THE DISTINCTIVE PECULIARITIES OF THE AMERICAN «FAMILY CRONIC» OF XIX CENTURY

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Abstract: The aim of the research work is a determination of the distinctive peculiarities of American "family chronicle" genre of XIX century in an example of novels of J. Cable and H.James. The article studies the novels “The Grandissmes” of G.Cable and “The Portrait of Lady” of H.James. “The Grandissmes” commence by the temps while Luisane to becoming the state of USA and the novel “The Portrait of Lady” relating the history of American women in Europe. The scientific novelty of the research work is: The works of American family chronicle of the XIX century have been philologically analyzed for the first time for them typical particularity, to display the familial state of the creoles in USA and American women in Europe. The article raises a question of distinguishing "family chronicle" as epic work of literature and family chronicle novel about family relations in America and Europe in the second half of XIX century.

Key words: family, familial rapports, generation, family chronicle, origin, epical work, characteristic trait.

INTRODUCTION

The problem of the “family chronicle” genre remains one of the topical problems of literary criticism. Such an approach in literature dictates the need to separately consider the existence of the genre in the 19th and 20th centuries, associated with a conditional internal boundary that separates the stages of development of the genre from each other, which, in turn, can be explained by a change in worldview, artistic aesthetic attitudes that depend on the cultural and historical process, the development of new literary experience by the authors, as well as the constantly changing reader's expectations. In this regard, in this article we will try to separately consider the artistic specifics of the American "family chronicle" of the 19th century.

MAIN PART

a) Features of the "family chronicle". For the "family chronicle" it is traditional to describe the process of creating and destroying family relationships, which, despite the opposite, have a common connection. Also, a special place in the "family chronicle" is occupied by the reason that motivates the heroes to marry, which takes place at the basis of all marital relations. All this manifests itself in the construction of the plot of the "family chronicles".

In our opinion, the genre of "family chronicle" presupposes, first of all, a thematic commonality of works; therefore, its study requires the identification of problem-thematic semantics. "Family Chronicle" brings together numerous stories about the life of not one single family member, but the whole family, and not a single generation. The presence of an interfamilly conflict in family relations becomes a characteristic feature of this genre. The relations between different family members, which, having a number of particular features of a private nature, are built according to the principle of movement from organic unity to rupture, are of decisive importance for the entire architectonics of the genre.

The plot in the "family chronicle" is built on the identification of local, transient and occasional conflicts between people of different characters and views, occurring and resolved mainly within the same family. These are conflicts between fathers and children, men and
women, conflicts that are sometimes thought to be insoluble, since the family is "a basic unit ... implying a" natural "internal connection not just of individuals, but of men, women and children." Aleksandrov V. Otherness: hermeneutic indicators and boundaries of interpretation // Voprosy literatury, 2002, November-December, 4.

The relationship of representatives of different generations, narrow-minded in their worldview, in the sense of life, choice of ways of self-determination have a special meaning in the "family chronicle." The family can become a restraining and even hostile force. The inertia of the artificially supported foundations often deprives the family of the dynamics of self-reproduction, which becomes the reason for its degeneration.

"Family Chronicle" is that special genre, reading which it is impossible not to believe in the plausibility of the situation, in the life reality of people and facts. Any person's interest in the details of the intimate life of his neighbors, in comparing these events with his own experience, makes the basis of the modality of perception - the eternal interest of a person in family relations, in everyday life, in intrigue that reveals the unexpected, the accidental in the usual everyday. The "family chronicle" reveals what in real life is often hidden from the eyes of an outside observer.

Confidence in the authenticity of everyday events prompts the reader of the "family chronicle" to identify himself with the hero, sees himself in a problematic situation, to look for answers to his own questions, growing through the everyday vanity. "Family Chronicle" for the reader "becomes a means of cognition and a source of information, expanding horizons, a means of identification and life support, a way of self-affirmation and self-realization, entertainment, rest, play, edification and consolation" [Kirnoze ZI, 1977; 110]. It prepares the reader for the organic introduction of the family into the socio-historical context, the problematic relationships of heroes, the conflict of different generations, the variability of everyday situations. Genre specificity can be clearly seen in the exposition of the "family chronicle" novel.

