with the story, he writes the article "Francois Villon, scientist, poet and hacker." Yet the "Night" - is an outlet in another area of creative activity.

Stephenson was occupied with the character and fate of Villon: the most talented poet - and at the same time a vagabond, a drunkard and a thief; he is a free-thinking and knight of honor in his own way, who, in the words of Shakespeare, “is the soul of good in evil,” and at the same time is an example of internal shaki-

ness, an example of moral amorphism. Francois Villon is confronted by the old man Engerran de la Faye, a knight without fear and reproach in the literal and figurative sense. Faced with characters, Stephenson is not in a hurry with the conclusion and avoids edification at all. He is ready and willing to submit to the inexorable logic of objective analysis.

Together with Villon, the author calls Engerran de la Faye a "wonderful old man." He likes the directness of his character, the integrity of his feelings, the breadth of a humane gesture. He is pleased to hear from his lips how he resolutely rejects the principle of profit, opposing the principle of honor to him. And right there, punching his shabby knightly armor, he thrusts the vulnerable points of the moral model coined by feudal Europe.

Paying tribute to the spiritual strength and charm of the old knight, he not without purpose notices that his "beautiful face, rather respectable than intelligent", and that the harmonious system of his principles has flown far from reality.

Together with Engerran de la Faye, Stephenson, overcome by some kind of inscrutable sympathy, peers into the poet, trying to understand how good and evil were so strangely mixed in him. Unlike the old man, Stephenson likes that Villon is a stranger to ethical rigorism, that the creative spirit lives in him, and the need for freedom, and the thirst for self-assessment of truth, and honor has not been lost.

When, at the end of the story, Engerran de la Faye becomes uncomfortable in the presence of Villon, he is "sick to see him," and the poet, without doubting the honesty of the seigneur, still cannot believe in his mind and this time calls him "a tiresome old man" it's very similar that the author equally shares their feelings and opinions.

However, unlike the medieval knight, the writer of modern times, intently gazing at the poet's bizarre appearance, sees in him a manifestation of a distinctive artistic nature and grotesque living conditions. The vagabond Villon and the winter Paris of 1456, described with heartfelt expressiveness, well convey both the thought and the mood of Stephenson, penetrating into the tragic fate of the unusually talented personality of transitional time.

Despite the seemingly closed nature of the literary theme and the non-expansiveness of its interpretation in the small genre, the story "Beside Francois Villon" and its hero aroused a lively interest among readers.

Closely adjacent to the "Bed and Night" story "Willy from the Mill", written in the fall of 1878 and appeared in the 1879 issue of "Cornhill Magazine" for 1879. This parable-tale also arises on the basis of Stephenson's literary-critical studies and serves as an allegorical expression of the latest attack of his reflections on practical and philosophical-ethical problems.

High in the mountains, in a remote and closed world, lives young Willie, the hero of the story. A river runs from the mountains to the valley, and tracing its movement through the noisy cities into the vast sea, he feels an involuntary desire to run with it, to go down, to join the great world. The awakened spirit is seized with excitement, longing for a "journey", bold and energetic, on the sea of life, and the young man Willie is obsessed with restless desire. But circumstances hinder him.

He is not let by his adoptive father, and then a strange guest discourages him, suggesting that this is all a fuss of the spirit, people in the valleys are also fussing about, hoping to climb the mountains. Nowhere should we strive, it is better to restrain oneself, to tame one's spirit and live by contemplation and daily care. Willy accepts the advice and follows it until finally the mysterious carriage appears and takes him on his last journey.

An old-fashioned parable, retold in a modern way with preservation of elements of biblical style, contains a lesson that is completely clear in its meaning. Willie led a plant life, dying alive, and his example can only turn away from such a lifestyle.

In 1878, while in France, in the mountain village of Monistier, Stephenson completed a series of short stories that were published from June to October under the general title "Modern One Thousand and One Nights" in the journal London. It was not so easy to find a publisher for them, and they only came out in 1882 as a separate book with a slightly modified heading ("New one thousand and one

nights"). This series consists of two cycles - "Suicide Club" and "Raja Diamond"; the first includes three, the second - four stories.

With the famous "Arabian tales," widely known as "Tales of Shahrazade," or "A Thousand and One Nights," Stephenson met in childhood and became interested in them. "Fairy tales", as soon as they appeared in the French translation of Gallan, gained popularity and literary influence in Europe. Stephenson's "New Thousand and One Nights" is another evidence of not only the sustainability, but also the versatility of this impact.

A common concept and a single hero, romantic Prince Florizel, the mysterious and virtuous ruler of Bohemia, acting in the modern Harun al Rashid, in the latest writing of Harun al-Rashid, the magnanimous caliph of "The Thousand and One night, unite "The Suicides Club" and "Raja's Almaz". Stephenson turned to this classic and popular work with the intention to use his plot and other motives for parody purposes.

"New Thousand and One Nights" is a witty parody of the genre of adventure and sensational literature in the well-worn form in which it was under a craft, vulgarly entertaining or utilitarian, moralizing pen. Stephenson's parody does not close on the literary theme. In contrast to the stories "Overnight" and "Willy from the Mill", modern material and important problems of time clearly appear in seven cyclized short stories.

"Suicide Club" - the ironic name of aesthetic circles and groups that preceded the decadent community and the groupings of the "end of the century". The subject of Stephenson's parody is imaginary significance, self-centeredness, and a blatant posture of admirers of melancholy, preachers of decadent ideas and moods.

"Suicide Club" is an institution not for everyone, it is visited by sensitive young men and young people "with all the signs of a sharp mind," but without a hint of energy and will, which are able to ensure success in life. The club atmosphere is full of exaltation.

Outbreaks of feverish fun are replaced by a terrible dumbness. Classes are few, idle, but businesslike in their own way, and everything is done with the pos-

ture of satiety and under the sign of decadent bravado. Wine, talks about death and methods of self-destruction, a card game in which a fatal card sets out another victim and another killer - this is the ritual of this "temple of intoxication."

The spirit of death is hovering over the assembled, the theme of death is on the lips moistened with wine. "As for me," says one of the voluntary suicides, "the only thing I dreamed about was blindfold and cotton to cover my ears. However, alas! In this world, you cannot find a thick enough layer of cotton!"

Another says that he would never have become a member of the club if Mr. Darwin's theory did not seem so convincing to him. "The idea that I am a direct descendant of the monkey," said this original suicide, "seemed unbearable to me."

"Is it really so important to raise such a fuss," Prince Florizel commented on his pre-grave conversation. "If a person decides to die, what the hell is he not doing this step, as befits a gentleman." The ironic nature of the dialogue and commentary is obvious, and the voice of the author himself is heard in the words of the commentator.

The idea of adventurous stories with «Raja Diamond " is more extensive and extensive. Its domestic and psychological basis and social orientation appear quite clearly, barely covered by the ghostly-like roof of a fantastic plot.

The four novels describe how a certain Thomas Vandeller, who was in India in the ranks of the British colonial troops, turned out to be the owner of the unusual diamond of the Kashgar rajah. The mystery of this mysterious acquisition, a generous gift for "services," is the subject of unambiguous interpretations.

The newly-born owner of an amazing jewel turns from a poor man into an inconceivable rich man, and automatically the unknown and rude servant becomes a glorified social lion. Respectfully and cordially he is accepted in the highest circles of London, and soon a noble maiden is declared who wishes to possess the diamond "even at the cost of marriage with Sir Thomas Wandel."

The diamond of Raja, like the shagreen shaggy from Balzac's "Shagreen Skin", is endowed with magical and Ominous power. Inflaming lust, it passes from hand to hand, drawing into the adventurous circulation of new participants and

new victims. This is a fascinating symbol of property, and under its influence, insignificance is exalted, moral concepts are distorted, true values are replaced by false ones. Therefore, the chain of unfortunate events continues, until Prince Florizel, by his intervention, puts a limit to them.

Violating property rights, he takes possession of someone else's diamond and, in the hope of getting rid of his obsession, throws it into the river. But the Vandelors, the truly enterprising bourgeois, organize diving work and are not embarrassed by their unsuccessful start.

Stephenson's *Shahrazade* fairy tales, despite the comic tone of the intricate parodies, are based on real and not comic plots. The characters of the heroes are described precisely, their psychological picture is not only correctly outlined, but also animated, the problems under discussion are not contrived and not fiddling.

The hero of one of the short stories, a young man Simon Rolls, expresses a desire to "learn more about life," meaning "not the life that is described in Thackeray's novels." He would like to penetrate both the hidden crimes of society and his secret possibilities, he would like to comprehend the basics of rational behavior "in exceptional circumstances." This is the intention of the author himself. He will expose the hidden vices of society; he will put his heroes in exceptional circumstances and watch as they search for the basics of rational behavior.

It would seem that the formulas beaten in didactic reasoning in the "Diamond of Raja" receive a living content. "And the most respectable person can fall into a precarious position," a young gentleman Harry Hartley, who turned out to be "orphaned and almost impoverished," makes a very unpleasant conclusion for himself.

The mournful and deplorable experience of the unlucky hero who spent his youth "cultivating in frivolous and purely secular skills" throws light on the condition of the younger generation and clarifies the concept and problem of "good integrity", which is very important for the life philosophy of Victorian society of those times and the problem of "doubtful situation", its abstract moral and real meaning.

All the same, Simon Rolls does not know "whom to admire more - a person who is used to acting with reckless courage, or a subtle observer and a connoisseur of life." This alternative occupied many, and not only young, minds, it occupied Stephenson from the point of view of both personal and public prudence. Prince Florizel, whom the author clearly favors, is the type of Olympian, a subtle connoisseur and contemplative of life. And he, however, has to retreat from his positions.

Driven by humane feelings, he intervenes in the events, but his active all-good impulse is not able to inspire sustained hope in the face of unceremonious pressure from quirky Vandellers. The Olympic indifference of the brilliant prince in relation to "public duties" leads to the fact that as a result of the "next" bourgeois revolution he loses his privileges and is satisfied with the modest role of the owner of the tobacco shop. However, the author ironically concludes, "His Highness" continues to remain faithful to the romantic principle and "behind his counter looks like a real Olympian."

The "Suicide Club" and "The Raja Diamond", for all their originality, reveal a connection with tradition, with two different directions in English literature, represented by the names of Wilkie Collins and William Thackeray. The first, the author of exemplary works of so-called sensational literature, including "The Moonstone", interested Stephenson mainly in his ability to build an entertaining plot, the second, a classic of a realistic novel, in satirical characteristic.

In the novels of these cycles, the manner and methods of the sensational genre are noticeable already at that stage of its development, when it begins to converge with the genre itself as detective. Symptomatic is the mention of the French novelist Emil Gaborio and the hero of his criminal detective novels by the detective Lecoq in "The Raja Diamond", as well as the appearance of the detective, albeit in a minor role, in the novel with the appropriate title: "The Tale of Prince Florizel's meeting with the detective". However, Stephenson's trials in this genre are accompanied by irony — sometimes humorous and cheerful, sometimes caustic and not without bitterness, but, as a rule, witty, recalling the influence of Thackeray and Meredith.

In the autumn of 1878, having finished his "Shahrazade fairy tales", Stephenson made another journey "inland", this time overland and solitary, except for the obstinate donkey, reluctantly dragging a sleeping bag and other luggage. Stephenson crossed the Seven Mountains, passed through remote and sparsely populated places where French Protestants once hid, fleeing from the persecution of the punitive detachments of Louis XIV and leading a stubborn guerrilla war with them.

Stephenson was interested in the history of social and religious struggle in Scotland, interested in revolts of recalcitrant Protestant covenantaries, their readiness for decisive resistance in the name of independence and freedom of belief. A similar interest pushed him to march into the Cevennes. Soon he wrote the book "Journey with a Donkey", which was published in June 1879. The title of the book served as a pretext for not always harmless jokes, aided by a stubborn donkey, presented by the author with lively humor.

In one of the reviews, as a result of an oversight or deliberate mistake, the book was titled "The Donkey's Journey", and among literary youth at the beginning of the 20th century, Aldington recalled, essays went under the heading "Journey with Sydney Colvin." At one time a prominent writer and influential editor, Sydney Colvin was a close friend of Stevenson. He edited the four-volume edition of Stevenson's letters, the first and so far the only such complete edition of the writer's epistolary heritage.

Colvin, as a close friend, considered himself entitled to subject letters to personal censorship, and many of them were printed with a seizure mainly of those areas that related to Stevenson's relationship to parents, to religious issues and contained intimate biographical information.

In early August 1879, Stephenson received from Fanny Osborne, who had long been in California, a notice, the words of which remained unknown. Fanny is believed to have reported her serious illness. Stephenson quickly assembled and on the seventh on the steamer "Devonia" sailed to New York. Severe discomfort, lack of money, complicated relations with his father, admonitions of friends, confusion

- Fanny remained a married woman, and it was not yet clear how and when she would be able to divorce an dissolute spouse - nothing stopped him.

This new “journey” was unusually difficult for Stephenson and almost cost him his life. Fatigue and nervous tension were added to the general malaise. On the way, Stephenson did not stop writing and keeping a diary, recognizing the need for independent and significant earnings. The conditions of the trip were difficult even for a healthy person, especially in the stuffed car of an emigre train, in which he traveled many days to San Francisco. Here he expected to meet Fanny, but did not find her on the spot: she moved to Monterey, once the capital of California, and now a half-forgotten town on the Pacific coast, located a hundred and fifty miles from San Francisco.

Alone, on horseback, without a break, Stephenson followed. On the way, in the coastal mountains, before reaching eighteen miles before Monterey, he felt completely unwell and spent two nights under the trees almost unconscious. He was found by an old bear hunter and escorted to his goat ranch, where he spent a good many days until his strength returned. “It was a strange and painful period of my life,” he wrote to a friend in a letter of trust. “According to all the rules, death seemed inevitable, but after a while my spirit rekindled in divine fury and began to urge and spur my frail body with considerable effort and no small success.

During his stay in America, Stephenson more than once found himself on the verge of life and death. He was required tremendous mental stress to overcome his weakness. Ultimately, spiritual courage put him on his feet. “Persistent mortal” could be said about him in Byron’s words.

On May 19, 1880, in San Francisco, Stephenson was married to Fanny, and on August 7, exactly one year after he boarded the *Devonian*, heading for New York, he and his wife and stepson Lloyd Osborne sailed from New York to Liverpool.

Thus ended a significant stage in the life of Stephenson, which turned out to be important for his creative development. He not only survived a lot, but also saw a lot, saw life without embellishment, America with its contrasts, and its image did

not at all correspond to the ideal ideas that had developed under its influence from literary and newspaper sources. He wrote tirelessly articles and essays, inspired by artistic intentions. The book of essays "Amateur Emigrant" and the story "House on the Dunes" - the main result of his literary work during this time. "House on the Dunes" Stephenson graduated in October 1880, having already returned from America.

The short story "The House on the Dunes" is one of the best, if not the best work of early Stephenson, anticipating his adventure novels and psychological novelties of the period of creative maturity. In this story, an entertaining plot, combined with a substantive theme, is branched and developed, the characters, while maintaining the clarity of the external and internal design, are given in a vigorous development, the landscape is not only accurate and expressive, but also diverse with general consistency and consistency of tone.

Stephenson soberly assessed his new work, saw its weaknesses, but did not intend to detract from its merits. "Of course, the work is carpentry, but of good quality," he wrote to Henley, challenging his picky comment. "Who else can do carpentry in English literature now that Wilkie Collins barely knocks with an ax." (Collins died in 1889, his most famous novels "The Woman in White" and "The Moonstone", respectively, appeared in 1860 and 1868.)

In the story "The House on the Dunes" Stephenson's dependence is found not only on Collins' sensational novel, but also on the romantic tradition. At the same time, it is clearly visible how he repels himself from it, in what direction and how consistently he criticizes, not accepting many of its norms and patterns, indicating their vulnerability or total failure. Of the Romantic writers, he singled out for himself Victor Hugo, who he in 1879 devoted a special article to.

Stephenson accepts and maintains romantic spirituality and elevated feelings, however, inspiration and active impulse are not inclined to isolate from real soil. He is not inclined to idealize the primitive savagery and freedom of the Gypsy camp, which attracted European romanticism as an alternative to civilization and progress. The hero of the romantics usually fled from his surroundings, the Ste-

phenson's hero of the neo-romantic is looking for a related environment. Frank Kessilis, the hero of the story "The House on the Dunes", on whose behalf the narration is being conducted, is at first proud of keeping himself apart, admires the life of a lonely gypsy. But soon, under the influence of sobering circumstances, he changes his views and his way of life.

From Stephenson, Byron still receives a sober-critical, ruthless assessment to the approved type of romantic hero, a strong and bright rebellious personality, but overly focused on himself, unable even with high intensity of feelings to liberate them from the fatal admixture of uncontrolled selfishness. An example of such a person appears in the story - Norsmor. He was given not only a psychological, but also a social characteristic, brief, but informative.

Norsmor inherited a gloomy, neglected estate, the last owner of which was "a stupid and wasteful amateur." The nature is uncommon, but aimless, Norsmor is completely dominated by excessively bloated and unrestrained selfishness.

Feelings did not receive from him a natural, normal development and, with his unbridled temperament, manifest themselves in ugly contrasts. Even in his relation to Caesilis, who formed with him the "community of two unsociable people", he is at the same time a friend and foe. At the kindest moment, looking closer at him, it was possible "beyond the appearance of a real gentleman ... to discern a soul worthy of a rapist and a slaver".

Still, Stephenson gives unconditional preference to Norsemore when he confronts him with the "bank robber" Heddleston, who deceived the trust of his contributors, among whom Italian revolutionaries were, members of the national liberation movement, who were preparing the uprising of Norsmor and Kesilis, renegades, and reluctant who tortured themselves to their own revolts, being involved in a conflict of principled meaning and meaning, they unwittingly verify their romantic way of thinking and behavior with practical experience. A situation is created that allows Stephenson to make a visual analysis and sound reassessment of traditional romantic characters.

In the story "The House on the Dunes" - one can say, not in this story alone, but in almost all the works of Stephenson's adventure genre - psychological analysis is devoid of thoroughness, detailed details and completeness: the nature of the genre, which is unthinkable without a sharp, dynamic plot, is external, rapidly changing events. But Stephenson's psychological analysis is accurate, and his logic is convincing.

Even in the seemingly unlikely event, as Normor's decision to join the Italian insurgents and fight under the banner of Garibaldi, the author's arbitrary idea is ruled out - the behavior of this hero is internally justified, as his dramatic fate is . The desire to analyze, sober and thoughtful, the phenomena of complex and contradictory - an important feature of Stephenson's neo-romanticism, which asserts courageous optimism.

In the story "The House on the Dunes" sounds, albeit muffled, the theme of the national liberation struggle of the Italian people, which has a solid and long-standing tradition in English literature. This theme was addressed by the older contemporaries of the writer - George Meredith in the novel "Vittoria", (1867) and Charles Swinburn in the once famous "Songs Before the Sunrise", (1871).

At the beginning of the century, Byron showed a keen interest in the liberation movement in Italy, was associated with a secret revolutionary-democratic society of Carbonari. In Stephenson's story, which dates back to the mid-nineteenth century, the Italian avengers are called Carbonari by tradition, since at that time the revolutionary-democratic Carbonari organization no longer existed.

"Sooner or later, I was destined to write a novel. Why? An idle question," Stephenson recalled at the end of his life in the article "My first book, "Treasure Island," as if answering a question of an inquisitive reader. The article was written in 1894 Jerome K. Jerome's request for the magazine "Idler", which then started a series of publications of already famous modern writers on the theme "My first book."

"Treasure Island", in fact, did not answer the topic, since this first novel of the writer was far from his first book. Stephenson had in mind not only the chronological order of the appearance of his books, but above all their significance. "Treasure Island" is the first book of Stephenson, which received widespread recognition and made it world famous. In the series of his most significant works, this book is really the first in a row and at the same time the most popular.

How many times, starting from early youth, did Stephenson take up the novel, changing his plans and narrative techniques, testing himself again and again and trying his own strength, prompted not by considerations of calculation and ambition, but above all by inner need and creative task of overcoming a big genre. For a long time attempts were unsuccessful.

"A story - I want to say a bad story - anyone who has diligence, paper and leisure can write, but not everyone can write a novel, even a bad one. Dimensions are what kill." Volume, wasted power scared and killed the creative impulse when Stephenson was about for a big thing. With his health and feverish efforts of creativity, it was generally difficult for him to overcome the barriers of a large genre. It is no coincidence that he has no "long" novels. However, not only these obstacles stood in his way when he had to abandon large designs.

For the first novel, a certain degree of maturity, elaborated style and confident craftsmanship were needed. And it is necessary that the beginning was successful, so that it would open the prospect of a natural continuation of what had begun. At this time, everything worked out in the best possible way, and that ease of inner state was created, which was especially needed by Stephenson, when imagination, full of energy, was inspired and creative thought seemed to unfold itself, without requiring any spurs or prodding.

It all started, one might say, with fun. Stephenson himself told how it was. Lloyd Osborne asked him to "write something interesting." Watching the stepson draw and draw something, he got carried away and sketched a map of an imaginary island. With its outline, the map resembled a "raised fat dragon" and was full of

unusual names: the Spyglass Hill, Skeleton Island, etc. This time, the map of the fictional "Treasure Island" gave impetus to the creative plan.

"On a dank September morning - a cheerful light burned in the fireplace, rain pinged on the window glass - I started" *The Ship's Chef* - that was the name of the novel." Subsequently, this name was given to one of the parts of the novel, namely the second. For a long time, with short breaks, in a narrow circle of family and friends, Stephenson read what was written in one day - usually the daily "portion" was the next chapter. According to general eyewitness testimony, Stevenson read well. Listeners showed a lively participation to his work on the novel. Some of the details suggested by them were in the book. Thanks to Thomas Stevenson, Billy Bons 'chest and a barrel of apples appeared, the same one, having got into which the hero uncovered the pirates' cunning plan.

The novel was far from finished when the owner of the respectable children's magazine "Young Folks", having familiarized himself with the first chapters and the general idea of the work, began to print it. Not on the first pages, but after other writings, in the success of which he had no doubt - piddling works, designed for banal taste, long and forever forgotten.

"Treasure Island" was printed in "Young Folks" from October 1881 to January 1882 under the pseudonym Captain George North. The success of the novel was insignificant, if not doubtful: the editors of the journal received dissatisfied and indignant responses, and such responses were not isolated. A separate edition of "Treasure Island" - already under the real name of the author - was released only in late November 1883.

This time his success was solid and indisputable. True, the first edition was not sold out immediately, but the following year the second edition appeared; in 1885, the third, illustrated, and the novel and its author became widely known. Journal reviews had varying grades — from condescending to overly enthusiastic — but a tone of approval prevailed.

Roman was read by people of various circles and ages. Stephenson learned that English Prime Minister Gladstone was reading the novel long after midnight with extraordinary pleasure. Stephenson, who did not like Gladstone (he saw in him the embodiment of the bourgeois respectability hated by him), said this: "It would be better if this high-ranking old man was engaged in the affairs of state of England.

Adventure novel is impossible without a tense and fascinating plot, it requires the nature of the genre itself. Stephenson diversifies this idea, based on the psychology of perception and the classical tradition, which in English literature originates from "Robinson Crusoe". Events, occurrences, their relevance, their connection and development should, in his opinion, constitute the primary concern of the author of the adventure work.

Psychological development of characters in the adventure genre is dependent on the intensity of the action, caused by a quick change of unexpected "incidents" and unusual situations, which is unwittingly limited by a tangible limit, as can be seen from the novels of Dumas or Marriete.

Stephenson spoke with irony about his passion for meticulous everydayism, which at one time was spread in England in narrative literature and drama, especially in plays that the critic attributed to the works of the "school of a teaspoon and tureen".

"Nowadays, the British are prone, I don't know why," Stephenson wrote in 1882, "look down on the incident" and listen with emotion to "how the tea spoon taps and the priest's voice trembles. It's considered good form to write novels without any stories or at least with a very boring plot".

Speaking against the descriptive description of the dynamic narrative, Stephenson did not at all claim that the event plot penetrated into all types and genres of narrative literature. He reflected on the genre of the "romantic novel" and, above all, the adventure novel, and in this connection spoke of the significance of the sharp and entertaining plot, understanding the role of the "incident" in his own way.

His aphorism sounds unusual: "Drama is a poetry of behavior, a novel of adventure is a poetry of circumstances." Interest in "Robinson Crusoe", the most outstanding example of this genre, he develops his idea, "to an enormous extent and in the overwhelming number of readers," is caused and maintained not only by the chain of "accidents", but also by the "charm of circumstances".

In fact, only childhood memories emit a sense of intense fascination with the plot of "Treasure Island". When the early impressions of the novel are checked by re-acquaintance with it in his mature years, attention focuses on different features and the story itself begins to look different. Interest in an exciting adventure does not disappear, but it becomes obvious that it is not the effect of a purely external action that causes it.

Events in the novel arise and develop in relation to the circumstances of the place and time, and the author attaches great importance to the fact that these arising situations are not arbitrary, but meet the requirement of psychological certainty and credibility.

Stephenson is not very concerned about keeping the reader in mysterious ignorance, and is not inclined to purely warm his curiosity. He is not afraid of foreshadowing hints about the outcome of events.

Such a hint is contained in the words of Jim Hawkins, the hero of the book, that he wrote down the whole story at the request of his older friends; thus it is reported that the main participants of the adventure, for the fate of which the reader has to worry, came out of trials with triumph.

And the sign of the tavern "Admiral Benbow", pierced by the angry saber of Billy Bones, the trail of which, as Jim emphasizes, looking ahead, is still visible, and the footnotes made by Dr. Livesey, who says that some events on the island was discovered later, and other details - all this consistently violates the mystery of the future, as if important for the adventure genre is important and even obligatory.

However, by informing the reader about the course of events, the author enhances the confidential tone of the narrative, counting on the effect of authenticity. Apparently, Stephenson took into account the experience of George Meredith,

who, while developing the plot, was not afraid to run ahead. Interestingly, in the article devoted to the novels of Dumas, denoting the soulful circle of his reading, Stephenson, along with the exemplary adventure novel "Viscount de Brazheld", poses Meredith's psychologically sophisticated novel "The Egoist", which was for its time a new type of psychological novel.

Transitions from episode to episode in "Treasure Island" and in other adventure works of Stephenson do not always seem to be precisely calibrated, but since the plot turn is made, the situation is determined, the characters take their original positions, everything starts to move without pressure and creaking, a lively picture of events, and the impression of accuracy and psychological accuracy of what is happening. In fact, open the book and you will see the old "Admiral Benbow" and the sea wolf knocking at the door, and you will hear his hoarse voice.

It is important to take into account the confession of Stephenson himself. In response to a letter from Henry James with an analysis of the novel "Ekaterin", Stephenson, by the way, emphasized: "Your remark is fair that the visual impression is weakened in this book. This is undoubtedly and as soon as I put additional effort into this, but I so convinced of their necessity, I am afraid that in the future it will become even more certain. My two main goals can be defined as follows:

1. War to adjective.
2. Death to the optic nerve.

If we assume that we are experiencing the era of the optic nerve in literature. How many centuries literature has successfully gone without it."

Autocharacteristics, as so often happens, may contradict the creative reality created by the artist. So with Stephenson in his rebellion against the "adjective" and hostility to the "optic nerve" it is not so easy to agree, recalling the paintings, he sketched himself. However, you should look at these pictures to better understand the position of Stephenson, and we must bear in mind that he did not neglect the comments of Henry James. Having explained his tasks in the literary technolo-

gy, he moderated the belligerent tone with the words: "Nevertheless, I will consider your letter."

Here, Jim Hawkins, hiding in a barrel for apples, eavesdrops on the villainous conversation of recalcitrant sailors. They conspire to seize the ship, and this news leads Jim to despair. Even more immediate horror covers him when one of the sailors is about to go to the barrel to get apples from there. From this fatal intention distracts him by chance, and he goes for a barrel of rum for his boyfriends.

"When Dick returned, all three took turns taking a mug and drank - one for good luck, the other for old Flint, and Silver even sang:

For the wind of extraction, for the wind of luck!

