

GREAT CONTRIBUTOR TO ENGLISH CLASSICAL LITERATURE — UNUSUAL AND AMAZING JANE AUSTEN



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Аннотация

Мақолада адабиётнинг инсонларга бир-бирини яхшироқ тушуниши, урф-одат ва анъаналарни англаши учун ёрдам берадиган маданиятлараро мулоқотдаги муҳим роли ўрганилган. Шунингдек, алоҳида ёзувчиларнинг ижодий лабораториясини ўрганиш бошқа миллатнинг этник келиб чиқишига чуқур шўнғишга ундайди. Муаллиф XIX асрда яшаб ижод қилган ва XX асрда кенг шухрат топган адиба Джейн Остиннинг инглиз ва жаҳон адабиёти ривожига салмоқли таъсирини алоҳида таъкидлайди. Ёзувчи хатларининг услуб ва усуллари, асарлари композицияси, қаҳрамонлари ва уларни ўраб турган жамият ахлоқи ҳақида фикр юритилади.

Аннотация

Статья посвящена важной роли литературы в межкультурной коммуникации, что позволяет людям лучше понимать друг друга, культуру, традиции и обычаи. Кроме того, изучение творческой лаборатории отдельных писателей способствует проникновению в ментальные особенности других народов. Влияние творчества английской писательницы XIX века Джейн Остин, чье полное признание пришло только в XX веке, на дальнейшее развитие английской и мировой литературы было значительным. Автор анализирует стиль и манеру письма писательницы, композицию ее романов, отношение к ней персонажей и морали окружающего общества.

Abstract

This article is devoted to the important role of literature in cross-cultural communication that enables people to better understand each other's culture, traditions and customs. Moreover, the study of individual writers' creative work promotes penetration into the depth of other nations' ethnic background. The extraordinary 19th century English writer Jane Austen, whose full recognition came only in the 20th century, especially was noted, as her influence on the further development of English and world literature was remarkable. The author analyzes the style and manner of the writer's letters, the composition of her novels, the attitude to her characters and the morals of the surrounding society.

Калит сўзлар: маданиятлараро мулоқот, кириб келиш, этник келиб чиқиш, ўзига хослик, услуб ва усул, ижодий мерос.

Ключевые слова: межкультурная коммуникация, проникновение, этнического происхождения, замечательный, стиль и манера, творческое наследие.

Keywords: cross-cultural communication, penetration, ethnic background, remarkable, style and manner, creative heritage.

Within the past decades Uzbekistan has come into more contacts with people from cultures the world over and there is a constant growth of interest and need for English among Uzbeks and of other ethnic backgrounds who currently reside in this country.

The study of literature is not enough just to know and understand other people, their history, culture and traditions. It is obvious that it is necessary to explore the creative heritage of writers and poets, artists and musicians of this country and only then can we come closer to understanding the formation and development of people. In this line any language is a brilliant mirror reflecting the spiritual and moral world of people. It is a natural ingredient of people's community, which reflects eternal spirit of people, inner world, and national peculiarities of thinking, traditions and customs through thousands of years, shortly, the inner and outer essence of people.

Two centuries have passed since Britain lost its unique writer Jane Austen (1775–1817), whose popularity grew almost after her death. This is really so – she is one of those remarkable classics of literature whose physical disappearance is not able to erase their names from the memory of millions of readers around the world. American literary critic Walton Litz in his monograph on Jane Austen unequivocally stressed that she was called the first "modern" English novelist, because she was the first writer who synthesized the achievements of Fielding and Richardson, thus anticipating the classical images of the 19th century, that method of it allowed artists to reflect both the course of external events, and the entire complexity of individual impressions and perceptions of the individual. Indeed, real recognition came to her in the 20th century, when a number of literary critics noted her influence on the further development of English literature, especially the subsequent generation of women writers. The boom around her works became noticeable among the general public after her best novels were screened by the most popular film companies.

If we look at her origin and further short life, we find nothing unusual. She was born and raised in the family of a provincial priest in a small town, who brought up his daughter (as well as other children – he had five sons and two daughters) among the books of their large home library. The environment in which she lived, the people she was surrounded with, the style of their lives and their attitude towards each other, inspired her to write her best novels. In them, she reflected her unique ideas and showed the characters she met in her life. From the very beginning, she seemed to understand and vividly imagine the scenes of real life, which she believed she could portray, and she was so convinced of her intentions that nothing could seduce her outside her circle of interests. It should be

noted that she was never interested in the past, what events took place in Europe of her time – readers can hardly find a mention of them or her impressions on the pages of her works. In addition, she did not try to remember the shortcomings in the works, if any, of their predecessors.