It should be noted that the following features of the "family chronicle":
- detailed reproduction of the life of one or more families;
- a detailed description of their representatives;
- the desire to convey the phenomena of life in forms close to reality;
- the originality of the composition.

Based on this, it can be stated that the main thing in the "family chronicle" is not characters, but relationships determined by ideals.

The exceptional concentration of writers on the structure of family life and interpersonal ties in this area has existed for a long time, before the appearance of a "pure genre" - for example, in the form of idylls such as "Daphnis and Chloe". But as soon as the novel took on a calm, "neutral" form, it really became a "family chronicle" novel. An image of a private person appears with his individual destiny, matched with the destinies of the people closest to him.

"Family Chronicle", taken in the totality of its problems, aimed at understanding the relationship between the family and the person, developing and changing over the past centuries, is a rather complex phenomenon.

"A detailed study by writers of the family theme results in the creation of a special type of novel prose -" family chronicle ", a distinctive feature of which is the movement (change) of generations in the context of eras." - writes EV Nikolsky [Nikolsky EV, 2002; 3]. A. Thibaudet also defined "family chronicles" as the history of a family in several generations in their natural connections.

E. Nikolsky identifies such features of the "family chronicle" as the observance of the principle of a clear chronology, the dominance of the linear principle, which is expressed through dating events, designating the action of chapters, correlating the events of the novel and the events of history, principles of aging or maturation of characters. But at the same time, he notes that “the history of generations can be presented in other ways (retrospection and memories, plug-in novellas that are not directly related to the main plot). A distinctive feature of these works is that their actions do not stretch in time and constitute a shorter time period than in “family chronicles” that consistently (linearly) reflect the existence of several generations of one
The main problematic of the “family chronicle” is “the manifestation of the being of an individual in the microenvironment of the family, as well as the being of the family (as a reflection of the history of a separate class) in society” [Nikolsky EV, 2002; 3]. Thus, we can say that the "family chronicle" is a way of depicting history through the fate of ordinary people.

b) Features of the American "family chronicle" of the 19th century. In American literature (US literature), this genre has its own history, which can be traced back to the second half of the nineteenth century. The main artistic specificity of the American "family chronicle" of the 19th century is that they tell about the life, about the families of not only white, ruling people in America, but the main attention is paid to the life of representatives of the peoples and nationalities subordinate to them living in the United States. So, if most of the main characters and other characters in the family chronicles of Louise May Alcott and George Washington Cable are Creoles, then Henry James in his works mainly shows the life of Americans in Europe.

The founder of the genre of family chronicle in American literature is considered Louisa May Alcott (1832-1888), who became famous for the novel "Little Women" published in 1868, which was based on the memories of her growing up in the company of three March sisters: Mag, Beth and Amy ... Her older sister Anna served as the prototype for Meg, she expressed herself in the image of Joe, and the images of Beth and Amy were based on her younger sisters Elizabeth and May, respectively.

She published the second part of Little Women, widely known as Good Wives (1869), in 1869, and her two sequel books, Little Men and Joe's Boys, were published, respectively, in 1871 and in 1886. The third part of the family tetralogy tells about the second generation daughters of the Sarah and Joe Hapkins family. The fourth book, "Jo's Boys", deals with the fate of the grandchildren and great-grandchildren of this family.

The tetralogy itself is called The Four Daughters of Dr. March (1868). During the life of Louise May Alcott, the chronicle was published several times. In general, the researchers note that "... this tetralogy is a magnificent story about American life in the second half of the 19th century" [Le Petit ROBERT en 2 volumes, tome II. - Paris: SNL - Le Robert, 1979; 33].

Louise May Alcott was the first in American literature to write a family chronicle - a chronicle of the southern regions of the United States, where people of many nationalities live - African Americans, Mexicans, representatives of many peoples and nationalities of the Caribbean. Therefore, the analysis of her works requires a separate approach.