To heal we have fun and richer!

It became light in the barrel. Looking up, I saw that the moon had risen, having silvered the cruise-mars and the swollen fok-zeil. And at the same instant a voice came from the watch: Land!

"As accurate is everything here! We actually hear when they talk on the deck, we catch the movements and actions of pirates and suddenly we clearly and vividly see the moon rising, illuminating the inside of the empty barrel where the boy is hiding, and even distinguish the cruises coming from the cruise-mars and the swollen fok-zeil, although most likely we don't have any idea about how these tackles look. Finally, all this covers the book-familiar, and here is so sudden and pertinent and convincing call - "Land!"

The ability to give an opportunity to hear, if the impression of reality should be sound, to see if the image should become a picture, and even to see if objects appear in front of the eye, nothing, like cruise-mars and fok-zeil, is not marked in the visual memory. This skill, or rather, the idea of such mastery, makes for Stephenson not just a concern for a few winning tricks, but a whole creative program.

"War to adjective" means the struggle with a one-dimensional image, with the most common and accepted literary technique, which leads to expressiveness only in a descriptive way. The death of the "optic nerve" conveys a strong dislike of naturalistic imagery, to meticulous copies of external forms.

Stephenson reinforces those beginnings in the narrative genre that bring him closer to the drama — a dialogue that energetically moves the plot and eventful action. At the same time, he seeks to establish flexible and versatile connections between the images depicted, relying on the mobility of associative perception and taking into account the experience of the latest narrative technique for him.

Stephenson creates a picture, almost without resorting to the help of the "optic nerve", that is, without an obtrusive appeal to the eye, he does not make any concessions to the adjective - he does not identify objects by the same external and static features; he forces the moon to rise, gives light, calls unknown gear, throws a picture cry.

The reader perceives everything as a whole, without preference for visual or auditory impressions; in any case, he is convinced of the accuracy of what is happening.

Caring about the multidimensional movement of style, Stephenson achieved a great deal, and here lies one of the main foundations of his long-term and "serious" impact on English literature. "Serious" - as opposed to superficially following his style on adventures, pirates and piastres, which easily spread after the enviable success of "Treasure Island".

The imitators succumbed to Stephenson's joking assertions that he had not pursued any significant literary tasks in the work on this novel. Meanwhile, one cannot help noticing the sophistication of this book: the effect of perfect authenticity on a material that is not at all real. Taking the fictional situation, so to speak, "fake", Stephenson managed, along with his characters, to psychologically truthfully get into it.

Having grasped this persuasiveness, Stephenson is already moving completely freely within fiction, he easily leads a literary "game", and it is worthwhile for him to say "fok-zeil", as the reader is ready to believe that everything is clear, just like pirates were able to admit only to the bones, whitened over many years, his unlucky comrade-in-arms: "Uh, yes, this is Allardyce, punish me! God!"

Stephenson captured the course of development of the narrative technique and managed to create several skillful literary "models". They could not do without them, they were kept in their creative laboratory by many writers - younger contemporaries and successors to Stephenson.

A simple and easy-to-see book "Treasure Island" on closer examination turns out to be multifaceted. The adventure story in it, for all its traditionalism - the story of pirates, adventures at sea and the lost island - is original. It is built on the principle of an exciting boyish game, inspired by an energetic dream and requiring the young participant to apply all his strength.

The hero of the novel, Jim Hawkins, or a teenager, or a boy, the author does not specify his age, has to navigate himself in difficult circumstances under adverse circumstances, take initiative, take risks, strain his brain and muscles, but also make moral choices, determine life position.

He is driven by a dream, he indulges in it with natural enthusiasm, acts, driven by necessity and curiosity, guided by high feelings and common sense. He has to face danger, face death, resort to decisive and extreme measures. He also manages to know the joy of moral and practical victory.

Jim Hawkins is a sample of the character of a whole, harmonious, stable, not weakened and the slightest wormhole. Boldly gullible and healthy-energetic, Jim's courageous attitude to life sets the tone for the whole book. And it does not hear any instructive intonation, or cheerful notes.

Pirates in "Treasure Island" are a little like traditional pirates. Piracy was once legitimized, the rulers of England found support in pirates to fight the fleet of hostile countries and an additional source of replenishment of the treasury.

Piracy knew its heroic times. Among the pirates there were not only adventurers and thugs, but also people dedicated to the sea, thirsting for independence and freedom. Literature remembers not only the image of the sea predator, but also the "noble corsair". In the pirate theme there was a romantic tradition that idealized the sea robber.

Stephenson goes his own way here as well. His pirates only remind the famous Flint, and this hero, the leader of a gang of sea thieves, is presented truthfully.

Indeed, in fact, from the "sea falcons", which still can be imagined by pirates in the Renaissance, they eventually turned into dirty vultures. When, for example, at the beginning of the 18th century, a person no less legendary than Flint, namely Captain Kidd, fell into the hands of justice, he surprised everyone with his ordinariness. "I knew he was a bastard," the judge said, even with some disappointment, "but I didn't think he was a fool too."

Pirates, completely devoid of a romantic aura and any historical justification for their actions, confront Jim Hawkins and his friends. These are merely marauders who have lost their support of at least a predatory union. Almost all of them are the embodiment of vile rascality, evil and predatory deceit.

Jim in their midst is the "island", "Treasure Island", and the whole point of his adventures - to discover the true treasures in himself. In the end, as a reward for his work and as a result of victory, he also receives a share of the pirate treasure, but it does not occupy him, the other "firebird" beckoned him, and if he felt its light, it was only in gusts of selfless quest, which he told in his memoirs, warning the reader that he does not hide "no details other than the geographical position of the island."

Sympathy for Jim and his friends, the rightful owners of "Hispaniola", does not prevent the reader from distinguishing John Silver from all the characters. The one-legged ship's cook, Flint's ally, unwittingly draws attention to himself.

John Silver is a significant figure in "Treasure Island" and among the most striking characters created by Stephenson. This character remains in the memory and excites the imagination with its originality. John Silver is crafty, malicious, cruel, but also smart, cunning, energetic, dexterous. His psychological portrait is complex and controversial, but convincing. It is impossible to clothe in rhetorical formulas of abstract morality such a duality of a living character.

The writer was perplexed and agitated by the active vitality of evil and vice and their insidious appeal. Since childhood, he was inspired by the religious and moral views of the Scottish Calvinists, strict and rational, rested on the principle of a clear separation of good and evil and unconditional retribution for good and retribution for evil. As soon as he gained the ability of independent judgment, he began to express doubts and protests, but he had a deep interest in the moral essence of man for life.

Already in the early years, Stephenson was concerned with the problem of a complicated nature, spiritual contradictions and contrasts, the phenomena of darkness and division of consciousness, which mixed religious and moral ideas about good and evil.

In the mid-seventies, he plotted to write a book of "mysterious" stories or stories of "horrors." Then the plan was not implemented, and Stephenson returned to him only six years later. The name was intended: "The Black Man and Other Stories" (the image of the "black man" is associated with popular beliefs, with the idea of "evil spirit"). Moreover, this time the book did not work, but several stories were written all the same.

The first of them, "The Damned Janet", appeared in October 1881. The story "Merry Well done" belongs to the same cycle. It was published in the journal "Cornhill" in the June and July issues for 1882, and then in 1887 in a collection of stories under the same title.

The story "The Damned Janet" was dear to Stephenson by his popular Scottish motifs, developing which he was able to convincingly convey the case of dramatic mental state and its mysteriousness, to convey in this ratio the fantastic and the real, when the real suddenly seems fantastic and Lost a sense of authenticity of what is happening.

Stephenson said that he himself experienced a state of "mortal" fright when he reproduced terrible events and circumstances in which wild life, a grim belief, a harsh situation was reflected.

He put "The Damned Janet" next to "Todd Lapryk", with this "piece of living Scotland", as he called the "false novella" written by the Scottish legend on Black Andy about Todd Lapryka (see the first part of the novel "Ekaterin"). If, he said, "I didn't write anything except Toda Laprika and The Accursed Janet, I would still be a writer."

The story "Merry Well done" was given an extraordinary appreciation by Richard Aldington. He considered his work "truly tragic and beautifully written from beginning to end."

At least in one direction, Stephenson "took a step forward in comparison with the prose writers of his time. Can anyone reading the "Jolly Good Fellows" forget the description of the storm there?" Storms on the Shetland Islands, which precedes the "Typhoon" by Joseph Conrad.

An excellent description of the storm the reader finds in Thomas Hardy in his novels "Away from the Crowd" and "The Return to Homeland". But this is a storm on land, and not on the sea, which Aldington speaks about, whose opinion is interesting already in that respect, which once again confirms Stephenson's versatile historical and literary significance.

The collection "Merry Well done" combined stories of different years in psychological and ethical motives. These included "Willy from the Mill", as well as later ones that appeared in the 1885 periodicals "Markheim" and "Ollallah".

In 1885, in a French translation, Stephenson read Dostoevsky's novel "Crime and Punishment". The Russian novel made a tremendous impression on the English writer with an unusually bold and in-depth discussion of the moral issues so close to the interest of Stephenson himself and now appearing before him in a distinct form.

Under the direct impression of the novel "Crime and Punishment" a psychological etude "Markheim" was written, better known to our reader under the name "Killer". A direct path to the story "The Strange History of Dr. Jekyll and Mr. Hyde" was opened from "Markheim", as well as from the story "Ollall" - to the novel "The Owner Ballantre".

In the brief confession that concludes the novel "Strange Story", its hero, the respectable Dr. Henry Jekyll, speaking of the tragic consequences of the fantastic experience of splitting his own personality, explains the essence of the problem that worried him.

By everyday ritual, tempted to hidden desires, intending to determine the line between good and evil in his own soul and test the strength of its virtuous foundation, Dr. Jekyll isolates his dark forces by means of a miraculous chemical invented by him. To the light is the twin of Dr. Jekyll, Mr. Hyde's ugly dwarf, enabling his patron to relive the thrilling sense of complete inner composure, lightness and freedom.

Mr. Hyde discovers an astounding and tempting vitality, an extraordinarily active energy, directed, however, exclusively towards crime. Mr. Hyde demonstrates the potency of Dr. Jack-Kill's properties with the clarity of an experiment.

In the guise of Mr. Hyde, he acts with the determination of a machine gun, without experiencing hesitation, moral doubt, or agony of conscience. The perfect coherence of his being is not spiritualized, but purely mechanical coherence.

In the guise of Mr. Hyde, Dr. Jekyll commits crime after crime, experiencing only two feelings - fear and anger. Repeating his experiments, Dr. Jekyll more and more falls under the authority of Mr. Hyde, until he finally becomes his victim.

The thoughtful reader guessed soberly the real side of this grim parable. Seeing its lively meaning prompted him and accurately reproduced in the story features of the London life of the eighties. For Stevenson himself, the story "The Strange Story of Dr. Jekyll and Mr. Hyde" was almost involuntary allegory of feelings that had long overwhelmed him, the plot and images appeared in his dream, the picture took shape in such distinct and detailed forms that he could only transfer it to paper.

Stevenson wrote to American artist William G. Lowe, sending him a copy of his story: "I am sending you a Gothic dwarf ... I think that this dwarf is rather interesting, he came out of the depths of my being, where he was guarding the fountain of tears." The story of Jekyll and Hyde immediately became the subject of

widespread discussion, and, according to a contemporary, writer Edmund Goss, from the moment of its appearance, "Stephenson, already enjoying admiration for the relatively narrow circle, began to occupy a central place in the great world of literature.

"In Jekyll and Heide," the theme of the Stephenson's twin developed in science fiction and detective techniques, influencing these literary genres and their development in English literature. You can, for example, the "Invisible Man" of H.G. Wells be put in a certain connection with this story by Stevenson.

"The Strange History of Dr. Jekyll and Mr. Hyde" was published in January 1886. Only a few months passed, and already in May (in the magazine "Young Folks") the first chapters of "Kidnapped" appeared (in the same year, the novel was published as a separate publication).

Some biographers of Stephenson were struck by a similar change of creative ideas. "Two works, so different in their essence, rarely left the pen of the same author, even in much longer periods of time," wrote Stephen Gwynn, author of the monograph Robert Louis Stephenson. Yet the dissimilarity of these works is not as striking as one might think.

Internal communication connects "The Kidnapped" with "Jekyll and Hyde", not only "emphasized attention to moral issues" and "sober expressiveness of style". In "The Kidnapped" and its continuation, the novel "Ekaterin", the same basic issues are discussed again and again. Stephenson examines them from different angles and no longer conditionally.

He is becoming increasingly interested in the historical perspective, he turns to the past of his country, to the events and circumstances that drastically changed its social and political appearance: the 18th century, the heightened struggle of Scotland with England for independence.

Farther times, the era of enmity of the Scarlet and White Rose (XV century), Stephenson described in his first historical novel "The Black Arrow", on which he, preparing it for the magazine "Young Folks", worked back in 1884-1885. A sepa-

rate edition of "Black Arrow" was published already in 1888. Stephenson was then in the United States, where he arrived again for a short period.

"I am going on a journey with a bitter heart," Stephenson wrote to his close friend Charles Baxter in May 1888, when he, along with Fanny and her children, was preparing to sail from San Francisco to the Pacific Islands. This state of the writer was not short-lived, and he had several reasons, but at that moment, everything somehow agreed on one thing: the inevitable gap between Stephenson and Henley. It was not only the loss of an adviser, an employee; it was a line that cut off the band of life — all of the past, all of youth. Stephenson shared with Baxter the immediate impression of a letter from Henley: "Oh, a letter to Henley! I can't get over it."

However, the question was not only Henley and his arrogance. As for a quarrel with him or with other close friends, which gradually grew, there was a noticeable reason as a result, and the disagreement itself only expressed a deeper and inescapable process: sometimes you can see in literature how connections of youth and friendship circles break up and what this means for their most conscious participants.

Naturally, in the prime of my life to throw a proud challenge: "Wherever we are thrown by fate, and wherever we go, we are all the same," and it's also natural to recognize the epoch later before the onset of years and circumstances: "Years have passed by a series of inconspicuous ones, and how they changed us! "Pushkin cut off the sobriety of reading these last verses in his life about the" Lyceum anniversary"...

In addition, Stephenson convulsed: "Yes, yes, I write about it all night long, despite the gulf of work that I have on my hands, and all nine days before departure. This is a stone on my grave, I will never return real to life. Oh, I say wild things, but the former will be no more."

Stephenson felt powerless to stop a relentlessly growing rift, or at least catch and take into account the reasons that prompted its growth. The reasons were truly

incalculable, like life itself, its shades, and most importantly, like the elusive alternation of acquisitions and losses that accompanies the life movement.

The most impartial and thoughtful biographers subsequently quite objectively restored the chain of events: "Fanny's assertiveness set the stage. Henley's insidiousness found a case. And Stephenson's slowness in flammability eventually gave an explosion" (J. Fernes).

But these are only external landmarks, and there, in the depths, in human beings, first of all, in Stephenson himself a new stage of his fate was determined. The same Fernes rightly noted that the altercation with Henley significantly propelled Stephenson to maturity. And Henley himself, no matter what he wanted to say, testified many years later, after Stephenson's death, that at that time "Louis was not the one".

Stephenson, experiencing a change in himself, but having to find it no explanation yet, no name, and therefore particularly stunned, experienced a particular state of mental anguish, turning into physical pain: "I would give him a leg in order to cross out what happened" (Henley had one leg amputated and the other with difficulty saved.)

However, the past was still irrevocable, and Stephenson, stepping aboard the "Casco" yacht, preparing to leave for the unfamiliar shores, actually headed for new frontiers, rushed to some other life. His condition was vague, painful. "Best of all," he wrote to Bakster, "if "Casco" together with me went to the bottom. After all, there was a devilish little left for which it would be worth living."

Now America has disappeared behind the crest of the waves, and little by little the novelty of sea impressions began to distract Stephenson from his fresh anxieties. It was necessary to see those islands where the famous Cook sailed and perished, where Russian round-the-world seafarers left on the map the names of their homeland, where Herman Melville traveled, and then wrote about these places in "Typi" and "Omu", where Stephenson was a little later, but the same time, in fact, sought refuge for the then unrecognized Frenchman, Paul Gauguin, where he was later led by Snark by Jack London.

Juan Fernandez, "Robinson Crusoe Island", lay in the same waters a week under sail, as the brave Joshua Slokam, who followed in the footsteps of his illustrious compatriots and connected them with an amazing route, confirmed this.

In a word, in two years, having changed three vessels, Stevenson visited several Pacific archipelagoes: "Casco" - Marquise, Paumotu (now called Tuamotu) and Hawaiian Islands, Gilbert and Samoa Islands, on "Equator"- Marshall Islands, New Caledonia. More or less prolonged parking they did in Papeete, Honolulu, Sydney, Noumea and, finally, in Samoa. Impressions asked for paper.

"I hear my diary calling out to me: 'Write, write!' "Stevenson informed Charles Baxter. "I will have a wonderful travel book, I feel confident in that." It seemed to Stevenson that he would be able to tell about the ocean and about the islands in a way that none of the writers could do."

Only Melville, the creator of "Moby Dick", was considered to be a serious contender. Stephenson felt so refreshed that he sent heartfelt greetings to Bob Stephenson (cousin), Simpson and Henley, that is, to former friends with whom he alternately broke. He wrote, as usual, a lot, almost continuously, fulfilling an agreement with American newsmen.

However, those were not tropical seas that provided Stephenson with the basis of his most significant work, completed at the time of oceanic wanderings. The sea element refreshed him, with a revived strength, he mentally returned to his native Scotland and by September 1889 completed the manuscript, which he had repeatedly hidden with hopelessness on the table, - "The Possessor of Ballantre."

In admirers of Stephenson in relation to his things, there are various, sometimes very unexpected addictions; Stephenson himself changed his sympathies to his works; if you look at his legacy from a more permanent, historical and literary point of view, then, of course, next to "Treasure Island" and "Dr. Jekyll and Mr. Hyde" will be "Owner Ballantre."

Many people find this novel too gloomy, joyless and not particularly high-placed it. However, this view is subjective, so to speak, amateur. Meanwhile, in the

work of Stephenson and in English literature in general, the place of the "Owner of Ballantrae" was determined almost immediately.

At the same time, with the publication of the book, the reviewer of the magazine "Buk Bayer" wrote: "In his last novel, "The Possessor of Ballantrae", Stephenson reached for himself, it seems, the highest level. I would dare to go further and assert that none of the newest fictional works in English cannot be regarded as highly on a scale of literary merit as this.

"In the novel, two themes were combined, especially those that deeply occupied Stephenson: the boundaries of good and evil in human nature and Scottish history. From the early novel about dissolute Francois Villon to Dr. Jekyll's creepy experiences, Stephenson himself again and again combined and in different ways dosed evil and good in their characters, closely watching the results.

This explains his so lively response to Dostoevsky. The "crippled talent", which Stephenson considered the most remarkable and at the same time dangerous feature of the old friend Henley and which he embodied in the memorable figure of one-legged Silver, this time in the form of a more attractive and even more dangerous, was expressed in the owner of the manor Ballantrae. Previously, for such experiments, Stephenson chose a conditional and mainly random environment. Now he got on the ground, he is well known and close in all respects.

Stephenson reproduced the coastal areas of Scotland by the Irish Sea, where he once wandered a lot, bringing the story to the middle of the XVIII century. And in the fate, in the characters of the main characters of the novel, two rival brothers, the sons of Lord Darrisdir, said the Scottish past.

Scottish recognized the power, the devilish luck and depravity of one, the moral, but some kind of lifeless nature of the other, their confused inheritance rights and the inescapable intersection of feelings for one woman - the whole tangle of problems as typical. "My novel is a tragedy," he said, working on "The Possessor of Ballantrae". The roots of this tragedy Stephenson was going to trace deeply: in the family way of the Scots, in the tradition of Scottish Puritanism, in terms of the national character. "All this is in my old taste," he admitted.

Moreover, Stephenson warmly at first began to romance - still in America. "Four parts of six or seven are written and sent to the publisher," he said. The journal publication of "The Possessor of Ballantrae" was already being prepared when Stephenson stopped working on it. The idea turned out to be too complicated, and the matter did not move further.

"The five parts are a clear, human tragedy, but the last parts, one or two, sadly admit, are not so clear. I even doubt whether to write them. They are very colourful, but fantastic. They confuse and, I would say, reduce the beginning "- Stephenson complained tempted authority in the literary technique of Henry James. The break was quite long, and only aboard the "Equator" Stephenson was able to continue "The Possessor of Ballantrae".

The fact that at one time demanded from Stephenson special efforts, the whole skillfully designed narrative mechanism, as well as all sorts of "fiction", like the repeated resurrection of the elder brother from the dead, now although it still looks colorful, it still seems somewhat dummy .

Then the same Henry James sought to move the so-called "point of view" in his novels without transferring the narrative from one person to another, as Stephenson required it. But the psychological conflict captured by the author of "The Possessor of Ballantrae" and the direction in which Stephenson sought to find the origins of the family drama Darrisdir, turned out to be fundamentally new and fruitful; That is why the latest writers often mention this novel.

During the voyage, an important event took place in the life of Stephenson and his family: in December 1889, Stephenson purchased a plot of twenty hectares on the island of Upolu (Samoa archipelago), and the construction of a house was started on it. Upolu with the city of Apia is the largest of the Samoan Islands. It then numbered about three hundred whites (the Samoa archipelago was under a triple protectorate - the English crown, the United States and Germany). Through Apia to Sydney, a monthly message was set up by steamer. Land and construction were cheap here.

These circumstances determined the choice of Stephenson, although he himself did not really like the island and, for example, the Marquesas Islands, Tahiti made a much greater impression on him. In this sense, Stephenson was different from Gauguin, who was initially not affected by the exotic. "All the same Europe, - wrote Gauguin about Tahiti in 1891, - Europe, from which I wanted to get rid of, and even worsened by colonial snobbery, some kind of imitation, childish and comical to a caricature. I come from afar. "

Then Gauguin somewhat "walked away" and relented: "Civilization is slowly moving away from me. I begin to think simply, have very little hatred for my neighbors, better than that - I start to love them. I have all the joys of a free life, animals and human. I get rid of everything artificial, I dissolve in nature ...»

Stephenson was not a man of such extremes, and although the same "colonial snobbery" that had depressed Gauguin did not escape his gaze, he still looked with hope to new shores. His health became stronger, he worked successfully, and this gave him reason to call himself "quite a satisfied islander of the South Seas."

Almost a year passed, however, before Stephenson was given the opportunity to settle permanently on Samoa: during this time the building was advanced, and Stephenson and Fanny, meanwhile, made the third of their voyages on Jeanne Nicole.

Then Stephenson almost suffered a very sensitive loss: as soon as they left New Zealand, a fire broke out on the ship from fireworks lights, and one chest from Stephenson's luggage started burning - the sailor was ready to throw him overboard. He was stopped in time: in the chest were all the manuscripts!

But in October 1890, Stephenson first welcomed Charles Baxter with a "good morning" from his new residence. The address was: Wailima, Apia, Samoa. Wailim, that is, Pyatirechye, was the name of Stephenson's possession on the ocean shore at the foot of Mount Weah near Apia. The house, however, was not yet finished, but had already gained not only a base, but clear contours; world, which friends have designated "Stephenonia."

"The view of these forests, mountains, and the extraordinary scent renewed my blood," says trader Wilshire from the story "Falesa Shore." And this is the recognition of Stephenson himself. Here the similarities between them end. Wilshire in the future is experiencing on the island a variety of adventures: love, rivalry, etc. Nothing, though anything like this, happened on Samoa with Stephenson. His life was intense and monotonous - he wrote.

Now, literally and completely, he wrote continuously. Stephenson rose at five or six in the morning and worked until noon, then a break followed, and at five in the evening, he sat down again at his desk. A flute, reading aloud in the family circle and horseback rides served as a rest. So day after day. To this, it should be added that at first, Stephenson, along with his entire family, helped to build a house, cut down a forest, and so on.

Nevertheless, in general, witnesses testify, almost all his life was spent in the office. Only twice in the entire Samoan period did Stephenson leave the house so far that he did not sleep under the roof of the Wailima.

Artworks, political articles about the situation in Samoa, extensive correspondence, which itself is a significant literary work - such was the workload of Stephenson.

Which of the literary genres Stephenson would not have taken on, he created something of this kind classical. His books of travel essays marked the beginning of a whole tradition. He wrote a model adventure novel. Likewise, he owns several first-class poems that have become a textbook. Who does not know since childhood "The heather honey"? In adulthood, it is even strange to find out that R. L. Stephenson wrote it or anyone else wrote it at all! It seems that this ballad has always existed, that she came to us from an unknown distance of ages, in fact: Stephenson made her so "real".

The writer carefully, and sometimes with a certain jealousy, follows new literary names and phenomena. His correspondents include major writers: George Meredith, Henry James, Conan Doyle, Kipling, J. M. Barry, critics of Andrew Lang and Edmund Goss. His fame, and at the same time, his well-being rise high.

"Since Byron was in Greece," Edmund Goss wrote to him, "nothing has attracted such attention to the writer as your life in the tropical seas."

This, of course, is a dangerous level of popularity for a writer: when his personality and life begin to attract the reading public more than his works. "For a romantic writer, there can be no worse situation than a romantic one, that's what became clear to me," Oscar Wilde reasoned under the impression from Stephenson's non-fiction book "A Note to the History" (about Samoan events), he could write a book like "The Three Musketeers", meanwhile on the island of Samoa, he wrote letters about the Germans in "The Times".

The illustrious paradoxist thought so, sitting in jail in Reading prison (two years after Stephenson's death) and, probably, not knowing, as follows from his latest books. Yes, they were not all then, in particular the novels "Saint-Yves" and "Weir Hermiston" were published. In one thing all the same, again without knowing it, Oscar Wilde captured an essential motive for Stevenson: no matter how favorable the life of the writer was in the colorful lands, his soul was drawn home to Scotland.

"Not much remains in my memory for all my life, dear Charles," wrote Stephenson to Baxter in August 1890 from the "Sevastopol Hotel" in Noumea. "When you look back at the seemingly bright chain of former days, they flash one after another, flashing and immediately fading away, but in the end, as if in a rotating kaleidoscope, they constitute a certain monotonous tone. Only some things remain on their own, and here among them I always see especially clearly Rothland Square.

"So Stephenson, in his own way, sought to go to Gower Street, and, having no practical opportunity to get back to his native place, he constantly returned there mentally - in his books."

"I work a lot devilishly," he informed Henry James at the turn of 1891-1892. - In the twelve months of the past year, I completed "Shipwrecked," wrote the whole, with the exception of the first chapter, "Falesa Shore", a significant part of "Samoan History" (which was later called "A Note to History"), did something for

"My grandfather's Life History "(hereinafter referred to as the" Family of the Engineer "), and also began and ended the" David Balfour "("Ekaterin"). How do you feel for one year? Since then, I must admit, I have done almost nothing except for a rough draft of the three chapters of the new novel "The Servant of Justice" (the future "Weir Hermiston") ..."

Stephenson's researchers drew attention to the fact that his largest works, created during oceanic wanderings and life on Samoa, he wrote about Scotland. "Once in his youth," one of his biographers remarked, not without irony, "he didn't have time to look into the Edinburgh library, but now, from Wileyma, he constantly asks friends to send him books on Scottish history from there." "Here, in the distance, I write, occupied with thoughts about my people and my homeland," said the dedication, which had been sent to "Weir Hermiston". Even "Shipwrecked", a romance of wandering, a novel that begins and ends on the islands of Oceania, nevertheless leads the reader to Edinburgh and Paris.

"Shipwrecked" - a book, in essence, autobiographical. Through all the adventures that Stephenson, as a truly romantic writer (according to the paradoxical logic of Wilde), he never experienced, the scheme of his consciousness emerges and a slightly displaced, but in principle, sustained geography of his fate emerges: Edinburgh, Paris, San Francisco, Marquesas Islands, Samoa ...