Nevertheless, we must not forget that she lived in the era of the popularity of gothic novels (Anne Radcliffe, William Beckford, Matthew Gregory Lewis), but to "horror stories" Austen showed her critical attitude in the novel *Northanger Abbey*, published only after her death in 1818. In this work, she ridiculed the novel of "horrors", and in her work she replaced them with clever work with the realities of life and even their comedic sides. However, she tried to combine her satire with the "Gothic" school of in-depth study of pictures of imaginary horror arising in the human mind. She had her own, particular point of view on the morality of the society – she never tried to follow Richardson's moral views, they never attracted her. In fact, given the foregoing, it can be noted that her art, because of this, stood somehow apart, aside. By the way, she was not that person who was trying to follow someone strictly; she developed her own method and style of writing. She never cherished sentimentalism, popular at the time. In Austen's works we can find interesting writing techniques typical of Shakespeare's work, of course, their scale differs. And it can be put second after Fielding in the issue of their attitude to the novel, as to the form of art, requiring close attention to itself and very strict discipline.

Having such a serious approach to writing works of fiction, Austen managed to create unprecedented novels. Even now it is clear how inevitable they are in all actions and how precise they are in their realism. Scrupulous work of the author makes such an impression on the readers that it was given to her very easily, but this is not so – this is her special "gift" for all those who are interested in her novels. As I mentioned above, she was not widely recognized during her lifetime, but this did not stop her. Her dedication to literature was boundless and she continued to write and review her novels, even when her work seemed to be unlikely recognized by publishers.

The novel *Pride and Prejudice* (1813), which shows her early manner of writing, probably remains her most popular work. All the characters in the novel are absolutely known to a wide range of readers: Mrs. Bennet is the mother who is trying to successfully arrange her daughters' life; Collins is a flattering clergyman; Domineering 'great lady' Catherine de Burg; and Elizabeth is a cheerful, intelligent young woman whose Prejudice is combined with the Pride of Darcy – an aristocrat who hides the kindness of the heart behind pompous manners, trying to hide class differences. A narrow circle is defined, which her novels were supposed to portray

– aristocracy and such classes that may be lower or less important in any degree, but they can claim something, perhaps some kind of closeness and patronage.

Speaking about the composition of the writer's works, first of all it should be noted that in her work Austen exacts to the strict rules of writing the novel, believing that the novel should have classical design accuracy. Central design it manipulates with real actions and everything is regulated for their functioning in the narrative as a whole. In addition to this, she has the gift of writing a phrase, in which there is a sense of humor, brilliance, efficiency, with which everything is connected, and yet, every action can be submitted as an independent, apart from the added pleasure of realizing its true proportion and places in the growing structure of the topic. Austen, in addition, also has the gift of drawing up a dialogue, although in longer speeches the author loses. Usually she does not bother to provide information about what has happened, and she also excludes lengthy descriptions, except when she talks about balls and parties, official invitations and visits needed for narration.

Sense and Sensibility (1811), another of her early works, again presents two contrasting characters, and here is the same technique in the plot structure, although perhaps the modern shell of this novel makes it less universal, but no less attractive. The author's deep penetrations into the psychology of her heroes, her unsurpassed method, based on irony, have become examples for many writers, not only of the nineteenth but also subsequent centuries. She knew she had to have her own voice, depicting the various layers of society that were the focus of other writers of her time. Virginia Woolf wrote about her that "she makes her readers think about things not mentioned by her", as if she wanted them to know how to read between the lines in order to penetrate deeper into her thoughts.

Three more novels appear one after another, and critics of Jane Austen begin to argue about their merits compared to her earlier works. *Mansfield Park* was published in 1814, *Emma* in 1816, and *Persuasion* followed in 1818, after her death. Without entering into controversy, it can be argued that these later novels lack a continuous comedy, and a semblance of spontaneity, which is in the novel *Pride and Prejudice*. In compensation, they have a more complex drawing of characters, a more subtle irony, a deeper, perhaps, warmer relationship to the players of her scenes. In any case, Jane Austen, as I said above, was related to the genre of the novel with respect, as to great art. Her letters show how she consciously approached everything she did and how she understood her shortcomings: "I have to stick to my own style and go my own way: and although I can never again succeed in my work, I am convinced that I must completely fail in any other case."

Full control of her world gives her work a Shakespearean quality, although the world under her control is much less. Walter Scott praised Jane Austen, and recognized the difference of her art from her "how-wow" manner. Revealing the nuances of the feelings of the heroes of her works, analyzing their behavior, Austen was more accurate and penetrating deeper than her contemporary writers, was as she was ahead of the best achievements of the great realists of the 19th century. Her manner of writing is different from the maximum distance she tried to hold with her characters, as if she was "behind the curtain," not allowing herself to judge, interfere and guide her readers, but her irony, not forcibly, leads them to a correct understanding of her intentions.

Today, Jane Austen is read and re-read, and her works are re-published not only in her own country, but throughout the world, since actually all her works have been translated into the main languages of the world.

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