On the pages of the novel, these names appear somewhat differently, like the hero of the book, Lauden Dodd, by blood is a Scotsman, but by birth an American. Still, the Scotsman is, of course, not accidental and significant, and most importantly, another character, Jim Pinkerton, is an American, but really an American, and the difference between them is immediately visible: it is Stephenson, who through Loudon Dodd describes the problem of separation from his homeland, which is so important for him, he contacts with American psychology, and especially the problem of vocation.

Immediately, the social line of the book develops as a background: "the spirit of our century, its swiftness, the mixing of all tribes and classes in pursuit of

money, the fierce and in its own way romantic struggle for existence with the eternal change of professions and countries” ...

Therefore, if the figure of Lauden is a symbol, then, therefore, the author himself is a "wrecked"? Of course, one cannot judge straightforwardly, but, of course, the book contains many harsh author confessions and even Stephenson's sentences on himself. "In my youth I was fully committed to the ideals of my generation," says Lauden Dodd, meaning young intellectuals, creative, who dreamed of success in art, high artistry, spiritual and material independence.

Over time, the framework of professionalism, even if truly creative and flawless, seems to him too narrow. "Those who work in offices and workshops may be able to create beautiful paintings and fascinating novels, but they should not allow themselves to judge the true purpose of man, because they know nothing about this."

It is hard not to see right away that in the mouths of the unlearned amateur and the unfortunate businessman, as described in the novel by Lauden Dodd, such judgments sound unnatural. The more conspicuous is that Stephenson transmits this to Lauden from himself.

However, Loudon continues: "If I could, I would bring all the writers and artists of my time with me to Midway Island. I would like them to experience all that I had to experience: endless days of frustration, heat, continuous work, endless nights when the whole body hurts and yet you fall into a deep sleep caused by physical exhaustion. I would like them to ... hear the piercing cries of countless seabirds, and most importantly, experience a sense of detachment from the whole world, from all the modern life - here on the island, den It does not begin with the appearance of the morning papers, but at sunrise ..."

As can be seen, Stephenson, through the mediation of his hero, prescribes a recipe to fellow writers, who have tried it on their own experience.

Oscar Wilde, apparently, did not read "Shipwrecked", but it seems that right against these programmed tirades of Stephenson his thought was directed, caused, however, by reading Stephenson, only his other book – "Letters about Samoa".

Wilde found this journalism unsuccessful, he, in his opinion, testified to the creative decline of Stephenson in his late period, and in this regard Wilde argues: "I see what a terrible struggle it is to lead a natural life. Others, he should not be able to describe it, because the natural life is in fact unconscious ... If I had spent the rest of my life in a cafe reading Baudelaire, it would still be more natural for me than if I began to repair fences or plant cocoa in the swamp marsh."

Two major writers, two landmark figures, closing the history of nineteenth-century English literature, say opposite things, but they face one problem - the writer and life, the creator and material of his work in an era when literary creativity finally and completely became a profession, craft, livelihood along with all other activities.

The creative life of Shakespeare as a poet and playwright was, I suppose, no less intense than the writers of the end of the last century. However, the author of "Hamlet» lived mainly not in literature, he succeeded as a theater owner, and dramaturgy in this practical sense could not yet be the main source of income at that time.

Nevertheless, how to be to Stephenson, if it was the fee for "Shipwrecked", and only the fee, gave him the opportunity to complete the construction of a house in Wailim? What should he do if the life that he leads with his family in Samoa requires him to actually cease writing?

Where to get for this power and finally a supply of observations? Should a modern-day writer become like a spider and, huddled in a corner, pull out an endless web, waiting for some random victim in the meantime to devour it, and it will go on making the same web? How monotonous thread will turn out!

Should an artist take a risk and look somewhere new for the sake of accumulating domestic luggage? Nevertheless, when and how, if creative work should be measured and regular, like any ordinary service, - otherwise it will be impossible to exist by this work?

The question did not arise in the time of Stephenson and Wilde. Creative professionalism has always been a problem, but it was at the end of the last century

that, like many other perennial problems, acquired an extremely large-scale, massive character, and almost every person who seriously took up a pen had to solve it for himself.

It seems that the most recent predecessor of Stephenson and Wilde - Dickens - did not know such problems. No wonder he is called the "ignorant giant": he created novel after novel, as if without thinking how it goes with him. That is only apparent ignorance.

He overcame all difficulties with greatness - otherwise, than the later, writers that are more modest were capable of, which literature, as a special sphere of life, absorbed entirely. Stephenson and Wilde supposedly contradict each other, but in fact, they offer the same thing - a life experiment.

Wilde recognizes only an experiment on himself and within himself. Stephenson, paving the way for many writers of our time in this direction, called both to wander in the literal and figurative sense. However, here I recall the dubious approval expressed by the critic, the approval of the popularity he gained thanks to his unusual way of life.

The legend around the personality of the writer often puts an end to the serious impact of his books. On the other hand, a writer who contributes somewhat to the development of a legend involuntarily sends a signal that his creative ruin is near.

Stephenson, bravely proclaiming during his first European journeys and early essay books, that for him "life is literature," that "words are part of his being," over the years, everyone is more cautious about this.

One gloomy spell sounds one of his later letters of 1893 - to the venerable George Meredith: "... I work constantly. I write in bed, I write, rising from it, I write with bleeding from the throat, I write completely sick, I write, shaken with a cough, I write when my head is falling apart from fatigue, and yet I believe that I won, with honor holding up the glove thrown to me by fate.

"There is strength, but also some kind of defenselessness. And in "Shipwrecked", where the author's program pathos is heard, there is also a note of anx-

iety: "Stephenson feels that all-round difficulties are brewing for the artist, for literary professionalism, whose faithful knight he recognized himself.

"Shipwrecked" and something else Stephenson released in collaboration with his stepson Lloyd Osborne. Stephenson himself recognizes this: on the title page of the novel are two names. Nevertheless, what does such co-authorship mean? How could the collaboration of a renowned writer with an especially young and very young man be possible?

Everybody wrote around Stephenson. Even Fanny tried a pen, and her literary experiences cost Stephenson a friendship with Henley: a short story written by Fanny was a cause for a quarrel between them. Lloyd Osborne Stephenson dedicated "Treasure Island" - his "exemplary taste." Lloyd was then fifteen years old.

The dedication, of course, is joking, but it sounded quite serious, since only the initial letters indicated the name of the «American gentleman». It did not even occur to Stephenson's closest friends that the gentleman, whose literary sense seemed to be able to help in creating such an elegant book, was a fifteen-year-old boy.

Only at the end of his days, preparing the collected works, Stephenson revealed that the letters of L. O. mean Lloyd Osborne. Then everyone began to accept the compliment to the "exemplary taste" for good-natured irony, and at the same time there was a thought that Stephenson's subsequent co-authorship with his stepson was a hoax.

No, here Stephenson was not joking. Both Fanny's offsprings from her first husband helped Stephenson in his work. Daughter - Aisobel Osborne, or, as she was called, Bel, wrote from dictation. Lloyd, it was believed, was taking part in a more creative way - he composed himself, helped to develop the plot, etc. Why, then, could he not complete the "Saint-Yves" and "Weir Hermiston" left over from Stephenson?

During the lifetime of his stepfather, Lloyd Osborne published one story himself, and then, when Stephenson was gone, he published several novels, short stories and plays. Therefore, there is an opportunity to objectively evaluate his tal-

ent - very average. In fact, Lloyd was hardly capable to suggest anything significant to Stephenson.

His co-authorship with Stephenson, although not a hoax, was not valid at the same time. It is formal: by attaching Lloyd to his work, putting his name next to his on the cover, Stephenson provided copyright for him in the future.

"Money" or, more precisely, "money for my family" - these are the words that come to pass at every step in Stephenson's later letters. Even condolences to Baxter about the death of a loved one, Stephenson, apologizing and asking him to understand, finally leads the conversation to money, to that part of his literary inheritance, which should be given to Isobel Osborne. In this respect, he really became "not the one."

He has a strange plan: to ask his main correspondents to return his letters to him in order to immediately collect them into a book, to publish. "I want," writes Stephenson half in jest, half seriously, "so that in the event of my death my more or less innocent and dear family could derive a monetary benefit from this."

He perfectly understands the tactlessness of such a request, but nevertheless intends to ask Baxter to play the role of mediator, and he unwittingly searches for words in order to clarify the absurdity of such a plan - to explain to Stephenson, who always had a rare spiritual delicacy. Baxter gave another idea - to release the collected works, calling it "Edinburgh."

Stephenson perk up. He was extremely pleased with the idea itself and especially the title of "Edinburgh edition of Stephenson". In response, he wrote to Buckster something like the fact that, having carried out "The Edinburgh Edition", one would have died. (Sometimes it is said that Kipling was the first and only English writer whose writings deserved the high honor to come out as a full assembly during his lifetime. A contemporary of Shakespeare, Ben Jonson (1616), published his primitive collection of essays.)

The word "death" also leans in these years by Stephenson. Constant arguments about imminent death are prompted by a sharp deterioration in health and by the same concerns about the future of the family, and therefore the possible death

of the writer is discussed comprehensively and practically by and around him. "By the way, my wife's opinion is that if I die, they will have to buy the house and furniture from the rest of the heirs; is that so? My wife insists on this, so I ask your opinion to answer her," typical lines from those years Stephenson's letters.

Literary work, however, does not stop at Wailim. In April 1893, Stephenson published "Evening Talks on the Island", in September of the same year - "David Balfour" ("Ekaterin") and alternately working on two new big novels - "St. Ives" and "Weir Hermiston".

Back in December 1889, during Stephenson's trip on the islands together with English missionaries, they were introduced to the local population as Tuzitala, that is, the Narrator. Among the Samoans, Tuzital's reputation earned him "Evening Talks", a collection of stories from which the natives knew "The Satanic Bottle".

Stephenson tried to read this story in the manuscript, and then it was translated into the Samoan language. The Samoans believed that Tuzitala really possesses a magical vessel and it is kept in a safe that occupied the corner of the large hall of Wailima. "The Falez Coast" and "The Island of Voices" are included in the same collection. The stories directly reflected the material of exotic impressions of Stephenson.

However, Tuzitala responded to what he saw on the islands not only as a fascinating narrator. Those "Letters about the Germans" in "The Time", as well as the "Note to the history" that he composed, that so depressed Oskar Wilde with their political prose, truly depicted the excesses of the English, American, and mainly German administration in Samoa.

Sydney Colvin, publishing letters of the late period and commenting on them, asked readers only out of love for Stephenson to penetrate into the ups and downs of the Samoan politics: and this seemed to him petty and not worthy of attention.

However, Sydney Colvin, admirers, friends were far away, but Stephenson saw everything with his own eyes and not only watched impartially, but also tried

to give a political explanation to the events taking place in Samoa. His civil and humane feeling did not allow him to stand aside. He defended the interests of the Samoans. That is why, on the islands, the name of Tuzitaly was pronounced with special respect and carefully preserved the memory of it.

Lloyd Osborne once said with bewilderment that he was struck by the discrepancy between the civic fervor and responsiveness of his stepfather and the small number of his speeches on current events. At the same time, some well-wishers believed that a talented and weakly healthy writer, a true artist, spent too much time and effort on journalistic letters, which he published from 1889 to 1895 in the London "The Times" and in other newspapers, advocating peace and justice.

These letters complement Stephenson's book, "Note to the story", published in late 1892. The letters and the book tell about the excesses of the colonialists, about the "regime of terror" on the Samoan islands, about the trials of the Samoans. In Germany, the "Note to the story" was burned, and its publishers were fined.

Stephenson's position was confident and definite - he strongly disagreed with those English writers who beat the militarist drum, promoting the "greatness" of the British Empire.

Back in 1881, when he learned the details of the actions of the British troops in the Transvaal, he could not contain his outrage. He wrote a letter of protest, calling the British aggressive actions against the Boers vile.

"The blood literally boils in my veins," he wrote. "It's not for us to judge whether boers are capable of self-government or incapable; lately we have completely convinced Europe that we ourselves are not the most harmonious nation on earth ... Maybe the time has come in the histories of England, since this story has not yet ended, when England may be under the yoke of a powerful neighbor, and although I cannot say whether there is a god in heaven, I can still say that there is justice in the chain of events, and it will force England to shed a bucket of its best blood for every drop of sach from Transvaal."

The letter expressed not a minute mood of the writer, but deep convictions and feelings. Stephenson asked his wife to send a letter to the press, but Fanny,

fearing a seemingly hostile reaction from official and well-meaning public opinion, which had unpleasant consequences for the whole family, did not fulfill her husband's instructions. The letter did not appear in the press then, and to some extent this fact clarifies Lloyd Osborne's perplexity.

The "Open Letter to Rev. Dr. Haid from Honolulu" dated February 25, 1890 in defense of the memory of Damien's father, a simple but strong-willed person who sacrificed himself for the doomed in leprosarium, may testify to moral principles and civic courage of Stephenson. The writer himself visited this camp of lepers and spent about a week in it, risking his health and life.

Stephenson could not leave without an answer the slander of the prosperous and politicizing minister of the church, with whom he was familiar and from whom he was favorably received. "However," said Stephenson in an open letter, "there are obligations above gratitude and insults that strongly share close friends, not just acquaintances. Your letter to Rev. Gage is a document of such a quality that, in my opinion, even if I was dying with hunger and you fed me with bread, if you were on duty at my dying father's bed, then even then I would consider myself free to break the duty of politeness. "

The last, most ambitious works of Stephenson allow, as if in a panorama, to see the purposeful movement of his interests, their consistent development - from an early attempt at writing, an essay about the Pentland uprising, to late historical novels.

"The past sounds in memory!" - exclaimed Stephenson in the mid-80s - he lived then in Bournemouth, and he was drawn to Edinburgh to recollect his student youth. The "past" was for him personally his past against the backdrop of the ancient city, the heart of Scotland, its antiquity. This is a symbolic combination, this memory became even more attractive for him when he was far away and, moreover, irretrievably far from his homeland".

I will never have to wander around the Fishers of Trist and Glenrose anymore. I'll never see Old Ricky again. Never again would my foot set foot on our wastelands", - he wrote a Scottish fellow from Wailima in the 90s. And with that

feeling Stephenson continued "The Kidnapped" - he wrote "Ekaterin" (in the journal publication "David Balfour"), "Weir Germiston" and "Saint-Yves", he had another plans, and they, like these novels, ran all in the same plane at the place and time of action.

Stephenson was interested in Scotland after 1745, which survived the last decisive outbreak of Scottish nationalism that year. Unlike Walter Scott, who pointedly carried "Waverley" from the beginning of the 19th century to "sixty years ago" - just in 1745, Stephenson pushed the events of this time, constantly mentioned in his books, beyond the limits of the narration, into a certain historical perspective, making them in the minds of the characters starting point.

"You are no longer a child, you must clearly remember the forty-fifth year and the insurrections that swept the whole country," said David Balfour: this is a very important distance for Stephenson. It gives him the opportunity, as it were, together with people of the middle of the XVIII century, to vividly recall the fateful rouge.

And again, along with his hero, Stephenson says the following words: "There is a saying that a bird is bad that makes its own nest dirty. I remember when I was a child that there was a rebellion in Edinburgh that gave the deceased queen a reason to call our country wild and I realized a long time ago that we did not achieve anything, but only lost. And then the forty-fifth year came, and everyone started talking about Scotland, but I never heard anyone say that we won something in the forty-fifth year".

Stephenson could justifiably say that he had heard about the same thing that Balfour was talking about as a child, although for Balfour it was a direct memory of his childhood, and for Stephenson it was a tradition of almost a century ago. However, nevertheless, Stephenson did hear all this from living lips - from parents, from babysitters, from local residents.

He grew up in those regions where a young man of the mid-18th century, a contemporary of troubled times who decided the fate of Scotland, should once

have been born, live, live in poverty and seek justice for fate. From his own experience, the writer knew that such a stock, a charge of the people's historical memory, was transferred inseparably from epoch to epoch.

Stephenson tried to understand the layers of this memory. It was for him both a distant historical lesson and the reality of his own memories. The stubbornness of the Scottish patriarchal identity, the English policy wedged between the mountainous and plain Scotland, the disintegration and enmity of the clans, the characters formed in cruel conditions, - "all this in my old taste!" - Stephenson could say here, as he once said about "The Master of Ballantre."

David Balfour is in a dramatic situation: a supporter of an alliance with England, he must, by virtue of moral circumstances, defend the prestige of those who are hostile to the British. Even more tragic, according to Stephenson's plan, the situation was in the "Weir Hermiston" novel: Lord Hermiston, the supreme judge (Stephenson had in mind Lord Braxfield - the real historical person), was set before the cruel necessity to pass a death sentence on his son.

Stephenson believed that "Weir Hermiston" (published posthumously in 1886) would be his best work. It was the tragic depth of the figure of the old Hermiston that gave him such hopes. And, perhaps, he, having completed the novel, would not have been mistaken. In any case, major literary authorities in Scotland, for example, the outstanding progressive poet Hugh MacDiarmid, considered "Weir Hermiston" the starting point from which, after a rather long decline in the middle of the last century, Scottish literature began to revive from the end of the century.

In the novel "Saint-Yves" Stephenson took a different time, but did not digress from Scotland. In 1892, Henry James sent him the memoirs of Napoleon General Marbo. The memory of the Napoleonic wars in general then caused an outbreak of literary interest.

It is curious that in the same year Conan Doyle received the same book from the hands of George Meredith. Marbeau served Conan Doyle as a model for the brave brigadier Gerard. For Stephenson, Marbo did not cause such inspiration, but

still Stephenson, perhaps partly influenced by these memories, took up the Napoleonic theme, having built it in his own way: a French prisoner of war flees from Edinburgh Castle (St. as "Weir Hermiston"), unfinished, was endorsed by the writer A. Quiller Kuch and was published in 1898.

Initially, Stephenson's heirs asked Conan Doyle for this. But the author of Sherlock Holmes, considering himself a writer in comparison with Stephenson, to be not skillful enough, did not undertake to finalize the book.) ... Stephenson had the intention of another historical novel about Scotland. "The idea is," he wrote to his cousin, "to make a real historical novel covering the era entirely and the people, our people ..." He only came up with the title "The Wild Cat", which could also mean "The Tramp".

Scotland, its national hero Robert Ferguson, glorified by Burns, Stephenson intended to devote a collection of his writings. However, practical considerations prevailed over pathos, and as a result, Stephenson addressed the dedication to his wife. The fate of the family absorbed his thoughts. He feared a creative crisis and loss of livelihood. "I have reached the dead center," he informed Baxter. "I usually don't remember my former bad states, but right now I'm bad enough, I mean literary work; health is good and strong so far."

About the fact that he felt himself used up, over, Stephenson spoke at this time to many. Diseases also left him in relative peace for a short time. Stephenson began to experience noticeable disarray with his right hand. And here he was almost lost. "The visits of an old acquaintance, the Bloody Jack, have become more frequent," Stephenson called bleeding from the throat. Creative work, however, continued routinely.

Once, in these last years of his life, Stephenson made the following admission: "Let it be known to the present mobile generation that I, Robert Louis Stephenson, forty-three years old, having lived twenty years of literary work, wrote recently twenty four pages in twenty-one a day, working from six in the morning to eleven, and then again from two to four or so, without rest and a break. These are the gifts of the gods to us, these are the capabilities of a prolific writer!"

At the end of 1894, Edmund Goss sent Stephenson a book of poems with a dedication – to Tuzital. “Well, my dear Goss,” Stephenson replied to him, “I wish you all kinds of health and prosperity. Live long, especially since you can still see how you live. Write new books as good as this; it will be impossible for you: you will never succeed in writing an empowerment that would give as much pleasure to the disappeared Tusitale ”(December 1, 1894).

On December 3, 1894, Stephenson, as usual, worked hard all day in the morning on the manuscript of "Weir Germiston," which was finished to almost half. By evening, he went down to the living room. The wife was in a dark mood, and he tried to entertain her. Then they gathered to have dinner. Stephenson brought a bottle of Burgundy from the cellar. Suddenly he grabbed his head: "What is wrong with me?" And fell. Brain hemorrhage. At the beginning of the ninth, Tuzitala was already gone.

With honors, surrounded by Samoans, covered with the state English flag, he was raised to the top of Mount Weah. Everything was performed according to his verses:

Here he lies where he wanted to lie...

2 Philosophical understanding of man

“Man” is a rather broad concept, and it is difficult to interpret it unequivocally. In order to fully understand the essence of the problem between man and society, we turn to different interpretations of the concept of "man" in philosophy.

The problem of man is one of the main problems in philosophical and sociological thought. It becomes especially relevant at the crucial moments for society when the question arises about the meaning of existence of both a person and society. Thus, already at this level we can see a definite connection between these two concepts, but we will dwell on this in more detail later.

One of the most ancient representations of a man is the representation of thinkers of ancient India. They considered a man to be part of the cosmos, obeying the laws dictated by the world mind, or brahman. A person in this system is not yet independent; rather, he is part of some great mechanism designed to achieve goals that are not subject to the human mind.

Philosophers of ancient Greece and Rome had similar ideas. According to their ideas, a man, like the whole universe, obeyed the world order of things. In ancient Greek and Roman philosophers, especially in the Stoics, had already assumed such ideas with the appearance of fatalism.

At the same time, sophists began to reflect on the subject of knowledge of man's own essence, and Protagoras declared that “man is the measure of all things,” that is, everything that happens in the Universe is passed through himself, thus obtaining his unique knowledge.

Protagoras singled out this uniqueness as an indicator of the fact that if an individual claims something about things, it does not follow from this that this statement is objective. Awareness of this subjectivity was one of the prerequisites for considering a person as a person. It was, perhaps, the first time in philosophy when a person was considered as something more than just a particle, entirely subject to external laws.

Socrates, in his discourse on the nature of man, particularly noted virtue as a conscious choice of the individual and said that man has a choice whether to be virtuous or not. Socrates also proclaimed the principle of "know yourself", hinting at the subjectivity of perception.

By this period, differences in views on the nature of man among Eastern and Western philosophers were already outlined. If in the East, body and soul were considered a single whole, then Western thinkers considered the soul to be a special form of being separated from the body after death.

Medieval philosophers, such as Thomas Aquinas and St. Augustine, developed this idea into the teaching that man, in the form in which he exists on earth, is not an ideal being endowed with free will and therefore permissive. At the same time, they believed that man's earthly existence is not the main thing, and one should first of all prepare for the ideal eternal life of the soul, which comes after death. Freedom of the will of these thinkers is considered a vice rather than an advantage.

Thomas Aquinas was skeptical of mind as such. Recognizing for him a much greater power than Augustine, he was, however, convinced that a person can properly use his mind only through divine guidance and insight. Despite the considerable divergence of opinions with the ancient philosophers, both Thomas Aquinas and Augustine the Blessed nevertheless used the basic concepts and the system of knowledge about a person left after their predecessors.

In the Renaissance, the question of the intrinsic value of man, of his beauty, both spiritual and physical, became urgent again. Such philosophers as Pico of Mirandola's deed believed that a man is great thanks to his freedom of choice, so much condemned by the church, in the awareness of the need and the free search for opportunities for all-round self-improvement.

At the same time, unlike the medieval thinkers, the people of the Renaissance emphasized the bodily subjectivity of the individual, saying that it is also part of the complex of unique features inherent in each individual. One can say that

a person was practically deified at this stage of the development of philosophy: his material essence was perceived as something taken for granted and natural.

However, the thinkers of the following years again began to place a significant emphasis on the spiritual essence of man, and the material component gradually receded into the background. Philosophy in this period gave way to the exact sciences, which allowed to make many discoveries concerning both the body and the mind of a human being.

In the New Age, scientists almost completely abandoned the idea of the predestination of the actions of the individual, recognizing the autonomy of the human mind from any higher powers.

Truly the teachings about man began to develop in the XIX and XX centuries. The philosophers of this period were prone to idealism, and the emphasis on the spiritual side of human essence only intensified. Marxism placed the individual in the center of philosophical knowledge, connecting him through society with the knowable Universe. Philosophy has taken an important place in the development of human sciences, particularly in anthropology.

Existentialism attached particular importance to the human person. The main problem of this trend is the alienation of man from the outside world. According to existentialism, a person is thrown into the world against his will and will never know for sure what his purpose is, the meaning of his existence, if he exists at all.

Accordingly, the life of a person occurs in the understanding of being and the search for one's place in life. According to Heidegger, for a questioning person, being is revealed and highlighted through everything that people know and do.

A person cannot look at the world differently than through the prism of his being, mind, feelings, will, at the same time asking about being as such. For a thinking person, there is a desire to be at home everywhere in the aggregate whole, in the whole universe. Pointing to a particular way of personality, the existentialists rejected popular culture as something that depersonalized people and striving to make them the same, and therefore unhappy.

Sigmund Freud continued the analysis of the spiritual component of man, decomposing it into three main elements called psychic instances: id (instincts and desire for pleasure), ego (desire for self-preservation) and superego (moral and religious feelings).

Freud's point of view allows us to speak of a person as a versatile individual who can be guided by different behavioral models, depending on which psychic instance prevails at a particular point in time.

However, Freud also argued that the behavior of a person is not influenced by the motives inherent in his psyche that he is not fully aware of. Thus, we can say that, despite the fact that a person has the freedom of choice, he is to a certain extent influenced both from the outside and from the inside, that is, from the essence of his condition.

In world philosophy there are many different understandings of the relationship between man and society. The question of this relationship was raised in ancient Greece, where he was studied by the fathers of philosophy, Plato and Aristotle. Plato in the treatise "The State" argued that there are three types of people depending on which part of the soul is predominant in them: rational, affective (emotional) or lusting (sensual).

People, in which the rational part of the soul prevails, strive to contemplate the beauty and order of ideas, striving towards the highest good. They are committed to truth, justice and moderation in everything related to sensual pleasures. Plato calls them wise men, or philosophers, and assigns them the role of rulers in an ideal state.

With the prevalence of the affective part of the soul, a person is notable for his noble passions — courage, courage, and the ability to subordinate the dedication to duty. These qualities, according to the philosopher, are necessary for warriors, or “guards”, who care about the security of the state.

Finally, people of the “lusting” type belong to the body-physical world and constitute the estate of peasants and artisans who provide the material side of the

life of the state. Thus, in Plato, the personality of a person directly influences his role in society.

Aristotle, on the other hand, regarded man as an animal first and foremost, endowed with the mind and with its very nature, destined for life together, because only in a host of people can form as moral beings. Also, the thinker emphasized the inequality of people in society on a personal level, arguing that those who are not able to answer for their actions themselves cannot cultivate moderation, self-restraint, justice and other virtues in themselves, are slaves by nature and can only do the will of another.

Social philosophy, purposefully considering society as an integral part of the human environment, was developed much later, and Marxism was one of its most influential areas for a long time. According to K. Marx, a person as a member of society is viewed from two sides: as an individual opposed to an animal and as a person interacting with other personalities.

According to Karl Marx, unlike an animal, man does not so much adapt to the world around him as he adapts it to himself, creating according to the image he has in his mind. The realization by a person of the fact that he "lives in society" occurs when he is forced to "engage in intercourse with other individuals".

K. Marx's understanding of man as a person was formulated in "Theses on Feuerbach", in which the essence of man was defined as "the totality of all social relations". From the point of view of Karl Marx, personality is not the starting point of socio-historical development, but its final result. Consciousness and behavior of a person are socially determined, and its development represents the highest goal of social development.

This goal, according to the German thinker, can only be achieved in the process of a radical transformation of social relations. The interaction of the individual and society occurs not only when individuals interact with each other, but also when society influences their behavior, even if it acts autonomously.

An alternative view on the role of man in society is provided by the theories of "mass society", the forerunners of which were the works of F. Nietzsche. They

claim to describe and explain the social and personal relations of modern society from the point of view of the growing role of the masses in history, however, they view this process as primarily negative, as a kind of social pathology. Coinciding with the main premise of the Marxist idea of increasing the role of the masses, these theories fundamentally disagreed with it in assessing the consequences of this process.

Practically all these theories considered the “mass” to have such a social structure, in which a person is leveled, becoming a faceless element of the social machine, tailored to her needs, feeling himself a victim of an impersonal social process.

The origins of the theories of mass society lie in the criticism of capitalism by the aristocracy, which lost its class privileges and mourned the patriarchal way of life (E. Burke, J. de Maistre, as well as the conservative romantics of France and Germany of the XIX century).

Accordingly, mass society was further considered as a fatal consequence of industrialization and urbanization, which severed society from “pre-industrial structures”, destroyed “intermediate relations” - a community, a workshop, and even a family. The basis of mass society was the mass production of standardized things and the manipulation of people's tastes and attitudes, their psychology.

Among the social theories of the 20th century, it is also worth noting the theory of a developed industrial society formulated by the Frankfurt School of Philosophy. The representative of this school, G. Marcuse, critically analyzes the industrial (late capitalist) society, coming to the conclusion that, thanks to the technologies characteristic of it, it has reached an impasse in totalitarianism.

According to Marcuse, technology cannot be indifferent in relation to society and the individual: under capitalism, it contributes to the suppression of individuality and freedom. There is an alignment of people, reduced, in fact, to their "averaging", which facilitates the exercise of power and domination of some over others.

With such technologies, a "one-dimensional society" arises. Since in it the individual is unable to critically assess neither society, nor his own place in him, nor, especially, the prospects for his own development, he becomes a "one-dimensional person." Its multidimensional cultural, social, moral, purely human, individual (anthropological) development becomes impossible.

On the basis of the development of social philosophy, as well as the development of the concept of society in human life and the progressive complexity of the role of man in society, we can conclude that by the 20th century these two concepts became much closer to each other, up to the point when the processes between them, acquired a cyclical nature (i.e., all significant human actions affect the life of society and vice versa).

Social changes, negative or positive, in one way or another are determined by decisions made on the basis of the opinions of the prevailing groups of socially active individuals. When they come into force, they in one way or another change a person's life, as a result of which their views change, stimulating social progress or regress on the basis of feedback.

The concept of "society" is widely used in various scientific disciplines, including sociology, because society is the object of its study. In sociology, the concept of "society" is usually used in two senses. First, society is historically, geographically, economically, and politically specific social education; secondly, society is a social reality.

What criteria should be used to assert that this particular community of people is a society? According to even simple everyday notions, society is more than just a community or group.

Using the concept of "society", we usually mean either a historically specific type of society - primitive, feudal, modern, etc., or a large stable community of people within its borders that coincides with this or that state (modern Russian society), or a set of such communities, united by the same level of technological development, common values and way of life - for example, modern Western society.

All of these options are characterized by the fact that society is understood as an integral system, localized in strict spatial and temporal boundaries.

The criteria of society include the following:

- the presence of a single territory, which is the material basis of the social connections arising within it;
- universality (comprehensive);
- autonomy, the ability to exist independently and independently from other societies;
- integrativeness: the society is able to support and reproduce its structures in new generations, to include all new and new individuals in a single context of social life.

However, to establish the criteria for the separation of society does not mean to understand what it is. Sociology should determine its own view of the society, its principles and methodological approaches to it.

Sociological understanding of society is characterized by the fact that sociology regards it as a system of concrete relationships and interrelations that arise between individuals in the process of their life activity.

From birth, a person, apart from his will, is involved in a concrete social reality, which in many respects deprives him of the freedom of individual choice and conditions his life down to the smallest detail. This overwhelming power of man is society. A person usually goes a long way of adaptation before he learns to see himself in a society and to understand his real possibilities of a reverse influence on society.

So, the purely sociological and socio-philosophical meaning of the concept “society” is reduced to the concept “social reality”. It is like a “society in general”, “social”, namely: it is in the collective life activity of people, which is not reduced to the simple resultant individuality.

Sociology, based on rigorous empirical facts, studies groups and communities (family, clan, classes, nations, etc.) as collective entities that have their appearance, features of unity, and how such communities are hierarchically subordinate

to society. Nevertheless, the study of relationships, structural levels, groups — of all sociological objects — reveals the existence of a concrete unity to which we all feel involved.

On this basis, we will understand society as an association of people, having a fixed joint territory, common cultural values, and social norms, characterized by a conscious sociocultural identity (self-participation) of its members.

The ideological understanding of society, endowed with symbolic meaning, goes beyond the terminological framework of a socio-philosophical concept. Any ideological paradigm gives a seemingly mythologized view of a given society “from the inside,” and mythological meanings and ideological cliché images are superimposed on the understanding of society.

The idea of “our society” considered “from the inside” is similar to the idea of “universe”, and the history of the emergence and development of society resembles the “myths about the beginning” of all nations - the narration of the “first revelation” from which the world began.

However, if the myths about the beginning in primitive societies really tell about the absolute beginning, then in the legends and epics of “historical” societies we talk about a relative beginning, about the “beginning anew” after a break. For example, this is the story of American society, beginning with the founding fathers, or the Soviet one, which began in the first year of the October Revolution of 1917.

Important properties of a society are its relative autonomy and self-sufficiency.

Autonomy means the ability of a society within the borders of its territory and because of the established interrelations of its elements to function without resorting to external influences. Of course, in the modern world, international contacts are intensifying; the processes of globalization, European integration, etc. are taking place. Obviously, not only objective, but also subjective circumstances play a great role in these processes. This increases the inconsistency of the processes taking place and sometimes causes sharp conflicts.

The autonomy of each society includes its own management system, specific social ties and the interaction of its elements, the internal integration of most of the smaller social communities that exist in the society.

Self-sufficiency is characterized by the fact that a nation, understood as a whole society, is a carrier of sovereignty.

With the notion of autonomy comes the property of self-regulation. Indeed, an autonomous, independent society is considered to be one that functions without the need for constant intervention and help from the outside.

3 The problem of man and society in English literature

The development of social criticism in English literature before the XX century

One of the main features of English literature is the fact that social motifs are present in it almost from the very beginning of the author's verbal creativity and literary English. Even Geoffrey Chaucer in his "Canterbury Tales" presented to the reader a whole galaxy of images typical of his modern England. The criticism, transmitted as using descriptions, and using ironic hints presents here.

William Shakespeare, whose psychologism of works was much ahead of his time, made huge contribution to the development of the theme. In "Hamlet", for example, topics of paranoia, madness, unfulfilled desires and moral dilemmas are raised. A great many plays by a famous author contain, albeit often a subjectivized, but quite plausible, critical view of the evils of European society, arising side by side with people's personal passions.

The era of humanism gave England Thomas More and his "Utopia" - a work of an artistic nature, which, however, has a purely social background. "Utopia" is, in fact, a study of society from the point of view of humanism, in which, among other things, there is a place to criticize the practice of the death penalty, despotism and depravity of the clergy. The essence of the relationship between man and society is also revealed here: More claims that all the misfortunes of the state stem from the disagreement of the individual with society, the rich with the poor, and luxury with poverty.

English Restoration was marked by the development of the theater with a special focus on comedy. Among the comedians of this era there were many critics of the English society, such as George Ethridge, William Wycherley and William Congreve. In the play "She wanted, if she could," Ethridge raises the question of the social structure of society, the right of a person to invade, breaking social barriers and divisions, into those sectors of society to which he does not belong either by birth or by his position.

In the Augustinian era social criticism intercepts the bourgeoisie that gave England Tobias Smollett, actively using real images in such his works as "The Adventures of Roderick Random," and "The Adventures of Peregrine Pickle," and Richard Brinsley Sheridan and his "The School for Scandal", which is a sample sharp, evil satire on public vices.

It was the Augustinian era that anticipated the wave of realism which swept over England after a half-century period of romanticism, which came at the beginning of the 19th century. The main critics of the society of this period are Charles Dickens and William Makepeace Thackeray. Dickens receives universal recognition due to a kind of merging in his books of the element of social criticism with the romantic aspect, but the portrait of England created by the author does not become less believable, because much of what Dickens wrote about, he experienced in his youth.

Thackeray is known primarily as the author of the novel "Vanity Fair", which already displays the same techniques that in the 20th century will become the hallmark of the modernists, in particular, the presentation of the story from the point of view of several characters and the formation of individual storylines, which is its central part, becomes many times more powerful.

Also from the socially significant authors of the 19th century, Oscar Wilde with his "Portrait of Dorian Gray" can be distinguished, in which the portrait that has a mystical connection with the owner is an allegory of the hidden corners of the human soul that hide anger and cruelty. The "Portrait of Dorian Gray" raises the issue of morality and how a person's moral code can change in conditions of absolute impunity.

It can be stated that by the twentieth century, the literature of England already had a solid base of social criticism. This base turned out to be enough to form in modernism and postmodernism a stable tradition of portraying man and society, which determined the character of British literature for many years to come.

Historical background of the development of social criticism in the English literature of the XX century

As in all the advanced countries of Europe of that period, in England at the end of the XIX - beginning of the XX century there were many changes caused by a number of historical and social factors.

The end of the XIX century, in particular, was marked by the peak of the Second Industrial Revolution, which marked the beginning of the active use of steam boilers both directly in production and in the transport industry. The development of the latter markedly accelerated with the advent of trains and ships, as industrialists were able to transport raw materials and products in much larger quantities than in the past.

This, in turn, made it possible to increase production volumes and, therefore, created the need for careful planning. In other words, in the twentieth century, the focus of production is shifted from the receipt of immediate profits to the efficient investment of capital and long-term projects, which leads to the popularization of capitalism.

The capitalist system touched England in many aspects, but perhaps it hit hardest on the aristocracy, whose authority was steadily falling as industrial conglomerates gained power, at the helm of which nouveau riche of that time were gaining power - the magnates, most of whom made their way to wealth and respect from the social lower classes.

For obvious reasons, their worldview contrasted sharply with the aristocratic tradition, where inheritance of capital (and, to a large extent, authority) by gender and the origin played an important role.

The consequence of this was the deep crisis of the aristocracy, which had lost its former value and for the most part was not able to compete with the new type of wealthy class. The process of withering away of the aristocracy of the past years was only accelerated by introducing the possibility of acquiring noble titles for a certain amount of money.

World War I, which was fundamentally different from all the previous major armed conflicts that had ever happened in Europe, struck very strongly in Europe as a whole and in English society in particular.

Technical progress has allowed the use of first tanks, shrapnel and poison gas, as well as many other weapons, some of which are currently banned for use.

The bloody confrontation, which true goal was the redistribution of Europe by the major powers, undermined the belief of the Western world in humanism and gave rise to a generation that historians later called "lost" because it consisted of people who grew up in the war and postwar years, lacking clear life guidelines and different apathy and a tendency to reflection.

The period between the First and Second World Wars is characterized by a high degree of tension in society. During this period, the degeneration of the aristocracy, which had finally lost any practical significance for society, continues, and decadent and hedonistic tendencies are gaining strength in secular circles.

In the 1930s, post-war fatigue was replaced by social paranoia associated with the rise of fascist Germany, and it becomes obvious that another war may well deprive England of the remnants of its former glory once and forever. In addition, this is what happens: World War II depletes the resources of Britain, and it was during this period that the US experienced a tangible economic boom, with the result that many British decided to move there.

Social apathy gradually releases the country, but at this stage, it becomes clear that it is no longer one of the most powerful countries in the world, largely due to the lack of ability to quickly adapt to rapidly changing economic and political conditions. In the second half of the XX century, England enters undefeated, but not the first.

The historical "richness" of the period described above, together with the wealth of events in the lives of the authors, determines the dynamics of changes in their perception of the individual and society.

Social motives in modernism and postmodernism of the XX century

The development of methods of depicting a person and society in literary works of modernists and postmodernists of the 20th century is the path that determined the further direction of almost all of world literature. Due to the many social changes that occurred in the Western world at the beginning of the century, the role of critical literature has increased markedly.

Karl Marx in his “Theses on Feuerbach” defined the essence of modern man as “the totality of all social relations”. The image of light and dark sides of society has become one of the main tasks of the newly formed artistic trends. Many techniques characteristic of modernism and postmodernism were actively used to focus the reader’s attention on the social aspect of the works.

In modernist literature, one of such techniques was the “stream of consciousness” widely spread in modern literature, popularized by James Joyce in such novels as “Ulysses” and “Dubliners”. The stream of consciousness is usually characterized as a method of fixing the most diverse impressions and impulses, eventually becoming an automatic recording of pre-reflective reactions.

Joyce uses this trail for a variety of purposes, including to show the routine of everyday life and to demonstrate the scale of events in his novels, especially those involving a large number of people. This approach allows the reader to feel the presence in the work of a whole society, and not just individual characters. For example, this is how the author conveys the impression of the parade through a meticulous enumeration of all its components:

The core of the procession is approaching; John Howard Parnell, the city master of ceremonies, in a chess coat, the atollian junior herald-master and the herald-master of Ulster, heads it. This is followed by the Honorable Joseph Hutchinson, the Lord Mayor of Dublin, His Highness the Lord Mayor of Cork, their favors the mayors of Limerick, Galway, Sligo and Waterford, twenty-eight Irish Representative Peers, Serdars, Grants and Maharaja, bearing a throne canopy. The Dublin Metropolitan Fire Brigade, the chapter of financial saints in the order of its plutocratic hierarchy ...

Note that all these people for the reader are just an endless parade of names and titles, but he, nevertheless, allows to convey the scale of what is happening and the fact that a huge crowd of important officials and officers, as well as a crowd of people watching the procession, perceived not so much as a set of personalities, but as one huge organism, which, in fact, is in many ways modern society.

The feeling of gigantism and impersonality fills this and many other works of Joyce, being a kind of a portrait of the era.

Another feature of modernism that allows you to transfer a person's relationship with society is an internal monologue, defined traditionally as the announcement of thoughts and feelings, revealing the character's inner experiences that are not meant to be heard by others when the character speaks as if to himself, "aside".

Intended to convey thoughts that could not be known in any other way, this technique was used, in particular, as a kind of border between the part of the character's personality that is exposed to the surrounding society and the character that the hero tries to keep in a secret.

Hidden from everyone except the character and the reader himself, an internal monologue can be used to demonstrate the "dark" side described in the work of society, as does, for example, Dostoevsky in "Crime and Punishment":

"What business do I want to indulge in and at the same time what little things I'm afraid of?" [Raskolnikov] thought with a strange smile. "Um ... yes ... everything is in the hands of a person, and everything he carries by his nose, only from one cowardice ... this is an axiom ... It is curious what people are most afraid of? A new step, a new own word, they are most afraid of ... And yet, I talk too much, that's why I do not do anything, I talk. however, and so: because I chat, that I do not do anything. It is this last month I learned how to talk, lying for days at a time in the corner and thinking Well what I am now going? Am I able to do it seriously? Is Not So seriously, for the sake of fancy amuse himself???. Toys ... Yes, perhaps that is Toys "!

An inner monologue is one of the techniques that has become very characteristic of the literature of the world, in which the significance of social mobility

and the ability to instantly change social roles has noticeably increased: each individual person becomes a universal unit, obliged to behave in a certain way in different situations, while his other essence observes what is happening from the inside.

It is important to note that an inner monologue is also often peculiar to people who find it difficult to concentrate on the current problem, which is why they are forced to mentally keep themselves on the right track, suppressing information that is continuously coming from outside. Information in the new world, especially in the emerging aesthetics of postmodernism, also occupies a more important place, which will be discussed below.

Finally, the practice of being present in the narration of several points of view introduced by the modernists deserves mention. The story told by switching between different characters, as it receives an additional dimension due to the possibility to more fully and comprehensively describe one phenomenon.

Since social criticism in literature assumes the predominance of objective views on events and phenomena over subjective ones, almost all well-known modernist authors have used this path.

Thus, Virginia Woolf in the novel "On the Lighthouse" tells the story both from the position of Mrs. Ramsey (prevails in the first part) and from the position of the rest of the family members (prevails in the third part) to show the increasing tension from all possible angles among the characters. To a certain extent, this practice itself is one of the symptoms of the expansion of the world, both as an individual and as a whole generation.

In classicism, for comparison, the main character is almost always the same, and he sees the world only from a certain point. As a result, the world is sometimes one-dimensional, deprived of perspective. The reader is asked to believe that the hero does the right thing, and from his position, they really look so.

Morality in such a system is very easily divided into "black" and "white". The introduction of several points of view endows the world with moral grada-

tions, showing that the actions of the heroes cannot be absolutely unambiguous: what seems to be the best outcome for one person will harm someone else.

Popularizing this technique brings modernism from the realm of creative experimentation to the practical environment, brings literature closer to life, greatly helping the development of realism, and is a prerequisite for hypertextuality: if every point of view is a text, then why not to connect the opinion of one author with the opinion of another?

Postmodernism, therefore, becomes fertile ground for social criticism, both directly and through the aspect of cultural discourse. Not only society itself is to be discussed in it, but the culture it creates and its recursive influence on public morals.

The key difference between the old and the new directions is that where the modernists explicitly discuss the interaction of a person with society, this connection is implied in postmodernism, and its essence can be drawn through the author's hints that are mostly abstract.

A lot of applications in this regard has irony, that is, accepting the contrast of explicit and hidden meanings of a word or utterance in order to create a ridicule effect. The main objective of irony in the literature is to create a comic effect by hiding the true meaning of the situation, as a rule, followed by an unexpected clarification of circumstances.

Often, this technique was used to show the absurdity and inconsistency of the laws surrounding the heroes of society, as it was well demonstrated, for example, by the American writer Joseph Heller in "Catch - 22", where pilots of bombers are kept in service using the logical paradox hidden in the bureaucratic system

- But then it turns out that there is some kind of trap? "Of course, a trap," answered Deinik.

- And it is called "Catch twenty-two." "Catch twenty-two" states: "Anyone who tries to evade the fulfillment of combat duty is not truly crazy."

Yes, it was a real trap. "Catch twenty-two" explained that taking care of oneself in the face of direct and immediate danger is a manifestation of common

sense. Orr was crazy and he could be freed from flying. The only thing he had to do was ask. But as soon as he asks, he will immediately cease to be considered crazy and will be forced to fly again to the missions. Orr is crazy, since he continues to fly. He would be normal if he wanted to stop flying; but if he is normal, he is obliged to fly. If he flies, then he is crazy and, therefore, should not fly; but if he does not want to fly, then he is healthy and obliged to fly. The crystal clarity of this position made such a deep impression on Yossarian that he whistled meaningfully.

Many of the pictorial means characteristic of postmodernism were not so much clearly defined paths as the elements of the atmosphere and motifs that reflect the social setting of the era. Such means include, for example, the motive of paranoia, permeating a large part of postmodernist works and symbolizing uncertainty about the future and the sense of misinformation that many people had to face closer to the middle of the 20th century.

The theme of “hyper-reality”, that is, the oversaturation of the surrounding world’s heroes with information, which is associated with the fact that a person who is not used to filter out more plausible information from obviously false, is associated with this technique and is faced with the problem of information overload.

According to the theory of mass society, one of the signs of industrialization and urbanization characteristic of the 20th century is the manipulation of people's tastes and attitudes by creating an informative background for this, with the result that ideas are perceived more unconsciously than consciously.

Without being able to process all incoming signals, society as a whole becomes more vulnerable to outside influence, absorbing information in its “raw” form, without thinking about its true value and often replacing the real world with the illusion created by the infosphere. The resulting uncertainty again leads to social paranoia.

Attempts to isolate a powerful flow of information, leading only to great delusions, are perfectly explained by Don DeLillo in the novel “White Noise”:

The family is the cradle of world disinformation. In family life, something most likely gives rise to false notions about reality. Excessive crowding, noise and vanity of being. Or maybe something more serious, for example - the desire to stay alive. Murray claims that we are all fragile creatures surrounded by a world of hostile facts. Facts are a threat to our happiness, our security. Getting to the bottom of things, we, perhaps, thereby weaken the connection between them. In the course of its development, the family is gradually fenced off from the outside world. Minor delusions are made large, fiction spread.

Delillo emphasizes the vulnerability of a person of the 20th century, constantly surrounded by a huge number of people and at the same time isolated and infinitely lonely due to constant distrust of the surrounding reality, fear of misinformation. The idea of creating a family here in some respects is compared with the animal instinct of creating a flock to protect against external threats.

A man of new time is torn between the desire to know the true state of things in the world and the unwillingness to realize how ambiguous this situation is. Fear is only reinforced by a variety of media, rumors and other manifestations of distorted perception.

This is how the “cradle of world disinformation” is formed: after all, according to G. Markuze, an individual who is unable to critically evaluate neither society, nor his own place in it, nor, especially, the prospects of his own development, becomes a “one-dimensional person”.

Based on the above, it can be stated with confidence that with the development of literature, the motive of man and society has also developed significantly, becoming in many aspects an integral part of artistic works. This is connected both with the growing role of socialization in a person’s life and in the awareness of the visual potential hidden in the society surrounding the writer and the drawing together of the author’s figure with the average reader, which allows the latter to better understand the idea of the work and to dive deeper into the created world.

4 Man and Society in Iris Murdoch's Works

An English writer, a university professor, a highly professional and prolific novelist, Iris Murdoch addresses issues of ethics and morality, sometimes in the light of myths and legends. As a writer, she was extremely demanding and did not allow editors to change her text one iota. For 40 years, she wrote 26 novels, the last of which she created, suffering from Alzheimer's disease.

Iris Murdoch was born in Dublin, the surname "Murdoch" by origin Scottish-Gaelic (Gaelic - the language of the Scottish Celts). Her mother, born Irene Alice Richardson, was an Irish opera singer. Wils John News Murdoch, Iris's father, worked as an official. During the First World War he served in cavalry, and after the war he served as a civil servant. The family moves to London, and Murdoch's childhood takes place in the western suburbs of the city - in Hammersmith and Cheesevich.

Murdoch is educated at Somerville College, Oxford, where she studies ancient languages, ancient history and philosophy. During the Second World War, she takes an active part in the work of the Communist Party, but later becomes disappointed and leaves the organization. From 1938 to 1942 she worked in the Ministry of Finance, and then in UNNRA - United Nations aid organizations (1944-46) - in Austria and Belgium.

Then a year she lives in London, not working anywhere, and soon enters graduate school and listens to the course of philosophy of Ludwig Wittgenstein. In 1948, she was elected a member of the board of the Oxford College of St. Anne, where she teaches until 1963. It was during this period that she devoted herself to creativity, however, from 1963 to 1967 she still gave a course of lectures at the Royal College of Art.

Murdoch's first published work was called "Sartre - Romantic Rationalist" (1953); this was a critical essay. She met with Sartre in the 40s, becoming interested in existentialism.

Strong love tied Murdoch and Franz Steiner, a poet and a man of encyclopedic education, a Jew of Czech origin, who died of a heart attack in her arms in 1952, according to the memories of Elias Canetti, his friend.

She had an affair with Canetti, but in 1956 she married John Bailey, who was six years younger, published fiction and was an English professor at Oxford. For more than thirty years they lived in the town of Steeple Ashton, in an old house called Cedar Lodge, and then they moved to a university suburb in northern Oxford.

Murdoch had several novels, but Bailey was calm about this and their marriage was a happy union of two scientists. Bailey wrote some reviews on her behalf, and also responded to her letters, but in no way influenced her work. They were united by one passion - swimming, which they did as soon as possible. Bailey even installed a heater in a small swimming pool for swimming in the Cedar Lodge greenhouse.

Murdoch's debut as a novelist was the novel "Under the Net". "The severed head", (1961) touched upon the theory of Jung's archetypes, it was later converted into a play with Priestley, and in 1971 a film was made in which the main roles were played by Richard Attenborough, Lee Remick and Claire Bloom. In the novel "The severed head" (1961), the author analyzes Freud's theory of male sexuality and desire, as well as the fear of castration.

"The Bell", (1958) is one of the most successful Murdoch novels. It depicts the Anglican religious community in Gloucestershire. The focus is on the replacement of the bell in the monastery tower. The difficulties of transportation are crowned with an attempt to transport the bell along the dam to the gates of the convent, when suddenly the bell falls into the water and disappears without a trace under water. Later the story was filmed.

In the early works of Murdoch, such as, for example, in "The Sand Castle", (1957), the style is impeccable and the books are mostly small in size. Later many more - more than five hundred pages. In the book "Scarlet and Green" (1965),

Murdoch turns to history, to the period of the Easter Rising in Dublin at the height of the First World War.

Murdoch often used fantasy and gothic elements, but her characters are realistic portraits of people who seek meaning in life in unusual situations. In 1950, Murdoch wrote: "We live in a scientific and anti-metaphysical era, in which religious dogmas, images and commandments have largely lost their strength," and we are left with "an empty and fragile idea of a human personality."

Many of her novels have a religious and philosophical theme, but the author avoids clear political statements. "As I have already said, I do not consider that an artist as an artist has any obligations to society, unlike a citizen, or a writer who may feel obliged to write a convincing article or pamphlet for a newspaper, but this is a completely different kind of activity The duty of the artist is to create, to speak the truth with his own means, the duty of the writer is to create such an excellent literary work that he is capable of, and his task is to find a way to do it. " (From the book "The Existentialists and Mystics" by Peter Conradi, 1997).

In the book *The Time of the Angels* (1965), we see Karl Fischer, the weird priest of the parish who worships the devil, as the main character. The priest's daughter, Míriel, learns that her father's niece, Elizabeth, is his illegitimate daughter; learns and kills father by giving him too much sleeping pills. "Those with whom the angels communicate are lost folk," says one of the characters.

In the book "Unicorn", (1963), the heroes fall from the familiar world into the medieval world of chance and contingency.

In the works of Iris Murdoch, the motives of the individual come to the fore. Her characters, especially the main characters, are prone to reflection, reasoning, and often have their own life philosophy. The heroes of Murdoch observe the world around them in the same measure in which they participate in its life, looking for a certain structure and moral guidelines. This kind of spiritual quest, doubts, and philosophy are a bit like the novel "Under the Net". The title of this work refers to the statement that characterizes the main idea of the book:

«All theorizing is flight. We must be ruled by the situation itself and this is unutterably particular. Indeed it is something to which we can never get close enough, however hard we may try as it were to crawl under the net».

The “net” in this case is nothing but a model of behavior accepted by a person on the basis of the experience gained. Society is structured in such a way that, sooner or later, almost all of its members begin to form a certain formal structure of actions, dictated by a desire for a friend.

In other words, a person is looking for patterns in his life in order to feel more comfortable, but the uniqueness of life situations sooner or later leads, if not to the destruction of the world created by an individual person, then to shock its foundations. The main character of the novel, Jake Donahue, is passing through a lot of upheavals, who are saved from the worst outcome mainly by his spiritual endurance.

Throughout the novel, the main enemies of Jake are misunderstanding (and his own, and between him and other people), and his inability to fully understand why things are not going all the time as intended. Doubt of the hero already says that his worldview is in the process of development, as opposed to, say, political activist Lefty, who, due to a kind of activity, has a more rigid picture of the world:

- *'...What other moral problem is there in this age?'*

- *'Being loyal to one's friends and behaving properly to women,' I answered quick as a flash.*

- *'You're wrong,' said Lefty. 'It's the whole framework that's at stake. What's the use of preventing a man from stumbling when he's on a sinking ship?'*

- *'Because if he breaks his ankle he won't be able to swim,' I suggested.*

- *'But why try to save him from breaking his ankle if you can try to save him from losing his life?'*

- *'Because I know how to do the former but not the latter,' I told him rather testily.*

At the same time, showing Jake more subjective, and Lefty prone to absolutism, Murdoch does not give a definite answer to the question which of the worldviews is correct.

The value in this case is not so much the position of one or another hero, but rather how these positions interact with each other, as different points of view create interpersonal interest and discussion, one of many that the whole novel is built on.

The author thus conveys the duality of a person's position in society: a person is valuable in its uniqueness, but this uniqueness is expressed only in contact with society, where it receives a true development.

Philosopher Jake is contrasted to Hugo, the character of a peculiar mentality. His most curious character is unbreakable impartiality in almost any matter. Where the same Jake, considering different versions of the train of thought, chooses the one that seems to be the closest to him, Hugo studies opinions and theories from a purely scientific interest, rather than from a practical one. He is a man of action, not of conviction, and more than satisfied with this state of affairs, because he is convinced that true life is known outside theories.

«When you've been most warmly involved in life, when you've most felt yourself to be a man, has a theory ever helped you? Is it not then that you meet with things themselves naked? Has a theory helped you when you were in doubt about what to do? Are not these very simple moments when theories are shilly-shallying? And don't you realize this very clearly at such moments?»

At the same time, Jake, who was inspired to talk with Hugo to write a book called "The Silent", admits that the position of his interlocutor is so personal and unique that it cannot even be documented without distorting the essence. Even from the title it is clear that the author himself understood how difficult it would be to state these observations in a popular way, in speech.

However, it does not stop Jake: being a reflective, self-seeking person, he falls under the influence of Hugo and expresses his thoughts as best he can. Hugo himself does not attach much importance to these words, seeing in them only his

life path. He does not even suspect that someone can build a whole philosophy based on dialogues with him, and evaluates the result of Jake's work much higher than the author himself:

- *'Wherever did you get all those ideas from?*

- *'From you, Hugo,' I said weakly.*

- *'Well,' said Hugo, of course I could see that it was about some of the things we'd talked of. But it sounded so different.'*

- *'I know!' I said.*

- *'So much better, I mean,' said Hugo. 'I forget really what we talked about then, but it was a terrible muddle, wasn't it? Your thing was so clear. I learnt an awful lot from it.'*

I stared at Hugo. His bandaged head was silhouetted in the light from the little window; I could not see his expression.

- *'I was ashamed about that thing, Hugo,' I said.*

- *'I suppose one always is, about what one writes,' said Hugo.*

'I've never had the nerve to write anything.'

Thus, throughout the novel, Murdoch leads the reader to the idea that people like Jake and Hugo, no matter how different they are, need each other, and one of the most important opportunities that society gives a person is the ability to draw the best from other people, not to think in categories imposed by oneself, but to see all things in perspective.

The author continues to develop the theme of life philosophy in "The Bell", where the issue of personal convictions directly intersects with the foundations of society, in this particular case, the dogmatic and religious society. The action of this novel takes place in a small Anglican community, but even before it unfolds before us, the main conflict of the entire work is perfectly revealed through the description of the relationship between Dora, the main character, and her husband:

As a child-wife she irritated him continually by the vitality for which he had married her: motherhood would have invested her no doubt with some more impersonal significance drawn from the past. But Dora had no taste for such genea-

logical dignities, and deliberately to commit herself thus was not in her nature. Though so much under Paul's sway, she depended, like some unprotesting but significantly mobile creature, upon the knowledge of her instant ability to whisk away.

The fact that Paul is thirteen years older than his wife has an important meaning in this context: these two are not only different in character, but also belong to different generations. However, one cannot say that Murdoch openly sympathized with someone in this pair.

Dora is artistic and romantic, loves life and adventures, but she is also rather lazy and not too independent, and that is why she returns to her husband six months later, apart, continuing to cheat on him.

Paul himself, though he loves her, treats his wife condescendingly, hoping to make her a stereotypical "social lady". He is a man as smart as he is dry and stingy with emotions, preferring work to communication. He, in fact, calls Dora in Imber, a place as numb as himself.

The motive of rebellion of the young spirit against the dogmas and traditions of England in the 20th century permeates the entire "The Bell". However, if you look a little deeper, you can see that Murdoch examines the conflict between two popular philosophies of her time: analytical philosophy and existentialism.

In this case, Dora is closer to existentialism, she seeks to be free and, more importantly, to be herself, however, she has nothing and nothing to rely on, and she herself does not have enough will power to try to change something in life.

Dora's storyline is a gradual evolution of a doubting person into a full-fledged personality, able to make decisions and implement them independently, and by the end of the novel she again decides to leave Paul, realizing that all this time she used him as a crutch, and not as a soul mate:

She was plain that things were mostly her fault and that she should never have married Paul at all. As things were, she felt that she would never manage to live with Paul until she could treat with him, in some sense, as an equal; and she had no taste for trying to improve her status by becoming precipitately and in her

present state of mind the mother of his children. She felt intensely the need and somehow now the capacity to live and work on her own and become, what she had never been, an independent grown-up person.

In general, the whole novel submits to the structure of the conflict of two ideologies in the sense that it contains a lot of oppositional pairs, similar to that of Dora and Paul.

One of them is James and Michael: one is a religious leader, the other is a teacher intending to become a religious leader. Both of them want to instruct young people on the right path, but their views are almost diametrically opposed.

The position of James is more consistent with the fundamental views of English Christianity; he believes that only those who follow the path to him and not retreat from him can be considered a worthy member of society, no matter what happens and no matter how difficult.

It is impossible to call him an obvious antagonist to Michael, since Michael himself feels sympathy for him and believes that he is “a bright and kind person ... who surpasses himself in almost all qualities required from the pastor.” However, unlike James, Michael cannot even think about devoting his whole life to work; for him, this means the death of an individuality and the loss of a soul.

He doubts the need for the unshakable orthodoxy that he sees in James. Michael sees faith rather not in rites and traditions, but in what the soul of each individual person is, and in his sermon he urges not to change himself by force, trying to get closer to God, but to look for it in his own soul:

«How different we are from each other is something which it may take a long time to find out; and certain differences may never appear at all. Each one of us has his own way of apprehending God. I am sure you will know what I mean when I say that one finds God, as it were, in certain places; one has, where God is concerned, a sense of direction, a sense that here is what is most real, most good, most true. This sense of reality and weight attaches itself to certain experiences in our lives – and for different people these experiences may be different. God speaks to us in various tongues. To this, we must be attentive».

The path chosen by Michael is no doubt more thorny than the method of James, which is simple and clear to most of society, and following it, he risks remaining completely alone, albeit without changing himself. However, the analytical approach does not work for everyone.

The author seems to be telling us that both philosophies have serious flaws, they are too radical to be able to adhere to their entire life recklessly. This idea continues the idea of the novel "Under the Net" about how, in reality, people rarely help theories and ideas that seemed so slim and infallible on paper or in their own heads.

From a more private point of view, the issue of personality in society appears in the novel "Severed Head", where a whole intricate network of romantic relationships between the characters is considered. At this time, the main character is a successful and confident forty-year-old wine merchant Martin, who considers himself a man, standing firmly with both feet on the ground and able to find a way out of any situation.

At the same time, his marriage had long since become a formality, and he is cheating on his wife with a twenty-year-old girl, not at all thinking about whether it is immoral or not.

I had married Antonia in a church, but that was largely for social reasons; and I did not think that the marriage bond, though solemn, was uniquely sacred. It may be relevant here to add that I hold no religious beliefs whatever. Roughly, I cannot imagine any omnipotent sentient being sufficiently cruel to create the world we inhabit.

Martin is a hardened cynic, at least he thinks he is. He seemed not to care much about the opinions of other people about him, but he entered into marriage with Antonia precisely because the idea was imposed on him by society. He rejects traditional morality, because the world seems to him too cruel for her.

This character sees himself as a sort of indestructible "survivalist" who does not particularly need someone else in his life. However, this is changing at the moment when the wife tells him that she, too, had an affair with another man.

The main plot of the novel begins with a gradual awareness of Martin that nothing human is alien to him, and he only seems to himself to be the king of the situation, while right under his nose there is a mass of events that he does not even suspect. One has only to slightly lift the veil over the truth, as the world of hedonism built by the main character collapses like a house of cards.

'So you don't hate me, do you, Martin?' said Palmer.

I was lying down on the divan in Palmer's study where his patients usually reclined. Indeed I was to all intents and purposes his patient. I was being coaxed along to accept an unpleasant truth in a civilized and rational way.

'No, I don't hate you,' I said.

'We are civilized people,' said Palmer. 'We must try to be very lucid and very honest. We are civilized and intelligent people '.

In this conversation between Martin and his wife's lover the first feels more like a victim than a man who is right. This is due to the very system that he built for himself: according to its laws, Martin is a loser, since he could not keep his wife, who had never doubted his loyalty before. This kind of “code of the egoist” describes well one of the worst sides of the society of both the twentieth century and the modern one.

Emotionally distant from each other, people who have no communication decide that the only logical option is to rely solely on themselves and take care of their own interests, gradually adjusting morality to themselves. However, the egoist's weakness lies precisely in the fact that he seldom attaches importance to the actions of other people and eventually he himself becomes a victim.

It is fair to say that not the fact of betrayal hurts Martin, but rather wounded pride and a broken habit. Not that he had absolutely no feelings for Antonia, but the main problem for the hero is, rather, the fear of change.

Not only Martin has mixed feelings about everything that happens to his life. Almost all the main characters of the novel to some extent consider themselves guilty of what is happening, although they do not necessarily admit to themselves.

The more the tangle of intrigue is unraveled, the clearer it becomes that none of these people is in fact a “villain”.

The situation in which they find themselves draws them as such in the eyes of other people, but they all want only one thing - a successful resolution of the problem and peace of mind. A good example of this is the awkward dialogue between Antonia and Georgie, Martin's mistress:

'Look,' said Georgie. The muscles of her nose contracted. 'I wanted to see you, since you wanted to see me. I felt it was right, and a matter of taking seriously what one has done. But I doubt if we can really talk to each other.'

'Don't dislike me, Georgie,' said Antonia. She bent her appealing look upon Georgie, and I could feel her intimate insistent will bent upon the girl. It was almost palpable, like a warm electric fan.

'Why ever should I?' said Georgie. 'You are much more likely to dislike me.'

I quietly removed my arm from Antonia's pressure.

'Ah, you mustn't feel guilty!' said Antonia.

'You misunderstand me,' said Georgie. 'I was just replying to your remark. I wasn't implying anything else. I don't feel guilt. I realize that I may have harmed you. But that is quite another thing. '

Without a doubt, “The severed head” is the Murdoch’s novel, in which reflections on the application of philosophy to life are transferred entirely into a more everyday, habitual reality.

The emotional searches of the characters here are reduced to situations in which people have to make choices that determine their future path. This is what Hugo says in the same novel “Under the Net” - which teaches a person not theory, but the practice of life, and we can only try not to turn into closed cynics, to preserve the best human qualities.

A society, as Murdoch presents it, may seem soulless, but it consists of individuals who just want to be happy, and therefore its novels are imbued with a characteristic of hopeful humanism.

5 Man and Society in the Works of James Joyce

James Joyce is an Irish novelist, novelist, and poet. The experimental and innovative nature of his work influenced many modern writers (Faulkner, Hemingway, Dos Passos, Sean O'Casey, Köppen, Lawrence Darrell, and others.)

Joyce's psychology is based on the "stream of consciousness" technique masterfully developed by him. The traditional elements of the structure of the classic novel are replaced in his famous "Ulysses" with new techniques and principles of artistic representation.

Joyce connects his understanding of the artist's problems with the desire for comprehensive forms of depicting the basic laws of life, creating the "universalities" of life with the ever-present manifestations of interacting passions, impulses, motives and instincts. Joyce is one of the greatest myth-makers of the 20th century, who created in his "Ulysses" a model of the world and man.

James was born in the capital of Ireland - Dublin. Here he spent his childhood and youth, which coincided with a stormy period in the history of his homeland. "Green Island", as they called Ireland, boiled. The country fought for independence from England. The liberation movement, called the Irish Renaissance, was not unique in character.

The leader of the radical supporters of the self-government of Ireland, who fought for its freedom, was Charles Stewart Parnell. In the person of this staunch and revolutionary-minded defender of the national rights of the Irish people, the British authorities saw their main opponent. As the head of the rebels, Parnell instilled fear in many democratically-minded liberals. Everything was done to discredit Parnell in the eyes of the people and remove him from the political arena.

The official Catholic Church, which anathematized Parnell for his sinful relationship with a married woman, provided assistance to the British authorities. Many of his former comrades turned away from Parnell. Parnell was hunted down.

With his death (1891), hopes for the liberation of Ireland were relegated to an uncertain future.

Political conflicts intertwined in Ireland with religious ones; the struggle of Protestants with Catholics did not subside. Confrontation of political affiliation, religious beliefs often manifested in family relationships. That was the case in the Joyce family. From an early age, Joyce was in an atmosphere of ongoing disputes between his parents.

His father, John Joyce, was a supporter of Parnell, completely sharing his views, admiring the courage of his actions. The future writer's uncle, Charles Joyce, was associated with rebel revolutionaries; he had to hide from the persecution of the authorities more than once, and he found shelter in the house of his brother John. Charles' stories kept family members up to date.

The mother of the future writer did not share the sympathies of her husband, she was a jealous Catholic, she was frightened and repelled by the extremes of his judgments. She dreamed that her son James would become an orthodox Catholic. At her insistence, James was determined to a Jesuit college, where he studied philosophy, history, literature.

The thorough humanitarian education he acquired during his school years allowed him to enter the University of Dublin, where he chose new languages as his specialty and continued to study philosophy. He refused the offer to take holy orders.

By the time he graduated from a university course (1902), James was breaking with religion. In his student years, much was thought and overvalued; the lessons taught by his father as a child did not pass without a trace.

The main sphere of James's youthful interests was the theater, which played an important role in the literary and social life of Ireland in those years. In Dublin, the Literary Theater appeared; one of the founders and active participants of the theater movement - the poet and playwright Yeats - saw his main purpose in evoking a sense of Irish national identity.

Young Joyce's articles are devoted to theater and drama: "Drama and Life", (1900), "Ibsen's New Drama", (1901), "The Day of the Rabblement", (1901), "Catalina", (1903), "Oscar Wilde: the Poet of «Salome»", (1909), "Bernard Shaw's Battle with the Censo", (1909).

Passion for theater prompted James to try out his own strength in drama. In the summer of 1900, he wrote the play "A Brilliant Career", the manuscript of which was not preserved, but it is known that it was written under the influence of Ibsen's drama "The Enemy of the People".

A year later, he translates into English two dramas of Hauptmann - "Before the Sunrise" and "Michael Kramer". Ibsen and Hauptmann made up an era in his life. There were other hobbies: scholastic philosophy, Nietzsche and Schopenhauer, French symbolists (Verlaine), Meterlinck's theater, English aestheticism.

Joyce decides to devote himself to art. He feels himself to be a writer, and he faces an important question related to the need to determine his attitude to the Irish Literary Renaissance movement that has developed in the country, which was one of the forms of the struggle for independence.

The participants in this movement sought to revive and develop national culture, study monuments of folk art, and spread the Gaelic language, the ancient language of the inhabitants of Ireland. Joyse was close to these aspirations, but he did not accept the extremes of the nationalist and separatist positions of the participants in the Literary Renaissance.

He linked the fate of Irish culture not only to its past, but also to the necessity of familiarizing it with European culture. He considered the pernicious isolation of Ireland, to which, he believed, the ardent defenders of her originality condemned her. Not joining the Literary Renaissance movement, Joyce did not connect himself with the struggle of political parties.

In 1902, he went to Paris, where, undergoing material hardships that did not leave him and in all subsequent years, he spent almost a year getting to know new phenomena of European literature. Among the many books read was the novel

“Laurels Torn Down” (1888) by the French writer E. Dujardin, in which the “stream of consciousness” technique was used.

In 1903, in connection with the death of his mother, Joyce returned to Dublin. In the summer of next year, he met his future wife, Nora Barnacle. Their first meeting took place on June 16, 1904. This date is noted in the novel “Ulysses”: June 1904 in the afternoon. Leopold Bloom performs his “odyssey” in Dublin.

Up until now, the Irish have been celebrating June 16 each year as “Bloom Day.” In the same 1904, Joyce began writing an autobiographical novel, “Stephen - the Hero”, which was later revised into “A Portrait of the Artist as a Young Man”, (1916).

At the same time, but already with Nora, Joyce, and now forever, leaves Ireland. They go to Zurich, where Joyce could not find a job, then to Trieste. Here he earns his living by teaching English at the Berlitz School.

In 1907 in London his first poetic collection “Chamber Music” was published, in 1914 the collection of short stories “Dubliners” was published. Ezra Pound responded to his appearance with a benevolent review in “Egoist” magazine. According to his own recommendations in the “Egoist” in the years 1914-1925 the chapters of the novel “Portrait of an Artist in Youth” were printed, published in a separate book in 1916.

When World War I began, James had to leave Trieste and move to Zurich. Here he worked on “Ulysses”, having received with the help of Iets and Pound the means necessary for life from the Royal Literary Fund.

The second monetary “grant” was awarded to James in 1916, which made it possible to continue work on the novel. In April 1918, the publication of the “Ulysses” chapters began in the American magazine “Little Review” and continued until the end of 1920, when the magazine was closed on charges of its publisher in publishing obscene texts.

In 1920, Joyce moved to Paris with Nora and two children. Here in 1922 the novel “Ulysses” was published as a separate book. The fate of this first edition was rather dramatic: a part of the circulation sent to England was detained at customs,

and the books sent to America were burned by order of the postal authorities. For the first time in England, the novel was published in 1936.

Joyce worked on his second novel "Finnegan's Wake" from 1928 to 1939. Its publication in an incomplete form was carried out (in parts) in 1928-1937. In 1939 a collection of poems "Pomes Tenuis each" was published. Among the works of Joyce there is a play - "Exiles", (1918). In 1919 it was staged in Munich, but had no success. It performed on the London stage in 1926.

Joyce lived in Paris before the beginning of the Second World War. Being far from home, he wrote only about Ireland, about Dublin. They live on the pages of his books. The atmosphere of Dublin, the topography of the city in all the smallest details conveyed in the stories, in "Ulysses"; the image of Ireland in its past and present is the main in the artistic world of the writer.

The Paris period of Joyce's life, as well as all the preceding ones, was not easy. Sight disappeared gradually. The operations done did not help.

In the early 1930s, severe daughter's mental illness was confirmed. She had to be placed in the clinic. This fact seriously reflected on the state of Joyce. His health deteriorated very quickly. He was almost completely blind. With the beginning of the war, the family had to move to Switzerland again. Here, after surgery for an ulcer, Joyce passed away.

The judgments about the writings of Joyce by contemporary writers are ambiguous. As an innovator, he was welcomed by E. Pound, T. Eliot, W. Yates, E. Hemingway. More restrained were the estimates of V. Wolf, G. Stein.

Joyce's art system includes works of various forms - poems, short stories, novels, plays. Their appearance is preceded by articles about drama, the nature of the dramatic, the relationship between "drama and life." This is exactly what the programmatic article "Drama and Life" is named in many respects, where drama is defined as the highest form of art and is contrasted with literature as a lower form.

Drama deals with the basic and eternal laws of being, literature - with changeable and transient ones. Speaking of drama, Joyce does not mean a certain genre, does not mean a work written for the stage. By drama he means "interaction

of passions”, “drama is a struggle, development, movement in any direction”; “It is wrong to limit drama to a scene; the drama can be depicted in the picture just as it can be sung or played.”

An indispensable condition of the drama is the transfer of "eternally existing human hopes, desires and hatred." As an example, Joyce refers to the dramas by Metelink: no matter how his characters are subservient to fate and look like puppet guided by someone's invisible hand, “their passions are deeply human, and therefore their image is drama”.

He wrote about this in an article devoted to the paintings of the Hungarian artist Munchachi (Royal Hiberian Academy "Ecce Homo", 1899). These thoughts are more fully developed in the article “Drama and Life”, the initial thesis of which is the need to link drama with life.

Joyce is an opponent of idealization in the art of life and people: "One painting by Rembrandt is worth a whole gallery of Van Dyck's canvases." He connects his understanding of the dramatic with the desire for the most comprehensive forms of the image of life and man.

It is in this respect that he says that the main material of the drama is life, about the connection of drama with life. Drama arises with life on earth and accompanies it; “It exists, not yet taking shape”, already when men and women begin their lives on earth.

"The form of things, like the crust of the earth, is changing ... But the immortal passions, the human essence is truly immortal, whether in the heroic age or the age of science."

“Human society,” Joyce writes, “is the embodiment of immutable laws that incorporates all the capricious diversity of men and women. The sphere of literature is the sphere of the image of their random actions and inclinations — a vast sphere, and the writer deals mainly with them. Drama deals primarily with the basic laws in their entire nakedness and divine rigor, and only secondarily with those in whom they manifest themselves. ”

The "writer" deals with something changeable and transient, the true artist with anything eternal and unchanging. Joyce conveys the drama of human existence in his stories; the greatest drama he created was "Ulysses".

In the article "The Day of the Crowd," Joyce writes about the relationship between the artist and society, stating the right of a creative person to complete freedom and isolation from society in order to serve the arts, to create more and more perfect aesthetic forms. These provisions will be developed in the novel "Portrait of the artist in his youth."

In 1903-1904, making entries in his notebooks, Joyce formulates the main provisions of his aesthetics, referring more than once to the scholastic philosopher Thomas Aquinas. Here he gives the definition of beauty, writes about the ultimate goal and purpose of art. "Those phenomena are beautiful, the perception of which is enjoyable," Joyce says.

He sees the goal of art in the aesthetic pleasure he delivers, without linking his understanding of the beautiful with ethical principles, considering that by its very nature art should be neither moral nor immoral. A work of art awakens static emotions in people, enchants them and leads to a state of rest - aesthetic stasis.

Any attempt to violate it and to awaken in a person the desire to act is regarded by Joyce as a violation of the laws of something beautiful. He divides the works into three main types - lyrical, epic and dramatic, he writes about the development of art as a movement from simpler to more complex forms - from lyric to drama.

In his own work, Joyce reproduced and repeated this movement, starting with the poems that compiled "The Chamber Music", and ending his journey with "Finnegans Wake", which, like "Ulysses", was conceived as a drama.

A number of provisions put forward by Joyce, inherent well-known duality, which gives grounds for their different interpretations. Such a duality lies in the position of the connection between beauty and truth. Joyce emphasizes this connection in the manuscript of "Stephen's Hero" by Stephen's words: "Art is not an

escape from life. It is something completely opposite. Art is the basic expression of life.”

Later, while working on “The Portrait of an Artist in His Youth”, Joyce removes this statement. Here the hero of the novel is no longer talking about the connection of art with life, but about the closeness of beauty and truth: “Plato, it seems, said that beauty is the magnificence of truth. I don’t think it makes any sense, but the truthful and beautiful are close to each other.”

However, he does not refuse from the provision that “art is the very central expression of life”. In the system of his aesthetic views, it is realized in the concept of “epiphany”. In church vocabulary, the word "epiphany" means "God’s emergency”.

Joyce uses it to designate moments of a person’s spiritual insight, the highest tension of his mental strength, which allows him to penetrate the essence of phenomena, to understand the meaning of what is happening.

In “Stephen the Hero, Joyce wrote: “By epiphany, he meant the sudden disclosure of a state of mind, manifested in rudeness of speech, in a gesture or in the illumination of the mind. He believed that the writer's case is typing these epiphanies with great care, realizing that in themselves they are very ephemeral and fleeting. ”

In Joyce's interpretation of “epiphany,” these are the moments of cognition, the highest stage of perception, and this is enlightenment, which helps to determine the place of a phenomenon in all the complexity of its relationships with others. "Epiphany" is, at the same time, a necessary condition for realizing the beautiful, the final stage in the comprehension of beauty.

In this process, Joyce identifies three stages, three stages, each of which corresponds to the three basic properties of beauty. He defines them, using the terminology of Thomas Aquinas, as *integritas*, *consonantia*, *claritas*.

“Epiphanies are conveyed differently in poems, short stories, novels, but each time they become moments of insight, deeply truthful and piercingly vivid pictures of reality in all the complexity of its inherent dramatic conflicts. The flow

of living feelings, thoughts, passions rises from the depths. The vagueness and elusiveness of the images in Joy's poems is combined with the soulful lyricism, sincerity of feeling."

In the stories of the "Dubliners" collection, epiphanies are moments in which, as in focus, the feelings, thoughts, desires of the characters are concentrated; these are moments of comprehension of oneself, one's destiny.

In "Dubliners" Joyce conveyed the painful and oppressive atmosphere in which the Irish are staying. "My intention," Joyce writes, "was to write a chapter from the spiritual history of my country, and I chose Dublin as the place of action, because, from my point of view, this city is the center of paralysis."

He writes about how people's hopes are dying, how their life goes, deprived of the future, in a situation of lack of spirituality and inertia, so favorable for the prosperity of vulgarity and hypocrisy. Joyce hides compassion for a man, humbled by the very hopelessness of existence, for his pain and suffering, behind the outward impassivity of the tone of the narrative. Nevertheless, inevitably there comes a time when it breaks out, when the hero himself is covered with a sense of insight.

This is not always the sublime and significant moments of his life. A father beats his innocent son with his cane (the story "Counterparts"). He is being pushed to this by the pain of humiliation that he himself experienced. And the ending of the story, which resulted in the cry of despair of a defenseless child, suddenly covers in a completely new way all the preceding events.

Spiritual insight descends on the hero of the story "The Dead" at the moment when he hears an old Irish song and suddenly understands the depth of his egoism, which hid the world of genuine feelings from him. The light of this illuminates the past of the heroes, Gabriel Conroy and his wife Greta. In simple, seemingly life situations, Joyce reveals many things: the loneliness of people, their estrangement from each other, their spiritual degradation, the transformation into the living dead. "Dead" is the key story of the collection.

“The portrait of the artist in his youth” is one of the variants of the “novel of upbringing”. Criticism has determined his place alongside Goethe's "Wilhelm Meister."

Telling the story of Stephen Dedalus, Joyce tells about himself and at the same time about the development of the artist, called upon to create innovative art. The novel is autobiographical in nature, in contrast to subsequent works, is classically simple, and at the same time, “Portrait of an Artist in Youth” is a necessary step towards the creation of “Ulysses” and “Finnegans Wake”.

The novel about the formation of the artist, about the relationship of art and life became the basis for the subsequent creativity of Joyce. The movement from childhood to adolescence, the story of Stephen's break with everything that enslaved his personality and limited the possibilities of creative freedom — with his family, religion, and homeland— were successively conveyed in the five chapters of the novel. In their totality, they constitute the five-act drama of the artist's life in his youth.

The fifth chapter, which deals with the earliest period of Stephen’s life, is very important; it is about the meaning of childhood impressions for the formation of the artist. “It would not be an exaggeration to say that on the front pages of the “Portrait” sounded the themes of all the works of James Joyce,” one of the critics noted.

The child's outlook is described through smells, sounds, touches and taste sensations, moments of comprehension of the surrounding, the movement of feelings and the stream of consciousness of an emerging personality. A series of realistically written pictures, which cut into the memory due to their life reliability, are the celebration of Christmas in Stephen's house, episodes of his school life.

In subsequent chapters, much more attention is paid to the transfer of perception of the surrounding Stephen than to the reproduction of his environment.

The transition from childhood to adolescence is associated with the transition from one school to another, moving to Dublin, with the awakening of sexual attraction and the ability to create in the consciousness of their own world, dis-

tracted from real everyday life. The ruin of the family and the upcoming sale of property at auction, the pale faces of younger sisters and brothers, the tired eyes of the mother - all this is included in the story, not losing the clarity of the picture, but more and more noticeably giving way to the transfer of consciousness flow to Stephen.

In the third chapter, almost everything that happens is transmitted through the prism of the hero's perception: the torment of a teenager, his "sin" and attempts to atone for it. In describing all of this, Joyce is truthful, extremely frank and bold. The traditions of the Victorian silence are rejected, the conventions violated.

The fourth chapter is written in the form of Stephen's inner monologue. He decides to abandon the priesthood, breaks with the Catholic Church and comes to the conclusion that everything that happens in his mind is of much greater importance and interest than what is happening outside him. Stephen compares himself to Daedalus, who rose above the ground on the wings he built.

Let him die, but he will have the courage to test his strength. Daedalus is the symbol of the artist, breaking with all the bonds, soaring up and creating his own special world by the power of imagination. The final words of the novel are addressed to the legendary Daedalus — the inventor and builder: "Ancient father, ancient artisan, support me now and ever". About Daedalus, who built the labyrinth for King Minos, is also mentioned in the epigraph to the novel, which was the line from Ovid's *Metamorphoses*: "And he directs his thought to unknown arts".

In the final chapter of the novel, Stephen decides to leave Ireland. He breaks free from the captivity of religious and kinship ties in order to build and create. The aesthetic credo of Stephen is stated, the peculiarity of the process of artistic creativity itself is transmitted.

"I will not serve what I no longer believe, whether it will be called my home, my homeland or my religion: I want to express myself in a way of life or in art as freely as I can, and as fully as I can only, resorting to my defense to the only weapon that I can afford to use - silence, exile and skill." This is the life program of Joyce himself.

In the period 1914-1921 Joyce worked on "Ulysses". The idea of this novel is associated with the desire to create a "universal" of life and man, the modern "Odyssey", which embodies the eternal principles of life. This plan was realized in the picture of one day in the life of three main characters - Leopold Bloom, an agent of the advertising department of one of the Dublin newspapers, his wife Marion (Molly) - singer, writer Stephen Dedalus, who teaches history in the Dublin gymnasium.

All events occurring with each of them during the day are reproduced, the stream of their consciousness is transmitted, in which their past and present are refracted. Analogies are made with Homer's "Odyssey". Bloom is likened to a wandering Odyssey (Ulysses), Marion to his wife Penelope, Stephen Dedalus to his son Odyssey Telemachus. All of them together are the very humanity, and Dublin is the whole world.

Joyce refuses the traditional description of the genre of the novel description, portrait characteristics, logically evolving dialogue. He is experimenting in the process of transmitting the "stream of consciousness", an internal monologue, using the methods of interruption of thoughts, parallel deployment of two rows of thoughts, sometimes terminates phrases, keeps back words, refuses punctuation.

The novel begins at 8 am on June 16, 1904 and ends at 3 am. "Ulysses" consists of 18 episodes; their sequence is determined by the movement of time from morning to evening. Each of the episodes is related to a specific song "Odyssey". In the most general form, the Ulysses construction scheme is as follows:

Episode 1 - 8 am. Martello Tower on the outskirts of Dublin. Here live Stephen Dedalus, medical student Buck Mulligan, Englishman Geynes. Breakfast. An old Irish thrush brings milk. She seems to be the incarnation of Ireland to Stephen.

Episode 2 - 10 a.m. Stephen gives a lesson at Mr. Deasy's school. During a break he helps one of the students to solve the problem. Mr. Deasy asks Stephen to help publish his article in the newspaper. Stephen accepts the order.

3rd episode - 11 a.m. Stephen walks along the seashore, is remembered. The flow of his thoughts resembles the variability of the sea, the movement of the waves.

These three first episodes of Joyce combined in a manuscript of the novel in a separate part, entitled "Telemachy". He accordingly named the episodes of this part: "Telemak", "Nestor", "Proteus".

Episode 4 - 8 a.m. Leopold Bloom House on Eccles Street. Bloom prepares breakfast for his wife. He goes to the butcher shop, gets mail, talks to Marion.

Episode 5 - 10 a.m. Bloom leaves the house. Passing through the shop windows, she comes to the post office, to the pharmacy, where she orders the necessary for Marion lotion, buys a bar of soap, goes to the city baths.

Episode 6 - 11 a.m. Bloom goes to the cemetery: his friend Paddy Digham is buried. Here is Stephen's father Simon Dedalus, leaning over the grave of his wife, Stephen's mother. Paddy Digham prayer. Bloom's soul is an unpleasant aftertaste after a fleeting meeting with Boylan, the antrepresenter and Marion's lover. Boyleen's face flashed at one of the intersections in front of Bloom who was there at the same moment.

Episode 7 - Noon. The editors of the newspaper "Freeman." Bloom comes in here. After his departure, Stephen appears here, carrying out the assignment of Mr. Deasy. Faced with Stephen in the doorway, Bloom glimpses him. But they pass each other without stopping.

Episode 8 - 1 p.m. Near the museum, Leopold Bloom again sees Boylan, which causes him to be in turmoil.

Episode 9 - 2 p.m. Dublin National Library. Here Stephen Dedalus takes part in the debate about the idea of Shakespeare's Hamlet. The theme of "father and son" sounds. At this time, Bloom enters the library. He leaves it at the same time as Stephen, but Dedalus does not notice Bloom looking at him carefully.

Episode 10 - 3 p.m. The viceroy rides through the city, accompanied by the retinue.

Episode 11 - 4 p.m. Hotel "Ormond". Here is Stephen Dedalus. Here Boylen comes before a date with Marion. Bloom is also sent to Ormond, but there is somewhat delayed on the way, he buys an envelope and paper.

12th episode - 5 p.m. Leopold Bloom is at the bar. He talks with the visitors of the bar who would like to drink at his expense. Peaceful conversation ends with a quarrel and ridicule over Bloom. The vicious attacks of Dublin's patriotic citizens are due to Bloom's Jewish background.

Episode 13 - 8 p.m. Bloom is on the waterfront. He follows the same path that Stephen Dedalus walked in the morning. Sitting on the bench, Bloom remembers his youth. He thinks about Marion. Her image clearly arises in his mind.

Episode 14 - 10 p.m. Maternity hospital. Bloom comes here to inquire about the health of his acquaintance Mina Purefoy, who begets another baby. In the reception room among a group of medical students, he sees Stephen Dedalus. Meeting with him awakens his father's tenderness in Bloom's soul. Bloom remembers his dead son Rudy.

Episode 15 - Midnight. In one of the taverns, Stephen Dedalus takes part in student booze. Here is and Leopold Bloom, who decides to look after Stephen, takes care of him. Bloom follows Stephen through the night streets of Dublin. Losing sight of him he again finds Stephen in a public house in a society of prostitutes. Drunk Stephen is beaten to death by drunken soldiers. He is unconscious. Bloom guards Stephen until he regains consciousness.

4-15th episodes of Joyce united in the second part of the novel, calling it "Odyssey." All these 12 episodes are related to Bloom's "wanderings" in Dublin, and at the same time, they convey the movement of his consciousness, the work of memory, and his whole life comes up in the stream of memories and associations. The episodes of the second part are consistently correlated with the songs of Homer's "Odyssey" - "Calypso" (4), "Lotophagi" (5), "Hades" (6), "Eola Cave" (7), "Litrigon" (8), "Stsilla and Charybdis"(9), "Wandering Rocks "(10), "Siren" (II), "Cyclops"(12), "Navzkaya "(13), "Bulls of Helios"(14) and "Circe"(15) .

Episode 16 - Night. Bloom and Stephen walk through Dublin at night. In a cheap tavern, they drink a cup of liquid coffee, talk with a sailor, and then, heading to Bloom's house, they talk about Ireland.

Episode 17 - Night. Bloom leads Dedalus to his home on Eccles Street. They go to the kitchen, remember the events of the day. They speak on a variety of topics. Bloom falls asleep.

Episode 18 - Night. In the minds of sleepy Marion, memories of the past day emerge, pictures of her life, images of people close to her appear.

Joyce unites the 16-18th episodes in the third part, entitled "Nostos".

The enumeration of episodes in their sequence outlines only the space-time landmarks. The analogies with the songs of the "Odyssey" are conditional, not always easily detectable.

So, the conversation of Mr. Deasy and Stephen (2nd episode) only vaguely resembles the situation when the experienced Nestor gives life advice to young Telemachus.

The city baths of Dublin and the country of lotus phages (5th episode) are compared because here and there a person may experience oblivion.

In some cases, the analogies are transparent: Davy Byrne's tavern is compared to the land of cannibal-listigons (8th episode), the Bloom's house is compared to the Ithaca island.

The system of analogies gives unity to the structure of the novel. But the appeal to Homer has a deeper meaning: Joyce reveals the eternal principles that have been inherent in human nature from time immemorial. Everything repeats, the story moves in a circle.

The ideas and images of "Ulysses" have analogies not only with Homer's "Odyssey", but also with Shakespeare's "Hamlet". The theme of "father and son" becomes transparent in the novel, intertwined with the theme of wandering.

What does Bloom rush to when making his odyssey in Dublin? His wanderings end with a meeting with Dedalus and finding a son in his face, and Dedalus, in turn, finds his father in Blum.

This meeting, which takes place in the 14th episode (until now, their paths only crossed over), becomes the culmination of the novel. Everything rushes to it, everything is resolved by it, integrity, harmony and clarity are achieved. The reunion of Dedalus and Bloom is “epiphany,” an epiphany for each of them, an insight into the previously hidden meaning of existence. And the final inner monologue of Marion with his claiming threefold "Yes" is the result and the result of this meeting, bringing together the elements of a complex structure.

In the 15th episode of the novel there is a momentous scene: Stephen and Bloom look in the mirror and see Shakespeare's face instead of their reflection. It arises as a symbol of their community, a sign of unity. Desired integrity is achieved. Bloom and Stephen's wanderings are over, their odyssey is over. Shakespeare, who "absorbed" both Bloom and Dedalus, is at the same time Joyce himself.

His kinship with Dedalus, manifested in the "Portrait of the artist in his youth," has not disappeared. It is revealed both in the details of the autobiographical nature and in the judgments of Dedalus, so close to Joyce, shared by him. However, Stephen is a prisoner in the world of Bloom, and this captivity is not only inevitable, but also desirable. The spiritual and carnal, the sublime and the earthly have merged together.

In Stephen the intellectual beginnings are embodied, but he recognizes Leopold Bloom as his true father, although the artist Dedalus and the “great tradesman” Bloom are two different worlds.

Stephen is educated, the vastness of his knowledge is transmitted in a complex stream of his consciousness, including elements of texts from Shakespeare and Dante, Homer and Virgil, Aristotle and Goethe, Mallarme and Meterlink. His speech is peppered with historical names and facts.

Participating in the conversation about Shakespeare, the origins of his work (episode 9), Stephen easily builds his system of evidence and objects to opponents. The flow of his thoughts includes words, phrases in many foreign languages - Latin, Greek, Italian, French, Spanish, German. Joyce's ideas about language as a self-

sufficient value, possessing the ability to create their own special world are being realized.

Reflecting on art and creativity, Stephen defines his task: to read the “prints of all things”, as changeable as “unsteady as the sea”, “capture the forms of their forms and fleeting moments”.

Bloom's line is maintained in a different style: details, everyday details, something vital, material and warm, quite concrete, prevail. “Dublin Per-Gynt”, as Joyce called his hero in the initial sketches, plans from which the “Ulysses” grew later, has many faces.

This bourgeois philistine, the “great wimp”, the “cuckold” is sympathetic and kind; he is tied to his family, he is painfully worried about the loss of his son, he suffers from Marion’s treason; he readily helps people. Through the whole novel passes the theme of Bloom the wanderer, persecuted and lonely. “Bloom” - a flower grown on Irish soil, but devoid of roots, going deep into the ground.

Bloom's consciousness stream is prosaic, he is overwhelmed with thoughts of everyday and everyday life, his intellectual baggage is modest. However, Bloom's house, his “Ithaca”, becomes a haven for Stephen. It is here, during a long night conversation, that Dedalus and Bloom find out the similarity of views and similarities of tastes; their inner kinship and closeness becomes evident.

And they talk about many things: about music, literature, Ireland, about education in Jesuit colleges, about medicine and many other things. And it happens in a house on Eccles Street, in the realm of Leopold Bloom. The world of things surrounds Stephen, it pulls him in - linen on a rope, dishes on the shelves, bulky furniture, a large wall clock.

The triumph of life, originally the earthly essence of man is affirmed in the inner monologue of Marion, which finishes the novel. These two and a half thousand words, not separated by punctuation marks, this rushing stream of memories, associations, interrupting one other thoughts is a synthesis and at the same time the most powerful manifestation of the very essence of Ulysses.

Joyce's prose is musical. He made the most wide use of the musical possibilities of the language, achieving the "effect of simultaneous impression" produced by the form and sound of the created image. A similar effect is achieved by merging visual and auditory perception.

It was precisely to this that Joyce aspired, realizing in *Ulysses* those principles about which he wrote in "The Artist's Portrait": "The artistic image appears before us in space or in time. That which is audible, appears in time, that which is visible, is in space. A temporal or spatial artistic image is primarily perceived as independently existing in infinite space or time ... You perceive its fullness - this is wholeness".

Joyce worked on his latest novel, "Finnegans Wake", for seventeen years. Separate fragments of the novel, printed before its completion, were perceived by readers and critics, among whom were such staunch supporters of innovations like Ezra Pound, not only with perplexity, but also clearly negative.

In this regard, Joyce wrote: "I confess, I cannot understand some of my critics ... They call it (the novel "Finnegans Wake") incomprehensible. They compare it, of course, with "Ulysses". However, the action of "Ulysses" occurs mainly during the day, and the action of my new work takes place at night. And it is quite natural that not everything is so clear ... "

This novel was conceived as an expression of the subconscious of a sleeping person, as an attempt to convey the "wordless world of sleep." Joyce fights over the creation of the language of "dreams and sleep", invents new words, includes the unknown language of the Eskimos in no English, without giving any explanations, without reaching for the reader.

"When I write about the night, I just cannot, I feel that I cannot use words in their usual connections. Used in this way, they do not express all stages of the state at night — consciousness, then semi-consciousness and then unconsciousness. I found it impossible to do this by using words in their usual relationships and connections. With the onset of the morning, of course, everything becomes clear again ... I will return them their English. I did not destroy him forever. " And in one of

the letters Joyce remarks: "Maybe this is madness. This can be judged in a century."

The name of the novel echoes the famous Irish ballad about Tim Finnegan, distinguished by his addiction to alcohol and surprising vitality. The image of the hero of a folk ballad is transformed in a novel in a complex way. Joyce's Finnegan is not only the life-loving Tim. The legendary Irish sage Finn Makkumhal also becomes its prototype.

Joyce conveys a stream of their visions that visit the forgotten on the banks of the River Liffey Finn Makkumhal. In the subconscious mind of Makkumkhal, immersed in a dream, the history of Ireland and of all mankind sweeps not only in its past, but also in the present and future.

The protagonists in the conventional sense of the word are the generalized-symbolic images of the Man, his wife, their children and descendants. In the time stream, they rush past Finn Makkumhal. The XX century comes, and the Man ("man in general") appears before us in the form of a certain Humphrey Ierviker, the owner of a tavern; his wife acquires the name of Anna of Libya, his twin sons are named Shim and Sean, his daughter Isabella.

But in each of them there is more than one essence: Yerviker is not only an innkeeper and father of the family, he is both a giant, and a mountain, and a deity, whose dual nature is embodied in his sons; Anna Livia is the rose, the primordial nature of nature; Isabella is an ever changing cloud. Joyce interprets the visions and dreams of his characters, events occurring in the present, compares with the past, creates a whole chain of associations, bringing together, crossing different time layers.

The history of mankind appears as a vicious circle. The man in the present is as he was from time immemorial. His name may change, but his essence remains unchanged.

Joyce's first translations into Russian appeared in the late 20s and early 30s. In the following years (up to the 70s) Joyce was not published in our country, and the mention of his name in critical literature, as a rule, sounded negative.

However, work on the translation of works by Joyce were carried out. Currently the “Ulysses” was published (first in the journal “Foreign Literature”, then in a separate edition (1993). E. Geniyeva (published in the journal) and S. Khoruzhiy wrote comments to the novel. Translated from English by V. Khinkis and S. Khoruzhiy in 1993, Joyce’s three-volume book was published in Russian.

6 Man and Society in the Works of Somerset Maugham

The well-known writer Somerset Maugham acted as a playwright, novelist, storyteller and critic. In his work, Maugham adhered to generally realistic principles, but his artistic method was also influenced by naturalism, neo-romanticism and modernism. The creative way of Maugham is uneven: along with highly artistic works, he also created quite weak ones.

Maugham called himself "one of the leading writers of the second row." Maugham achieved great popularity and recognition for the narrator's inherent skill, truthfulness, elegance of the literary form, based on the principle of simplicity, clarity and harmony.

Maugham was born in the family of a lawyer at the British Embassy in Paris. He began to speak French before he mastered English. He was much younger than his three brothers, and when they were sent to study in England, he remained the only child in the house of his parents, almost never parting with his mother, to whom he was passionately attached.

At the age of eight, he was orphaned: his mother died of tuberculosis. Its loss is associated with the strongest experiences in Maugham's life. It was at this time that he began to stutter.

Two years later, his father died suddenly. This happened at the very time when a house was built on the outskirts of Paris, in which the whole family was supposed to live. But there was no more family. Older brothers studied in Cambridge, preparing to become lawyers, and Willie was sent to England in the care of Uncle Priest Henry Maugham.

His school years were spent in the bleak and cold pastor's house. He grew up lonely and closed. At school he felt like an outsider, different from boys who grew up in England. They laughed at stutterer and the way he spoke in English. Painful shyness tormented him, he was unable to overcome it.

There were no close friends there. "I will never forget the sufferings of those years," said Maugham, who avoided recalling his childhood. A deposit of bitterness was left forever, constant alertness, fear of being humiliated. It developed a habit of watching everything from a certain distance.

Books and reading habits helped Maugham escape from the outside. Willie lived in the world of books, among which the tales of "Thousand and One Nights", "Alice in Wonderland" by Carroll, "Waverly" by W. Scott and the adventure novels of Captain Marriet were loved.

Maugham drew well, loved music, was among the strong students and could claim a place at Cambridge, but did not feel a keen interest in it. He had bright memories of only one teacher - Thomas Field, whom Maugham described as Tom Perkins in the novel "The Burden of Human Passions". Nevertheless, the joy of communicating with Field could not outweigh the harsh and dark that Willy had to learn in the classrooms and bedrooms of the boys' boarding school.

At fifteen, childhood ended. The pain and wounds remained for the rest of his life, but the force of resilience and inner independence strengthened, which helped his uncle to agree to send him to Germany to learn German.

Maugham goes to Heidelberg, where he feels free for the first time, does what he is interested in. He is fascinated by philosophy, he listens to Kuno Fisher's lectures on Schopenhauer, he studies Spinoza's works. Discovers Ibsen and Zuderman, imbued with the special atmosphere of the theater.

The amazing impression on Maugham is made by the music of Wagner, and the reading of Goethe's "Faust" opens up a new world for him. At this time, he read the novels of Meredith, poems Swinburne, Shelley, Verlaine, "The Divine Comedy" by Dante.

Reflecting on the "Life of Jesus" by Renan, Maugham for the first time realizes that he has lost faith and became an agnostic. As Alan Searle, who was close to Maugham, later asserted, Maugham wanted, but could not believe; his soul was to faith, the mind denied it.

Maugham returned to England when he was eighteen. Life in Heidelberg contributed to his intellectual awakening. Now he had to choose a profession.

The uncle wanted to see him as a priest and inclined to study theology, but he made his choice on his own: he went to London and in 1892 he became a student at a medical school at the hospital of St. Thomas.

The years spent in the hospital and in the poor quarters of one of the districts of London - Lambeth, where he treated his patients, made Maugham not only a certified doctor, but also a writer. All these years he worked hard. Medical practice had given much to Maugham as a writer. He saw life in an unvarnished form, learned to understand people.

"During these three years," Maugham wrote in his autobiographical book "The Summing Up", 1938, "I witnessed all the emotions a person is capable of. It kindled my playwright instinct, worried the writer in me ... I saw people die, how they endured pain. Saw the look of hope, fear, relief; I saw black shadows, which they laid on despair; saw courage and resilience."

Medicine classes affected the peculiarities of Maugham's creative manner. Like other medical writers (Sinclair Lewis, John O'Hara), his prose is not metaphorical, devoid of affection and exaggeration. There were money for life, but there were no close friends, no one who could direct in literary work, to which Maugham now gave all his free time.

Hard schedule - from nine to six hospital - left free only in the evening. He spent them absorbing books and learned to write. Having translated Ibsen's "Ghosts", in an effort to learn the technique of the playwright, he writes plays and stories. Manuscripts of two stories Maugham sent to the publisher Fisher Anvin.

One of them received a favorable review of E. Garnet - a well-known authority in literary circles. Garnet advised the obscure author to continue writing, and the publisher replied: it's not the stories that are needed, but the novel. After reading the answer Anvin, Maugham immediately began to create "Lisa of Lambeth." In September 1897, this novel was published. Since that time, Maugham became a professional writer.

Maugham wrote in different genres: acted as a playwright - "Lady Frederick", 1907, "The Unknown", 1920, "The Circle", 1921, "For Services Rendered", 1932, "Sheppey", 1933, etc. ., novelist - "Liza of Lambeth", 1897, "Mrs. Craddock", 1900, "Of Human Bondage", 1915, "The Moon and Six-pence", 1919, "The Painted Veil", 1925, "Cakes and Ale", 1930, "The Theater", 1937, "The Razor's Edge", 1945 and others, a short story (compilations "The Trembling of a Leaf", 1921, "First Person Singular", 1931, "Creatures of Circumstances", 1947, etc.).

Maugham is the author of many articles on the writer's craft, on the art of the narrator, on the novelists (Fielding, Osten, Dickens, Flaubert, Dostoevsky). Maugham vividly responded to the demands of the times and the tastes of the public.

His path to success was not an easy one; he worked regularly, persistently, purposefully, managed to achieve recognition and material well-being, becoming one of the most widely read authors. The circulation of his books were sold with surprising speed and brought great profits.

Maugham has always emphasized that the sphere of his interests as a writer was connected with the characters and destinies of people who apparently did not seem to be anything remarkable. He was to the exceptional, believing that the most interesting and unexpected things lie in the everyday.

Out of the pain and suffering with which life threw him in Lambeth, his first novel, written in the tradition of naturalism and dedicated to the fate of a young woman becoming a victim of the environment, appeared.

In "Lisa from Lambeth," Maugham wrote, "I added nothing and did not exaggerate, portrayed people I met in the area that I served as an obstetrician intern and the cases that struck me when I went in on duty and I wandered through the streets into houses or in my free time ... For lack of imagination, I simply entered into the book what I saw with my own eyes and heard it with my own ears. " The principle of a reliable description of the ordinary Maugham remained true and thereafter.

If "Lisa from Lambeth" is influenced by Zola, the novel "Mrs. Craddock" is written in the tradition of Maupassian prose. Here, for the first time, Maugham sounded the question of what life and love are. The proximity of "Mrs. Craddock" to the novel "Life" by Maupassant is obvious. Maugham highly appreciated Maupassant. "He is very clear and clear, he feels perfectly the form and knows how to squeeze the maximum drama out of his subjects," Maugham wrote. In addition, he sought and himself.

The plays of Maugham had sensational success, and they brought him material well-being. The day of the premiere of "Lady Frederick" - October 26, 1907 - became a landmark in his life: he was recognized as a playwright.

Maugham continues the tradition of the theater of the Restoration and the comedies of Wilde, depicts mores, extravagances and vices of secular society. In brilliant dialogues revealed the hypocrisy and hypocrisy of the characters.

Plays of Maugham are divided into comic and serious. In the first, he pursues purely entertaining goals, opposing them to the drama of ideas of Shaw. In serious plays addresses to important social issues. In the plays "Invisible", "For Military Merit", "Sheppie" there is a very critical beginning, the consequences of the First World War, which broke the fate of many people, are shown.

Maugham took part in the first and second world wars, opposed Kaiser, and then fascist Germany as an agent of British intelligence service. At the same time, he considered politics to be transient, and therefore not essential for a work of art, the longevity of which is determined by beauty.

However, Maugham does not ignore the urgent problems of war and peace, colonial politics, interpreting them in the spirit of humanism ("For Military Merit", "At the Razor's Point", "Rain", "Macintosh" and others).

When the First World War began, Maugham enlisted in the auto-sanitary part and ended up in France. Then he worked in intelligence service, being in Switzerland for a year, and in 1917 he was sent on a secret mission to Petrograd in order to prevent the Bolsheviks from coming to power.

“... I do not ask to believe me that if I had been sent to Russia six months earlier, I might have had a chance to succeed. Three months after my arrival in Petrograd, there was thunder, and all my plans were ruined. ” But Maugham was glad of the opportunity to "live in the country of Tolstoy, Dostoevsky and Chekhov."

At the end of the war Maugham is treated in a tuberculosis sanatorium in Scotland. Coming out of there, he is fully committed to literary activity and travel. He was attracted to distant countries, exotic corners of the world, "the outskirts of the empire." He sailed on various seas on luxury ships and cargo vessels, sailing schooners and fishing boats; he traveled by train, by car, by horse, walked.

Traveling gave him a sense of freedom, familiarized him with the heroes of future books, the scene of which became the countries of Europe, Asia, Africa, the Pacific Islands, port cities and settlements lost somewhere in the middle of nowhere.

"I was interested in people and their biographies," said Maugham. He preferred a wooden hut on stilts to the museum, a conversation with a sailor – to a conversation with a parliamentarian.

Maugham called himself a self-taught writer. He worked hard to attain the heights of professional skill; and he succeeded: he had the feeling that he "became sensitive, like a film," and with the help of imagination could everyone with whom fate brought him together, "cast into a reliable image." He was not fascinated by experimentation in the literature.

He strove to write without any tricks, fully fit into traditional forms and, being a magnificent story-teller, he knew how to "think in plot". He had something to tell, and he was interested in telling. And since people always enjoy listening to interesting stories, he sought to satisfy this need.

He is interested in the contrasts that he finds in people, in their characters and actions. Studying human nature throughout his life, the writer admitted that in his declining years he perceived a man as a riddle and was always wary of judging people by first impression. He was tolerant and treated others with humor. "There

is nothing more beautiful than kindness," Maugham argued, and at the same time he believed that "one should not expect too much from people."

Maugham was not an optimist. He called himself a militant pessimist living in a world that "rolls into the abyss." In addition, it explains a lot in his work.

The tragedy of world perception is present in many of his works, but the heroes of Maugham find the strength to resist fate, looking for a way out of the state of "human slavery", inertness of being.

The problem of the tragedy of human existence is considered by Maugham in several aspects: he interprets it in the cosmic plane ("The Earth is just a clump of dirt, which is worn in space around a secondary star, cooling down gradually"); considers it anthropologically, developing the idea that people are "toys in the hands of nature"; connects the tragedy of being with the social conditions of people.

The ideological and aesthetic principles of Maugham, fully established by the beginning of World War I, did not undergo any significant changes in the following years, when he, a successful writer and one of the richest people, lived in his magnificent villa in the south of France, fully able to live as he wanted.

He was persistent in his views on life, people and art. Especially significant is his 1949 entry in the "Writer's Notebook": "Art, if it does not contribute to the correct action, is no more like opium for the intelligentsia ... I think that in the heroic courage with which a person meets the folly of the world, there is a beauty greater than the beauty of art. "

The depth of the dramatic conflicts determines the structure of Maugham's novels, which constitute a significant part of his literary heritage. The life of his heroes is not easy, it is filled with suffering, loss of illusions; they are lonely, not understood by relatives, painfully looking for their way and place in life.

Mrs. Craddock leads sad life with a stupid and callous husband. The hero of "Burden of human passions" Philip Carey suffers deeply. Orphaned early, he lost his love, care and affection. His dream to become an artist does not come true; the relationship with Mildred is deeply painful.

In literal translation, the name of this largely autobiographical novel is "On Human Slavery". That is the name of one of the heads of the labor of the philosopher of the 17th century. Spinoza "Ethics", in which a person and all his actions are considered as part of the world-determined system in all its elements. The teaching of Spinoza is close to Maugham.

Especially strong influence on him was determining the affects as the cause of human slavery. Man is a slave of his passions, of his affects, but he does not know the reasons for the inclinations he experiences. And since they are hidden from him, his sufferings are compounded. Only the mind, only an appeal to the activity that is useful to people, can free a person from slavery.

The hard way of knowledge is for the hero of the novel "The Burden of Human Passions." Having become a doctor and helping people, he finds long-awaited freedom. But liberation from slavery is not only for this reason.

Maugham believes that you can feel happy when you understand: "the pattern of human life" is very simple - "a person is born, works, gets married, gives birth to children and dies". Awareness of this truth frees a person from many illusions, and thus helps him to live.

By its nature, "The Burden of Human Passions." is a "romance of upbringing," the hero's entry into life. It passed the movement from childhood to adolescence, and then to adolescence and maturity. This path is marked by important events, many discoveries, overcoming difficulties.

The hero gets knowing himself, people, life. He has to make a choice, to solve all new and new problems. The most difficult situation arises in the life of Philip Carey with the advent of Mildred. The story of his love for this woman is described in detail, in full. The whole depth of his grief, pain, despair, humiliation, powerlessness is conveyed; the upsurges of hopes and despair are shown.

"His life seemed awful, while the measure was happiness, but now, when he decided that it was possible to approach her with another measure, he again gained strength. Happiness had as little significance as grief. Both, together with other minor events of his life, were woven into its pattern."

Everything that happens to him next, only weaves a new thread into the complex pattern of his life, and when its end comes, he will be glad that the drawing is close to completion. It will be a work of art, and it will not be less beautiful because he alone knows about his existence, and with his death it will disappear. Philip was happy.

In the context of the English literature of the beginning of the century, Maugham's novel is thematically close to such works as "The Longest Journey" (1907) by E. M. Forster, "Sons and Lovers" (1913) by D. Lawrence, "Portrait of an Artist in His Youth" (1916) by D. Joyce.

Writers of a different aesthetic orientation write these novels, but each of them tells about the hero's entry into life, about the search for his vocation.

In the novel "The Moon and Sixpence," the author is talking about the tragedy of the artist. The theme of the fate of the scientist sounds in the novel "The Painted Veil". The fate of the actress is told in the novel "Theater". The heroes of these works are people committed to their vocation, opposing the philistine element for the sake of serving painting, science, the scene. Finding himself, a man weaves a thread into his destiny.

With particular strength, Maugham's talent manifested itself in the genre of the story. The peculiarity of Maugham's stories consists in combining action with psychologism.

"Learning character is my specialty," said Maugham. However, he noted his tendency to dramatize the action and the severity of the development of the conflict. In the story "The Human Element" Maugham wrote: "I love stories that have a beginning, middle, and end. I certainly need a "salt", some sense. The mood is fine, but the mood alone is a frame without a picture."

Maugham followed the principle: to be entertaining without fanciful fiction, to create fascinating stories, staying true to life. And one more feature: the presence in the story of the author himself, on whose behalf the narration is most often told.

Sometimes it is Somerset Maugham himself - insightful, not seeking to lecture and moralize, somewhat alienated from what is happening; sometimes it is someone else - the “narrator”, whose image, without merging with the image of the author, remains in something close to him; sometimes the narrator appears under the name of Eschenden, whose image and appearance resemble Maugham. Whoever tells the story, it always keeps the reader and the listener in suspense, and the outcome impresses with its surprise.

The life situations that Maugham conveys may seem unexpected, the behavior of a person is unpredictable, his actions are unforeseen, but behind all these there is something completely explainable, “the human element,” as the writer himself defines. Many stories of Maugham became classics of the novelistic genre (“Rain”, “An hour before the file-o-clock”, “Sanator”, etc.).

One of the most prominent Maugham’s works is “Theater”. The story begun, when Michael Gosselyn, fifty two year-old theater worker, met his wife Julia, a successful actress, in a room behind the scene. They had a conversation, and Michael told Julia about his new clerk. He added, that this guy was a devoted admirer of Julia’s talent. Then Gosselyn called his clerk and introduced him to Julia.

Afterwards, conjoints decided to invite young man to their house to lunch with them. By the way, his name was hidden from a reader, because even his employer didn’t know his name. During this visit, clerk was very shy, he smiled stiffly. Notwithstanding his general behavior, he paid some compliments to Julia. After the end of lunch, actress signed her own photograph and presented it to the clerk. Then her husband and the young man went away, and she started looking through her other photographs. After a couple of minutes she was completely in her reminding.

Then author gives small biographies of Julia and Michael to the reader. Gosselyn was mediocre actor, but in the beginning of his career, Michael had met Jimmie Langton, a flippant director, and joined his troupe. Because of this and his wonderful appearance, Gosselyn became rather famous. Julia had a different situation – she was a born actress. She began playing at the age of twelve, and after

some period of time she was spotted by Jimmie, and invited her to join his troupe. He didn't pay lots of money to his actors, but there was something extraordinary in his personality, and Julia agreed. In Jimmie's troupe future conjoints met with each other.

In the critical-biographical literature, the interpretation of creativity and the personality of Maugham is contradictory, ambiguous.

One of the first biographers of the writer (T. Morgan, 1980) focuses on the negative aspects of nature and the personality of Maugham. He writes about him as a cynic, a woman-hater, a man who is painfully reacting to all criticism and easily compromising.

R. Calder (1989) creates a different image: not a misanthrope and not a cynic, not a fierce and embittered man, but a witty and ironic, sympathetic and tolerant, always hardworking and firm, independently and resolutely making his way through literature.

There is no unity in the assessments of the artistic merit of the works of the writer: for some, Maugham is the author of works designed for the undemanding reader, to whose tastes he orients, for others - the creator of novels and short stories who has taken a prominent place in modern literature. The reader made his choice on his own, having long shown an interest in the works of Maugham.

7 Man and Society in the Works of William Golding

Compared to Murdoch, William Golding's style seems much more pessimistic. This is partly the way as it is, because, unlike, say, from "angry young people," Golding does not just criticize contemporary society, he deconstructs it, decomposing society into its constituent elements.

The writer, as a rule, does not stop this process until the reasoning comes to the point where society started as such - to human nature itself.

The idea that man is cruel by nature is reflected in more than one of Golding's works. Perhaps the most famous example of this is the classic "Lord of the Flies," where a rather natural model of society as a social contract is presented and the role of the individual in the social hierarchy is considered.

The story begins with the fact that children who find themselves on an uninhabited island after the plane crash, try to organize a kind of community to survive, and choose a leader for themselves. Of the two candidates - Jack and Ralph - the more votes gets the one who has more charisma, namely Ralph:

None of the boys could have found good reason for this; what intelligence had been shown was traceable to Piggy while the most obvious leader was Jack. But there was a stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch. The being that had blown that, had sat waiting for them on the platform with the delicate thing balanced on his knees, was set apart.

The shell, becoming a horn, is transformed in the hands of Ralph into a symbol of power, distinguishing him from other boys. In combination with natural friendliness, this plays a crucial role in his coming to power. Ralph is also helped by the fact that Piggy is almost always near him, unconvincing, but clever. He was the one who had the idea to bring everyone together, but he is perhaps the most unpopular among the children.

If Ralph is an aristocrat in this scenario, then Piggy is rather an intellectual. He has ideas, but he does not know how to present them in a rather attractive manner, and his pessimism also does not inspire confidence among the other inhabitants of the island. Ralph, although he has some idea of leadership, is not very concentrated and does not know how to plan his actions in advance, which ultimately leads to a split in this small community.

Jack, who takes the place of Ralph, is much more suited to the role of a leader: he is disciplined, is also not without charisma and has a number of useful skills. Unfortunately, unlike his predecessor, he also does not like competition and does not tolerate criticism.

To Ralph's democracy Jack opposes the dictatorship of power, he even hides his face behind the paint, which symbolizes his desire to be different from others, a distance from humanity:

He looked in astonishment, no longer at himself but at an awesome stranger. He spilt the water and leapt to his feet, laughing excitedly. Beside the pool his sinewy body held up a mask that drew their eyes and appalled them. He began to dance and his laughter became a bloodthirsty snarling.

Jack is doing everything possible to ensure the reliability of his position, while completely forgetting about the true goal from which it all began. While Ralph is trying to signal the passing ships, Jack is hunting. Both work in the common goal, but their motives are different. The first one thinks about the welfare of others, the second one just likes power.

The parallels with real politics in this confrontation become even clearer when the fear of the mysterious Beast, which only Simon saw, personifying in this work the spiritual principle, begins to rule the children.

The image of the Beast is nothing else than the embodiment of chaos, fear and cruelty, generated by the same society that fears and destroys it, thus making it only stronger.

"Fancy thinking the Beast was something you could hunt and kill!" said the head. For a moment or two the forest and all the other dimly appreciated places

echoed with the parody of laughter. "You knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go? Why things are what they are?"

The Lord of the Flies becomes for Simon a symbol of everything wrong with what is happening both on the island and around the world. It should be mentioned that the book's action most likely takes place during the Second World War, he has more than enough reasons to disappoint people.

Being the purest of all the characters, he is trying to understand how to prevent the impending catastrophe, but he himself is not capable of anything, and his words about the Beast only spread panic.

Jack uses the created fear to his advantage, denying the existence of danger and gathering around him children who are ready to believe him in order to just feel safe. Following him, other boys begin to paint faces - to abandon human qualities in the hope that along with humanity, fear will disappear.

This simple, in general, scheme perfectly reflects the essence of a totalitarian society, managed through constant reminders of some kind of ghostly threat from the outside, and when that does not help, brute force enters into the matter.

Toward the end of the book, Ralph no longer distinguishes any of his former friends and colleagues, for him they all turn into identical "savages."

Both Simon and Piggy perish in the most stupid way. Their death symbolizes the rejection of faith and the voice of reason, respectively. Moreover, if the first one dies absolutely by accident, taken for the Beast, about which he tried to warn everyone, then the murder of the second was already absolutely deliberate.

Thus, with the death of Piggy, the inhabitants of the island seem to cross the moral horizon of events, ceasing to be innocent children.

...Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy.

On this sad note, Golding leaves the reader alone with the thought of how the personal vices of people who have gained power can awaken the worst in the hearts of a whole society and how people, trying to believe what they want to believe, cease to be people.

Less allegorically, the author turns to social criticism in his later work, “Free Fall”.

Here we are witnessing the flow of memories that has swept through the talented but deeply unhappy artist Sammy Mountjoy, who is experiencing a typical existential crisis. Sammy is trying to understand at what point in his life he has ceased to be free.

The frame of this plot is the imprisonment of a hero in a concentration camp, which is rather a symbolic device designed to convey how stranded he feels stuck in his search for Mountjoy.

The principal difference between this character, say, and the Murdoch’s heroes, is that he does not have a clearly expressed philosophy as such. Sammy grows up without a father and practically without a mother, until he is adopted by a priest. The boy considers his life happy, but at the same time filled with absolute indifference:

Myself, I cannot see. There was no mirror within my reach and if Ma ever had one it had vanished by the time I was a conscious boy. What was there in a mirror for Ma to linger over? I remember blown washing on wire lines, soap suds, I remember the erratic patterns that must have been dirt on the wall, but like Ma I am a neutral point of observation, a gap in the middle. I crawled and tumbled in the narrow world of Rotten Row, empty as a soap bubble but with a rainbow of colour and excitement round me.

These lines very well describe the rest of Sammy’s life. Throughout his life, he is confronted with many unpleasant things and commits acts in which he is not always aware of, but his soul retains this strange peculiar purity, which he carries almost throughout his life. This purity is caused by the absence of meaning that society usually invests in the human mind: someone lives for the sake of a family, someone for the sake of a career, someone for the sake of love.

Sammy just lives since childhood, without any special guidelines and aspirations, and is only able to get pleasure from what is happening around him. He has a circle of loyalties, which primarily includes his friends, then his first love, Be-

atrice, and then even the Communist Party, but they all break off as swiftly as they appear in his world.

The party was a relief. Robert Alsopp was in the chair and the air was thick with smoke and importance. The others were standing or sitting or lying, full of excitement and contempt. Everything was bloody, comrades. But passion, we know where we are going if no one else does. Sammy, you're next. Now keep quiet, comrades, for Comrade Mountjoy.

Comrade Mountjoy made a very small report. In fact he had not worked out any report from the Y.C.L. at all. He vamped. But the smoke and the technicalities the urgency and passion were a place hollowed out. So when I came to my lame conclusion I was disciplined and directed to undertake some self-examination.

This whole scene is saturated with aimlessness and inertness. Sammy lives not so much as filling his life, because no one taught him to behave in a different way. As a matter of fact, the whole party in which he is a member is always marking time, but unlike the majority of its members, who are convinced that they are really doing some great thing, Mountjoy perfectly understands the absence of any meaning.

Perhaps this is both the strength and weakness of this hero. By force, because for those around him Sammy is a kind of “dark horse”, you can expect anything from him, it is impossible to “read” or “split” him. His talent for observation makes him a great artist.

From the point of view of existentialism, this hero is almost perfect - there is little that keeps him from absolute freedom, even if he doesn't know what to do with it and doesn't regret it, until he loses at some point his strange existence.

It is in this latter fact that Sammy's main weakness lies, he is completely unaware of himself and his capabilities, and this is manifested in a farewell conversation with the headmaster of his school: "*Your talent isn't important to you?*"

"No, sir."

"You aren't happy."

"No, sir."

"Haven't been for some years now, have you?"

"No, sir."

"Aren't you looking forward to being famous and rich?"

Now it was my turn to think.

"Yes, sir. That would be very nice."

He gave a sudden jerk of laughter.

"Which is as much as to say you don't care a damn. And

I'm supposed to advise you. Well, I won't. Good-bye."

"Free Fall" is a novel in which the hero is opposed to society, not because he disagrees with the ideas on which it is based. He doesn't notice them at all, making his way according to his desires and needs. It makes no sense to try to realize his motivation - he is driven by something spontaneous, the prints of all those people whose thoughts have passed through him, mixed together and formed an entity capable only of chaotic movement.

8 Man and Society in the Works of Arthur Evelyn St. John Waugh

Speaking about the reflection of society and its individual representatives in the works of Evelyn Waugh, it is worth first of all to note the thoroughness with which he describes the characters: without any doubt, one of the main advantages of this author is considered to be perfectly distinguishable characters of the characters.

At the same time, Waugh pays great attention to details, especially traits that are insignificant at first glance: most of his characters are colorful, but to the same extent as the average Englishman of the beginning of the 20th century. There are no uniquely positive or negative images.

In most cases, the only thing that distinguishes the main character of a particular work of Evelyn Waugh from other characters is the presence of a bit of common sense. But realism takes its toll, which means that the hero cannot change the world around him, no matter how hard he tries.

Moreover, for the early period of creativity, extremely passive and not too smart central characters are characteristic. In the piece they play an exclusively instrumental role, and their main task is to serve as a kind of “receptor” for events.

Thus, in the first major work of Evelyn Waugh “Decline and Fall” the author, in a footnote at the beginning of the novel, explains that the main character “is remarkable only by the events that happened to him”. At this point, the author places particular emphasis, even giving a description of Paul in order to emphasize his “usual”:

Paul Pennyfeather was reading for the Church. It was his third year of uneventful residence at Scone. He had come there after a creditable career at a small public school of ecclesiastical temper on the South Downs, where he had edited the magazine, been President of the Debating Society, and had, as his report said, 'exercised a wholesome influence for good' in the House in which he was head boy.

Such a description can not but inspire thoughts about the image of the "little man" in classical literature. Paul's life is so measured and predictable that it seems as though everything has been predetermined in her long ago.

In contrast, however, expressive and original characters are secondary around the central character. These include, for example, Grimes from the same "Decline and Fall" - an absolutely romantic figure. But even romance in the works of Evelyn Waugh has a strong tinge of realism.

On the one hand, Grimes is a typical eternal wanderer who despises all power and values freedom and the ability to live in the present above all.

On the other hand, he is a drunkard, making an offer to a woman with equal ease and disappearing, when there is nothing left before the wedding, a person who is deprived of any vital reference points and does not know where to go.

«As individuals we simply do not exist. We are just potential home builders, beavers, and ants».

This is how Grimes speaks about the structure of the society in which he has to live. "Has to" is the most appropriate word here, since it is absolutely clear that this character would look great in some adventure novel, where he could be truly free.

In "Decline and Fall", however, he not only feels uncomfortable - he willy-nilly at times is tempted to live the rest of his days without unnecessary upheavals. At the same time, the prospect of family life scares him:

«But there have been moments in the last twenty four hours, I don't mind telling you, when I've gone cold all over at the thought of what I was in for».

In this regard, Grimes is contrasted by the same Paul Pennyfesser, who meekly demolishes all the vicissitudes of fate and eventually returns to college (albeit with a new name) and even gets the same room that he occupied before. Grimes, in his striving to constantly move forward, escapes from prison and disappears from the narrative for good — the reader does not even know whether he died or survived.

Life for this character is an eternal road that leads to nowhere, but it is the unpredictability of this path that attracts him most. As for Paul, his life is cyclical: he ends his way in the same place where he began, because the limit of his dreams is just a quiet, quiet life without adventures.

Such dualism is the best demonstration of the versatility of morality, derived by Evelyn Waugh, the diversity of his social views. "Decline and Fall" shows us two extremes: a person who goes against all the foundations of society, and a person who never puts these norms in doubt. At the end of the story, both of them remain the same with which they had begun their journey.

In general, it is worth noting that "Decline and Destruction" is in many respects a novel about people trying to find themselves. All three main characters - Paul, Grimes and Mr. Prendergast - in one way or another doom themselves to isolation from society in the quiet private school Hetton.

The reasons for them are different, but they all have a dark future, be it the cause of inertia, impermanence of the soul or spiritual quest. As for the latter, Evelyn Waugh's Prendergast makes fun of the pragmatic attitude towards faith that has developed in England:

«I couldn't understand why God had made the world at all... I asked my bishop; he didn't know. He said that he didn't think the point arose as far as my practical duties as a parish priest were concerned».

It is important to emphasize that the author in this case regards as a problem not the faith itself, but an organized religion, which is the result of an attempt to bring the faith not to one person, but to the whole society. But since the society in question is experiencing a moral crisis in the era being described, religion becomes, like society, apathetic and impersonal.

A lonely man like Mr. Prendergast, seeking in the faith something more than momentary tranquility of the soul, faces complete indifference and subsequently finds himself on the verge of losing the meaning of life.

The theme of the futility of human efforts in the face of society is somehow played up in all of the early works of Evelyn Waugh.

In his novel "Vile Bodies", the adventures of the "the best of youth" are described - groups of hedonistic-minded young people typical for the beginning of the 20th century, whose actions are dictated mainly by their desire to live a bright, even if short, life. In practice, this boils down to endless parties and parties, which our heroes attend in such quantity that they even stop receiving the pleasure of it:

...parties at Oxford where one drank brown sherry and smoked Turkish cigarettes, dull dances in London and comic dances in Scotland and disgusting dances in Paris – all that succession and repetition of massed humanity... Those vile bodies ...

Like Grimes, the heroes of "Vile Bodies " are afraid of losing themselves in the routine and, as one would expect, try to abstract from the dogmas of English society with the help of their own philosophy. In fact, the basis of their behavior are the same ideals as the older generation, but the ways to achieve these ideals are completely different.

...But there's something wanton about these young people today. <...>

– Don't you think, – said Father Rothschild gently, – that perhaps it is all in some way historical? I don't think people ever want to lose their faith either in religion or anything else. I know very few young people, but it seems to me that they are all possessed with an almost fatal hunger for permanence. I think all these divorces show that. People aren't content just to muddle along nowadays... And this word «bogus» they all use... They won't make the best of a bad job nowadays.

Here the principles of the "youth society" are fully revealed in the novel. By faith in this case is most likely meant faith in one's ability to achieve something ("enduring values"). "Living from day to day," respectively, means thinking within your own niche, which young people so vehemently oppose.

In an attempt to escape from the "fiction" of English traditions and the philosophy imposed by society as a whole, the heroes of the novel simply create a new system of illusions, which ultimately leads them to a dead end. Adam Fenwick-Symes himself (the protagonist of the novel) at some point is included in the process of creating these illusions, when, due to lack of money, he takes up the

column gossiped in one of London newspapers and begins to create fashion trends literally from the air.

The very naivety with which “the best of youth” believes everything that is printed in the section of secular news cannot fail to amaze. Moreover, despite the obviousness of deception, one of the characters in a personal meeting seriously takes Adam for a far-sighted trendsetter:

<...> The other day a newspaper said that Casanova Hotel in Bloomsbury was the most fashionable place to have yourself a dance at. <...> And what do you know! I saw about three people dancing when I got there. <...> I wonder who writes things like that in the papers.

– Easy. I write those.

– You do? You’ve got to be really smart then...

In some ways, “Vile Bodies” is a novel about growing up, and it is very gloomy and, nevertheless, truthful. The brief time Adam spends in London metaphorically personifies youth in general.

In accordance with this idea, the composition of the characters also changes: if at the beginning of his stay in the city, Adam immediately makes a dozen or so acquaintances, then as the story approaches the final, this company becomes less and less.

A kind of a turning point, the point of no return, is the death of Agatha Ransible - a girl whose whole meaning of life is reduced to fun and pleasant companies.

Marking the inclination of Evelyn Waugh at times to personalize different points of view in her works, many critics agree that her image is the embodiment of hedonism as such. Agatha’s last phrase in the novel, which acquires a symbolic connotation:

«I’ll stop all right when the time comes».

This phrase has a double meaning: it is both an empty promise of a person running from reality to forget about problems and an awareness of the fact that sooner or later the day will come when it will be too late to change anything. The

accident is also symbolic, because of which Agatha goes to the hospital and subsequently dies: she crashes into a stone cross on a race car.

However, death does not come from physical damage, but from nervous exhaustion that followed a small party arranged by her friends in a hospital ward. Thus, Evelyn Waugh seems to be telling us that the fear of death and oblivion may ultimately be the cause of both.

The consequence of this fear is precisely the decadent moods of the heroes, which Evelyn Waugh, himself in his youth, who belonged to the society of so-called “aesthetes”, ridicules with pleasure:

He planned dinners of enchanting aromatic foods that should be carried under the nose, snuffed and thrown to the dogs... endless dinners, in which one could alternate flavour with flavour from sunset to dawn without satiety, while one breathed great draughts of the bouquet of old brandy... Oh for the wings of a dove, thought Adam, wandering a little from the point as he fell asleep again (everyone is liable to this ninetyish feeling in the early morning after a party).

However, it can be assumed that the tension causing outbreaks of decadence is present not only among young people, being a peculiar feature of the secular society of the period between the world wars. This is clearly seen, for example, in the auto racing episode:

– Dirtiest driver I ever seen, – said one man with relish. – Why, over at Belfast ‘e was just tipping ‘em all into the ditches, just like winking.

– There’s one thing you can be sure of. They won’t both finish.

– It’s sheer murder the way that Marino drives – a fair treat to see ‘im.

– He’s a one all right – a real artist and no mistake about it.

As for the Second World War, English society certainly expected it, at least Evelyn Waugh predicted this bloody conflict back in 1930, when the "Vile Flesh" was over. War completes the novel, as if breaking the vicious circle of idleness and inaction, in which the heroes get stuck.

Evelyn Waugh himself later explain that such an unexpected turn of the plot was caused by his divorce from his wife. A sudden change of scenery is a symbol

of life changes with which everyone is destined to go through in the process of growing up. The war forces Adam to change, whether he wants to or not, and ultimately we see him fall asleep under the roar of shells, finally finding the long-awaited peace. In full accordance with this state of affairs, the final of the book is presented to the reader under the heading "Happy ending".

Divorce of Evelyn Waugh became for him a new impetus to creativity. "A Handful of Dust", completed in 1934, five years after the dissolution of the marriage, is perhaps the most personal of Waugh.

While "Vile Bodies" was created by the author on the basis of his own student adventures, "A Handful of Dust" perfectly conveys the writer's anxiety and doubts about his shaky family life.

This circumstance could not but affect the style of narration chosen by the author. Perhaps the main character is most striking: Tony Last is not a passive observer and not a tool, he is endowed with a bright character and knows exactly what he wants from life.

The only reason why Tony eventually loses control of the situation developing in the novel is his indomitable idealism, which is noticeable absolutely in all his words and deeds.

Our hero is a non-titled nobleman, wishing that those times had passed when the word "nobility" meant something sublime and truly noble.

If the heroes of "Vile Bodies" live exclusively in the present moment, then Tony, on the contrary, escapes from reality into the past. Numerous old traditions, strictly observed in Last family's estate, are for him a peculiar form of escapism, a way to recreate the aesthetics of days gone by.

Meanwhile, Brenda, Tony's wife, is much more pragmatic. She does not share the tastes and predilections of her husband, especially his love for Hetton, the family estate, which costs a fortune. Unlike Tony, Brenda seeks novelty, fresh sensations, but marriage and the above-mentioned manor hamper her and pull her back.

Perhaps the images of Tony and Brands are two fundamental types of modern Evelin Waugh's nobility.

The first one was stuck in his own great dreams and completely lost touch with reality, preferring to her long, full longings for the "golden age" of the evening in the castle, where all the rooms are named after the characters in the tales of King Arthur.

The second one, discovering a new life in the city, was so seduced by the prospects opening up for her that she decided to sacrifice her family for the position of a prosperous middle class, an apartment in London and get-togethers with "the best of society", as soon as possible.

The case appears in the form of a young bachelor John Beaver - a character deliberately empty and uninteresting. It is quite possible that his image is an ironic reference to the main characters of the two previous books of Waugh (in particular, the fact that John was engaged, but refused to marry due to lack of money, refers to the similar problem of Adam from "Vile Bodies").

As in the case of Paul Pennifezer, Beaver's presence in the novel would have no meaning if it were not for the events that he got involved in quite by accident. Brenda, however, is not very scared - apparently, it is the "ordinary" of young man which attracts the eccentric spouse Tony Last:

«He's second rate and a snob and, I should think, as cold as a fish, but I happen to have a fancy for him, that's all... besides I'm not sure he's altogether awful... he's got that odious mother whom he adores... <...> He's got to be taught a whole lot of things. That's part of his attraction».

However, even before the appearance of Beaver in the Last family, not everything was in order. In the best traditions of the nobility, the son of Tony and Brenda John Andrew spends most of his time with the nanny, and his father is replaced by his father, mainly. Tony tries to raise the boy from time to time, but for the most part this is a moral reading on what it means to be a man of blue blood.

However, even from these lectures it is clear that the essence of the archaic "noble class" in England of the 20th century is reduced exclusively to wealth, which Tony, unwittingly, presents as the highest good:

«Poor people use certain expressions which gentlemen do not. You are a gentleman. When you grow up all this house and lots of other things besides will belong to you. You must learn to speak like someone who is going to have these things and to be considerate to people less fortunate than you, particularly women».

As for the mother, she does not care about her son at all - for Brenda, he becomes an anchor, making it difficult to start a new life. She does not understand that, in spite of everything, the boy loves her, and does not think about it when he begins to make plans to destroy his own marriage.

By the way, the way John Andrew binds to Jenny, sent by Brenda to impose a mistress on Tony, shows how much the youngest Last needs at least some kind of mother. However, the father also does not care much about his son: Tony constantly thinks about his wife, spends his days alone and even gets drunk once because of it.

Ultimately, John Andrew for both parents is not so much a full-fledged person, as a kind of connecting link that allows maintaining the illusion of a full-fledged family. The difference lies in the fact that, unlike Brenda, who no longer even tries to save the marriage, Tony simply does not notice or does not want to notice the problem, even though they know absolutely everything about treason except him.

It is not surprising that the tragic death of a boy forgotten by his parents forces the current situation. Especially noteworthy is the reaction of Brenda to the news that "John died":

She frowned, not at once taking in what he was saying.

- John... John Andrew... I... Oh thank God... – Then she burst into tears.

Perhaps, it is not necessary to explain which John she thought about first of all.

The final of the work is radically different from its main part. Tony, who finally saw things in its true light, decides to part forever with both Brenda and modern English society, which she personifies. In the spirit of a true romantic hero, he runs from his routine, going to Brazil in search of the mysterious City.

However, in reality, everything turns out to be different from what Tony imagines: the expedition ends in complete collapse, and our traveler, being completely alone, falls ill with a fever in the middle of the jungle. He believes that sooner or later they will rush to look for him, but in England they forgot to think about an eccentric nobleman.

The story of Tony ends in the hermitage hut Mr. Todd, who willingly takes care of his guest, but pursues his goal: he undertakes to read Dickens's books to him in exchange for a ghostly hope of returning home.

Such an ending is filled with bitter irony, because in the end Tony still runs from the hated pragmatic society to the world, which seemed mysterious and exotic to him, but his illusions have long since been destroyed, and it becomes clear that some dreams are beautiful only until they are unreachable.

Evelyn Waugh returns to his origins in "Sensation", the last work that can be attributed to the early period of his work. Here, as in "Decline and Fall", the motive of isolating the individual from society is played up, but this time not at all with the goal of countering the disappointed person with an apathetic society. Here, the hero, who turned out to be outside the world he knows, realizes the almost complete absence of the connection of this world with everything that is on the other side and does not obey the now familiar rules.

Thematically, "Sensation" is a satire on the British press (and, perhaps, the world press as such) and its tendency to present news in such a light in which society wants to see it. The English society, which has not recovered to the end after the First World War and is already in tension for a few years before the Second World War (taking into account the date of writing the work), desperately craves emotional release.

As such, the bloody conflict in the African Republic, not previously known to anyone, is quite appropriate. The fact that reporters practically out of nothing inflate this “conflict” does not bother anyone, because while the “news” sucked from the finger is published in British newspapers, their owners consistently make a profit, and readers once again distract from the real problems for some kind of calamity, happening at a safe distance from them. One of the journalists explains the essence of his work as follows:

«Remember: news is what a chap who doesn't care much about anything wants to read. And it's only news until he's read it. After that it's dead. We are paid to supply the news. If someone sends it before us, then what we send isn't news anymore. There's also such thing as local flavor, of course. That means a lot of foam around nothing. It's easy to write, easy to read, but it costs more to telegraph, so you have to be careful with that».

Thus, the work of a journalist comes down not to providing reliable information, but to incessant attempts to interest the reader in presenting dubious information that has little to do with the facts, in a beautiful wrapper. There is almost no difference between the “hot news” published in different newspapers: they all receive information from one or two sources anyway.

The only fundamental difference is in the form in which it will be submitted to the society, which has forgotten how to think independently. The whole process of creating sensations is practically put on stream, and the work of reporters, who are considered to be the best in their field, consists only in repeating the clichés and formulas already memorized:

Jakes was going to cover a revolution in some Balkan capital once. He fell asleep in the train and missed his station without noticing, went straight to a hotel and sent back a thousand word telegram about barricades on the streets, flaming churches, machine gun fire intertwining with the chattering of his typewriter, about a child's body lying on a deserted street under his window like a broken doll, – you know the kind.

Such an approach to journalism brings us back to the decadent moods of the “Vile Bodies”, even if they are veiled here much more carefully. If in “Vile Bodies” people attended car races solely for the sake of accidents, then in “Sensation” the same people read about another's grief with the same purpose - to escape from fear of their own obscure future and at the same time dilute the boredom of their everyday existence.

Frankly speaking, from this angle it becomes clear that things in the “Sensation” are much sadder than in “Vile Bodies”, the characters of which, although in vain, tried to find meaning in life. Now, instead of Adam Fenwick-Symes, inventing gossip, journalists appear before us, inventing entire historical events on the same principle, forcing English society to plunge deeper and deeper into delusions. This is how the feedback circle between the nihilistic “Lost generation” and the society, which once raised it and now reaps its fruits, closes.

9 Man and Society in the Works of John Galsworthy

John Galsworthy (1867 - 1933) - Nobel Prize winner, author of 170 works in various genres - was born to an aristocratic family, received a secondary education in privileged Harrow, and a law degree at Oxford University. He is the heir to the best traditions of classical English realism (Dickens, Thackeray), studied Balzac and Zola, was fond of the works of Maupassant and Flaubert.

However, Russian literature has always enjoyed a special love of the writer, especially the artistic heritage of I. Turgenev and L. Tolstoy, which he so highly honoured.

Galsworthy has always been a supporter of humanistic traditions. The image of typical heroes in the typical circumstances of the changes that occurred at the turn of the XIX - XX centuries in England and around the world, helped him become an innovator in the field of prose and drama.

John Galsworthy is an English prose writer and playwright, the author of the famous series "The Forsyte Saga". He was born August 14, 1867 in Kingston Hill (Surrey, England).

Father John Galsworthy Senior was a city dweller, whose family was quickly climbing the social scale. He headed the law office, which had several branches in the city. Marrying the fifth son in 1862 to Blanche Bailey Bartlet - a twenty-five year old girl from a family with good connections - further strengthened his position in society.

Blanche was the daughter of Charles Bartlet, a justice of the peace, highly respected in Worcestershire. Blanche never forgot that she had married a man who occupied a much lower position than herself, and that the Galsworthy clan was nothing compared to her own.

Galsworthy's father, later portrayed as the old Jolion from "The Forsyte Saga", always played an important role in the lives of his children. He had a huge age difference with children; he was a very old man by the time children grew up.

When John was nine years old, he left the nursery forever and went to Bournemouth at Sogin Preparatory School. In the summer of 1881, Galsworthy was transferred from Sogin to Harrow. Externally, Galsworthy was an ordinary schoolboy, not very diligent in his studies, but having achieved great success in the sports field. In the senior class, he was both the monitor of the class and the monitor of Morton-House.

According to the memoirs of Dr. J. E. Welldon, the former director of Harrow, "He was a calm, modest, unassuming boy ... he kept strictly and with dignity, made good progress in school and in other areas of school life; however, there was not a promising beginning that could have guessed its bright future."

From September 29, 1886, he studied law at New College, Oxford University. There racing and maps also very actively carried him away. From this hobby later suffers Jolyon Jr. in the story "A Sad Affair".

At Oxford, he became a member of the Oxford University Dramatic Society, wrote the play "Gooddirore", a parody of the opera "Ruddigore, or The Witch's Curse" by Gilbert and Sullivan, and he himself played the role of Spooner, an eccentric teacher.

In 1889, he graduated from the university, receiving a bachelor's degree in law, in 1890 he was admitted to the bar.

By the beginning of the summer of 1892, John Galsworthy Sr. had decided to send his eldest son abroad so that John Jr. could learn more about the law of the sea. Galsworthy planned to travel to Australia, then to New Zealand and the southern seas, where he expected to meet with Robert Louis Stephenson on the islands of Samoa, being an ardent admirer of the writer's work.

In Sydney, he abandoned his original plan to sail to Samoa and instead went to New Caledonia, the Fiji Islands. Then on Noumea, an island in the South Sea, where there was a settlement of French convicts who made a great impression on John, who then used some of the stories heard from them in books. This was probably the first meeting of Galsworthy with human beings, languishing in captivity.

It was here that the very foundation of “Forsithism” complacency was undermined, which would later force him to visit the prison in Dartmoor to get acquainted with the conditions in it, force him to write “Justice” and eventually start a campaign to fight for the improvement of prisoners' living conditions the inhumanity of solitary confinement.

From the island of Noumea, he continued on his way to Levuka, and then proceeded to Ba. In Auckland in New Zealand, he decided to return to England aboard the “Torrens” clipper in order to catch his sister's wedding.

This journey had far-reaching consequences for Galsworthy: during his time he acquired a new friend. It was Joseph Conrad, with whom they spent fifty-six days at sea.

Throughout his life, Galsworthy remained an avid traveler; in 1894 he traveled to Russia. From the trip, John returned home with a complete lack of desire to work in the bar. He wrote at Craig Lodge in Scotland: “... I wish I had a talent — I really think that the most pleasant way to make a living is to be a writer, unless writing is an end in itself, but a way to express one's thoughts; but if you look like a shallow, dry pond, in which there is no life-giving cold water, and in the depths there are no strange but beautiful creatures, what is the point of writing? ”

Galsworthy's vague desires formed in an instant for which his whole life changed. It was a meeting at Easter 1895 at the North Station in Paris, where he accompanied Ada Pearson and her mother. Ada then said: “Why don't you write? You are created for this.”

Galsworthy read a lot, preferring the works of Kipling, Zola, Turgenev, Tolstoy, and Flaubert before becoming a writer at the age of 28. His first book, “From the Four Winds”, was published in 1897 under the pseudonym John Sinjohn and he abandoned jurisprudence. For the collection of stories followed the novels “Joslin” (1899), “Villa Rubain” (1900) and the collection “The Man from Devon” (1901), later reprinted under the real name of the author.

In 1905, Galsworthy married Ada Pierson, a cousin's ex-wife. For ten years before this marriage, Galsworthy secretly met his future wife. The opportunity to

live together without hiding inspired Galsworthy to the novel "The Man of Property", which was completed in 1906 and describes Ada's unsuccessful marriage using the example of Soames and Irene Forsyth.

This novel, which brought the author the reputation of a serious writer, became the most famous of his works. "The Man of Property" was the first volume of the trilogy "The Forsyte Saga".

From the first novel under his own name, "The Island of the Pharisees" (1904), Galsworthy consistently criticized English society. The novels "The Man of Property", "Manor" (1907), "Brotherhood" (1909) and "Patricia" (1911) satirically depicted the mores, morals and beliefs of businessmen, landowners, the artistic environment and the ruling aristocracy.

Especially the works of Galsworthy admired were admired in America. When it became known in 1916 that he finished the novel "Stronger than Death" (1917), the editors of the American magazine "Cosmopolitan" immediately sent him a check for the right to serially publish "with gratitude for the excellent quality of the work."

However, the writer himself did not get illusions about the artistic value of his novel, and in 1923 released it in a revised form. Yet, from 1917 to 1938, the novel *Stronger than Death* was reprinted 15 times.

Between 1906 and 1917, Galsworthy wrote and staged most of his plays. The best known are "Silver Box" (1906), "Fight" (1909), "Justice" (1910), "The Pigeon" (1910), "Runaway" (1913), "Crowd" (1914) and "No Gloves" (1920). As in the novels, in the plays of Galsworthy, specific ulcers of society were exposed: cruelty to animals, solitary confinement of prisoners, sending the poor to insane asylums after examination by a single doctor.

By the beginning of World War I, he was very concerned and depressed. "August 4, 1914. We are also drawn into the war ... Horror rolls in waves, and happiness has left us. I can't stay calm and can't work."

In addition to the moral torment caused by the constantly deteriorating political situation, Galsworthy also had family problems: the 77-year-old mother Blanche Galsworthy died on May 6, 1915.

Things were very bad for Galsworthy's son-in-law, the painter Georg Sauter, who was officially recognized as belonging to an enemy nation and thus fell under the law on the internment of foreigners living in England.

The solution to his doubts Galsworthy sees to work with renewed energy and determination. From now on, all the money earned by literature, he gives to military needs; he not without reason believes that in this way he will bring more benefits than by his participation in military actions.

Published in August 1915, the novel "Freeland" did not bring its author a great success. This book is considered the most "asocial" of all Galsworthy books.

In a collection of essays "Sheaf", published in 1916, his thought jumps from topic to topic, down to the final paragraph, which reveals the real reason for all his sorrows - the war: "This is a great defeat for all utopians, dreamers, poets, philosophers, humanists, fighters for peace and admirers of art - humanity threw them away with all their belongings, their time has passed."

In November 1916 he went to France, where he gave massage to wounded French soldiers. By November 21, he had established a certain daily routine, starting with breakfast at 8.15, followed by a series of three massages and one Muller system class. He did the last massages at ten o'clock in the evening.

A photograph has been preserved depicting John and Ada among several Frenchmen - John is dressed in the uniform of an officer in the British army. The work was not limited to massage, he took a lively part in the fate of patients - French soldiers, and the story " Flotsam and Jetsam" is a vivid and sympathetic description of the stories of two of their wards.

The experience gained in the hospital strengthened his interest in the problems of those demobilized for injury. What awaits them in the future, will they be able to learn something and adapt to life in the post-war world? Or is there a danger that the country they served will forget about them as soon as peace comes?

In 1917, he refused to be knighted, believing that writers and reformers should not take titles. John Galsworthy spent at least half of his income on charity and actively advocated social reform, campaigning for a review of laws on censorship, divorce, minimum wage, women's suffrage.

Returning to England, Galsworthy immediately took hold of the pen, starting to work on the story entitled "The Last Summer of Forsyte."

July 25, 1918 the collection "Five Stories" was published; it was of a qualitatively higher level compared to the novels "Stronger than Death" and "The Path of the Holy".

"The Color of the Apple Tree" and "The Last Summer of Forsyte" could rightfully take their place alongside the best works of Galsworthy, and their author was aware of this. The new collection had a very eloquent subtitle "Life orders music and we dance to it."

In August, he began working on the second part of "The Forsyte Saga". He will write "The idea to make the Man of Property" the first part of the trilogy and connect with the second part the interlude "Last Summer of Forsyte" and another small insert occurred to me on Saturday, July 28, and on the same day I set to work. Thanks to this plan, if I succeed in translating it, the volume of Saga will be about half a million words, and the novel itself will become the most durable and serious work belonging to our generation. For if I can do this, it will be a more coherent book than the sentimental trilogy N. However, can I get the job done? "

When in 1922 the trilogy "The Forsyte Saga" was released simultaneously in London and New York, readers simply snapped up the book. In a short period of time, the number of copies of "The Forsyte Saga", sold on both sides of the Atlantic, reached a six-figure number.

It was followed by the second trilogy "Modern Comedy", which included "The White Monkey" (1924), the novel "Silver Spoon" (1926) and "The Swan Song" (1928). "Silver Spoon" also became a bestseller in both England and America, although criticism met it not very approvingly. "Modern Comedy" - was com-

pleted by Galsworthy in 1929, by which time the first trilogy - "The Forsyte Saga" - was reprinted 21 times only in English-speaking countries.

"The Forsyte Saga" chronicles the vicissitudes of the leading members of a large commercial upper-middle-class English family, similar to Galsworthy's own. Only a few generations removed from their farmer ancestors, the family members are keenly aware of their status as "new money". The main character, Soames Forsyte, sees himself as a "man of property" by virtue of his ability to accumulate material possessions – but this does not succeed in bringing him pleasure.

Separate sections of the saga, as well as the lengthy story in its entirety, have been adapted for cinema and television. The first book, "The Man of Property", was adapted in 1949 by Hollywood as "That Forsyte Woman", starring Errol Flynn, Greer Garson, Walter Pidgeon, and Robert Young. The BBC produced a popular 26-part serial in 1967, which also dramatised a subsequent trilogy concerning the Forsytes, "A Modern Comedy". In 2002, Granada Television produced two series for the ITV network called "The Forsyte Saga" and "The Forsyte Saga: To Let", and the two Granada series made their runs in the US as part of Masterpiece Theatre. In 2003, "The Forsyte Saga" was listed as #123 on the BBC's The Big Read poll of the UK's "best-loved novel".

The last of the trilogy Galsworthy "The End of the Chapter" - the novels "The Girl Waits" (1931), "Desert in Bloom" (1932) and "Across the River" (1933), tells about the next generation of British high society. In 1919, he became chairman of the English branch of the international organization of liberal writers - "Penclub". He considered the main task of his public work to be the union of writers against the threat of war.

In 1927, John Galsworthy published a collection of his speeches, essays, critical studies, memories and meditations "'Castles in Spain and other stories", (1927), containing a series of confessions of the writer and explanations of his works, as well as revealing the secrets of his creative laboratory .

The popularity of the works of John Galsworthy and his novel "Stronger than Death", (1917) was in the first third of the 20th century so great that the novel was translated into Russian in 1927, and in 1929 the collected works of the English writer in 12 volumes were published in Leningrad.

Strictly observing the rule to write every morning, Galsworthy created an impressive amount of literary products, including 20 novels, 30 plays, 3 collections of poems, 173 stories and short stories, 5 collections of essays, at least 700 letters, and many essays and notes on various content.

In 1929, Galsworthy was awarded the British Order of Merit, in 1931 Princeton University awarded the writer an honorary academic title, and in 1932 he was awarded the Nobel Prize in Literature for the high art of narration, the top of which is "The Forsyte Saga." At that time, he suffered from severe headaches as a result of a steadily growing brain tumor, and English writers were able to congratulate a colleague only in absentia.

On January 31, 1933, Galsworthy suddenly began to sharply rise in temperature, in the morning it reached 107 degrees (above 41 degrees Celsius). He was given an injection of morphine, and he fell into a coma. John Galsworthy died at 9 hours and 15 minutes after the agony.

On February 3, John Galsworthy was cremated in Woking, and on February 9, a mourning ceremony took place at Westminster Abbey, although its abbot Dr. Foxley Norris refused to deserve W.W. Lucas and the writers' society in their request to bury Galsworthy at the abbey.

On March 25, in accordance with the will of the deceased, his ashes were scattered by his nephew Rudolf Sauter in the mountains surrounding Bury. Finally, this man gained his freedom, and his ashes rest in those hills and in those parts that he loved so much.

The fantastic side of the dreamer Galsworthy is not very familiar to the Russian reader. Basically, it is expressed in poetry, not translated into Russian. This is a sea nymph in the mantle of sea water talking to Pán ("Rhyme of the Land and Sea"), hurrying to the aid of the soul of Francis Drake ("Drake's Spirit"), unborn

Venus ("Birth of Venus"), burning eyes of street lamps ("Street Lamps"), the moonhead ("Moon at dawn") and others.

The first mystical story of the author "The Doldrums" was published in 1897. In it, young Raymond sees the ghost of the ship's doctor. The soul appears before it on the deck of the ship, with its head thrown back and arms raised upwards, with the terrible "dead face of a living human."

In the allegorical play "The Little Dream" (1911), the Great Horn Mountain invites the young tavern owner Silchen, and other mountains and flowers talk to her. In 1912, Galsworthy explained the importance of the symbolism of this work in the following words: "In my play, the little soul (Silchen) moves from this world of conflicts to the path of the unknown, mysterious and eternal pacification or Harmony ...".

Then he published the story "Voice Above" - the story of a Brazilian beauty, whose human nature is being questioned, and the "voice", which could not be anything other than the voice of God.

Galsworthy stories were printed in genre anthologies «The World's 100 Best Short Stories: Vol. 9, Ghosts», «And the Darkness Falls», «The Lucifer Society: Macabre Tales by Great Modern Writers», «Classic Tales of Horror», «Grease-paint and Ghosts».

Galsworthy's "The Grave in the Moor" poem was inspired by the tomb of Kitty Jay, one of the landmarks of Dartmoor, which is still strewn with flowers to this day. The legend of Jay is a story of a girl who committed suicide because of the love, who was forbidden to be buried on the consecrated ground, and who sometimes returns to her grave with a beautiful ghost:

I lie out here under a heather sod,
A moor-stone at my head; the moor winds play above.
I lie out here....The graveyard of their God
Was not for desperate me who died for love!
I lie out here under the sun and moon;
Across me ponies stride, and curlews cry.

I have no tombstone screed—no: “Soon

To glory shall she rise!” But peace have I!

The story "The Color of the Apple Tree" is also inspired by the story of Kitty Jay.

The mystery of death fascinated the writer, he returned to it several times. In her latest play, "The Roof," a nurse talks about the death of an old woman whose face before her death was "... darkened and sunk." Suddenly it brightened, she smiled slightly sweetly, and walked away. Why — why would she smile if nothing was revealed to her? "

Galsworthy was also interested in horror psychology. The description of the story given in the novel "The Dark Flower" was so successful that now it is included, as an example, in the interpretation of the words "Horror" (Uncanny) and "Supernatural" (Unearthly) in many English-language dictionaries and encyclopedias.

The writer believed in the cosmic order of things which he called the principle of a multitude of layers wrapping each other. This view was expressed in the preface to the collection of "The Hotel of Reassurance" in the 1923 edition: "It remains for me to accept only what was destined to be. We come from the sacrament, and we return to the sacrament ... infinite peace - this is all that is given to me."

In "The Swan Song", Galsworthy defines his definition of human life: "What a world! What a work of the Eternal Beginning! Moreover, when you die like an "old man," you lie down in peace under a wild apple tree - well, this is just a minute rest. Beginning in your hushed body. No, not even rest - this is again a movement in a mysterious rhythm, which is called life! Who will stop this movement, who would want to stop it? In addition, if one weak moneymaker, like this poor old man, tries and for a moment succeeds, only the stars blink once more when he is gone. To have and to keep - how can it happen?"

The writer should not look for the echoes of revolutionary ideas and manifestos, his origin, position in society, belonging to the "upper middle class" deter-

mined bourgeois-democratic sentiments inherent in many representatives of the British intelligentsia. As a realist, Galsworthy did much more in literature than many of his “militant” fellow writers, reflecting the essence of his environment, his class, and most importantly - the essence of the institution of proprietorship.

The originality of Galsworthy, the desire to follow the best examples of world literature first appeared in the novel “Villa Rubain” (1900), in which the author’s deep passion for Turgenev, who managed to bring the proportions of the novel to perfection, introduce the principle of material selection and achieve complete unity of parts and the whole that creates what we call a work of art.

In 1906, the “Man of Property” was published, which marked the beginning of the Forsyte cycle, which included the novels “In the Loop” (1920), “Rentals” (1921) and two interludes “Indian Summer of Forsyte” (1918) and “Awakening” (1920). Some researchers include the “Last Chapter” trilogy and the story “Saving a Forsyte” in the Saga. The author defined the main theme of these works as “the raids of Beauty and the encroachment of Freedom on the world of owners”, i.e. to the Forsyte clan, whose genealogical tree created by Galsworthy is printed in every English edition of Saga.

The ancestor of this family is a farmer from Dorsetshir Jolian. Moreover, the writer not only builds the kinship of numerous offsprings of this family name, who do not even appear on the pages of his books, but also gives a description of their professions, indicates the place of residence.

In one of the letters, Galsworthy noted that he was "led by the hatred of Forsytism." The writer explored this phenomenon purposefully and very carefully, because it is "an exact reproduction of a whole society in miniature," the stronghold of the British Empire in the era of Queen Victoria. Money for Forsytes is “the beacon of life, the means of perceiving the world,” they always know the value of things.

Ownership is the basis of existence, hence sober calculation in affairs, “first of all caution,” tenacity. All these features are typical for the middle class with

their own characteristics, norms of behavior and with a poor standard of assessment.

It was not by chance that the house on Beisworth-Rod Galsworthy called the Forsyte Exchange: all policy issues were discussed here, in particular the events of the Anglo-Boer War, which was so hated by the writer himself, the sphere of finance, the whole complex of family relations with the outside world was analyzed, caused controversy and soul feelings.

Thus, the "stock exchange" condemned the young Jolian, who chose the non-prestigious profession of an artist and married a governess, who was also a foreigner. Forsytes could easily complain about the vicissitudes of this outcast, because he ceased to be a member of their clan and did not pose a danger to the family.

Another thing is Irene. Her love for the architect Bosini aroused the desire for freedom, forced the young woman to defend her right to do what her feelings dictate. A marriage deal with Soames, in the guise of which Galsworthy constantly shows something inhuman, reveals the essence of the negative influence of the institution of ownership on human souls. That is why the heroine of the novel is trying to establish his love, free from calculation and synonymous with Beauty.

This Forsyte could not forgive. They don't throw Irene out of the family, but she, despite material interest, leaves, encroaching on the essence of all that this clan preaches.

The institution of marriage is a commercial deal sanctified by the church. Dowry, brought up by a stepmother, Irene could not resist the persistent harassment of Soames and, not loving, agreed to become his wife. This is her tragedy.

Thus, Galsworthy comes to a generalization of disintegrating social relations against the background of Victorian England, which goes into the past, which is represented in the novel by an entire gallery of types, historically specific national images of the Forsyte clan. This clan could "serve as a brilliant example of the special social cohesion and stability that makes the family such a powerful social unit and, as it were, a symbol of one society as a whole."

Galsworthy's dramatic legacy is vast. Ten dramas, published in the period before 1917, are devoted to the disclosure of social contradictions.

The theoretical works of the English realist are also widely known: "Allegory of the Writer" (1909), "Foggy Thoughts on Art" (1911), "Art and War", in which he defends his aesthetic views. For Galsworthy, art is inextricably linked with life, and therefore he has always fundamentally opposed aestheticism.

Conclusion

We have studied the key moments of the interaction of man and society in the works of Robert Stephenson, Iris Murdoch, James Joyce, Somerset Maugham, William Golding and Evelyn Waugh, etc. explaining how they show the interaction of heroes in their novels and how society influences the way of thinking individual person in relation to England of XX century.

In the course of the work, we learned that most of Evelyn Waugh's works are autobiographical and their plots have much in common with the life of the author himself. Iris Murdoch's works are not without a deep philosophical subtext and affect society's connection with the worldview of the individual. William Golding transmits both through biography of the split between the goals of man and society. Describing the vices of their characters, the authors often expose themselves in different periods of life, from youth to more mature years. The conflicts of the characters of the authors with the English society are based on the conflicts with which they themselves had to deal.

We also managed to find out that the principle of interaction between the main character and others also changed: if at first the hero was just a plot tool, then he gained his own personality and quite a definite outlook on life.

The general moods also changed: in "Decline and Fall" the young hero gradually plunges into society, not noticing how he falls under his influence and with each of his steps he moves ever further from his carefree life; in "Vile Bodies" the central character seeks to fulfill his dream, but every time he stumbles upon people whose interests intersect with his own; in "The Handful of Dust", the altruistic family man is opposed to a society that cannot accept him and which he himself rejects and loses his newfound dream.

In Murdoch's works, the characters are already more aware of their actions, but are still looking for their place in life: from Jake to Martin, they all go through an uninterrupted stage of maturation, first through their environment, and then through society as a whole. These heroes take a more sober view of everything that

happens, and each collision of their personal interests with the interests of society becomes a grain of experience in their life baggage. Golding, on the other hand, paints a dark picture of what happens when society rejects a person and stops working for the benefit of people as individuals.

Finally, if leaving aside moral issues, we can say that Murdoch, Golding and Waugh create a sense of a truly vibrant society. Their characters do not need exposure - they exist easily, and their characters are shown to us in direct action. At the same time, they are not separated from each other and interact continuously, now temporarily leaving the field of view, now returning to the narration. Their actions, even if they have not been described, can be understood through numerous hints, and the same event is sometimes covered from different points of view. All this undoubtedly proves to us that the 20th century was a golden age for social criticism.

Summing up, we can say that society in the English literature of the 20th century is one way or another an environment which is distinctly tangible. It affects the motivation of the characters, by what means they achieve their goals. Vices inherent in society, lead to a distortion of these goals and, as a consequence, a distortion of the fate of the heroes themselves. But the heroes themselves are far from ideal, because they are the product of their time, their society.

It is through this "feedback" that the authors create the feeling of a truly vibrant society. Each of their characters is valuable above all by its point of view, discussed by the author between the lines, in order to show us that his own opinion, his own outlook on life is sometimes the most important thing a person has, something that separates him from others like him and allows get lost in the crowd, while not breaking away from society as such.

For English literature of the 20th century, the conflict between man and society is of particular importance, since society is the quintessence of man, and opposition to him in many respects means fighting with oneself for freedom from one's own shortcomings.

Glossary

The autonomy of a society is the ability of a society within the boundaries of its territory and on the basis of the established interrelations of its elements to function without resorting to external influences.

The second industrial revolution - the transformation in the global industry, covering the second half of the 19th and the beginning of the 20th centuries, took place on the basis of the production of high-quality steel, the spread of railways, electricity and chemicals.

Humanism is an ethical position in life that asserts that people have the right to freely determine the meaning and form of their life.

Irony is a satirical device in which the true meaning is hidden or contradicted (contrasted) with an explicit meaning. The irony should create the feeling that the subject matter is not what it seems.

Mass society is a theoretical model describing social transformations caused by modernization, which was actively developed in the 1920–1960s. A feature of mass society is the rupture of social ties, the isolation of individual individuals, their lack of individuality, stable and generally significant moral values.

Modernism is a phenomenon in the literature of the late XIX - early XX century, characterized by a departure from the classic novel in favor of searching for a new style and a radical revision of literary forms.

Postmodernism is a phenomenon in the literature, characterized by the rejection of the idea of any meaning in a chaotic world, an abundance of references to other cultural phenomena, and frequent irony.

Restoration - the restoration of the monarchy in England, Scotland and Ireland in 1660, which was previously abolished by the British Parliament on March 17, 1649.

Sophists are representatives of the Greek philosophical school of the same name, according to which a person is a measure of all things, moral norms are arbitrary.

trary, and cultural settings (customs, customs, etc.) are radically different from the laws of nature.

The theory of a developed industrial society is a theory, according to which all people in modern society are, in fact, the same, because they are subject to external demands.

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