The line of Louise May Alcott was continued by the writer George Washington Cable (Cable, George Washington, 1844-1925), the famous creator of the family chronicle in American literature of the late 19th - early 20th centuries. J. Cable, despite his Anglo-Saxon origin, was an ardent defender of Creole culture. “American rule was harder for Creoles than Spanish rule. Thousands of similarities linked the French and Spanish nationalities. Communication with the Americans, with the savages, as they were called, concealed only the possibility of antagonism. Louisiana residents were crushed not only by the fact that their home country sold them, but also by the fact that they were bought by the Americans, and every American who walked the streets of New Orleans looked at everything with the air of a private owner. The Creoles could not bear this audacity and responded with no less audacity that angered the Americans. [King G., 1922; 163-165.]

George Cable was born in New Orleans into a family of aliens from the North, grew up and studied there, was friends with children from Franco-Spanish families, which could not but leave a certain imprint on the work of the future writer. Already in the late 60s and early 70s, Cable, in his free time from work, strolled around the French Quarter, collecting material for future works from the life of New Orleans - strange cases, family stories, Creole legends and

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In the Civil War, J. Cable participated on the side of the Southern Confederation. After the war, Cable devoted himself to journalism, began to engage in literary activities. With the release of the collection Old Creole Days (1879), he achieved literary fame. Speaking against racial discrimination led Cable into conflict with conservative Louisiana circles, and he spent most of his later years in the northern states. Here his famous works such as The Grandissimes, 1880, Madame Delphine: A Novelette and Other Tales, 1881, Dr. Sevier, 1885, The Silent South "(The Silent South, 1889), The Negro Question "(The Negro Question, 1890) and others. Many famous American writers, their predecessors and followers, went to Europe in search of the places where their parents or grandparents were born, making a kind of pilgrimage to temples, historical and memorable places. Some of them came here to study, get a better education, while others stayed here for a long time. Henry James's parents set all these goals for themselves, which were then reflected in the best works of the writer.

Having settled in Europe, Henry James (1843-1916) went to Paris, where I.S. Turgenev was in those years. He met a Russian writer who, living mostly abroad, maintained strong ties with Russia and remained a Russian writer in everything. His theme - the comparison of a compatriot with another national type in terms of its social, cultural and psychological characteristics - was extremely interested in James from his very first steps in literature. This is how James writes about Turgenev: "Turgenev borrows all his themes from Russian life and, although the action of his stories is sometimes transferred to other countries, the characters in them are always Russian. He draws the Russian type of human nature, and only this type attracts him, excites him, inspires him. Like all great writers, his works give off their native soil ... "[Henry James, 1907-1909; 197].

G. James set himself the same task in his fictional creations: to show his compatriots - the American "type of human nature" - in comparison and opposition with representatives of Europe. His works related to the early period of creativity, such as the stories "Europeans" (The Europeans, 1878) and "Daisy Miller" (Daisy Miller, 1879), the novels "Roderick Hudson" (Roderick Hudson, 1875), "American" (The American, 1877) and The Portrait of a Lady (1881), and novels of the last period - The Wings of the Dove, 1902, Ambassadors (The Ambassadors, 1903) and Golden bowl "(The Golden Bowl, 1904), are devoted to this interesting topic. The action in them takes place in European countries, and their main heroes, like Turgenev's Russians, are the Americans, the compatriots of the author. In his books, the starting point of the conflict is the discrepancy between the spirit and the way of life on different continents - the clash of two civilizations that have developed on different shores of the Atlantic Ocean ... In them, events take place in America, then in Europe. Americans who come to Europe look at things through the eyes of a New World man, and the Old World people who arrive in New England do not perceive the norms of American society.

c) Creole culture in the works of J. Cable. J. Cable began his artistic work with stories, wrote several stories and fourteen novels. In his works, J. Cable reflected the most characteristic features of the social life and customs of Franco-Spanish Louisiana. After several stories, Cable released in 1880 the bright, witty, multifaceted novel The Grandissimes A Story of Creole Life ", (The Grandissimes: A Story of Creole Life), with a complex, but unhurried and consistently developing action. In this novel, the author creates a realistic picture of race and class relations in New Orleans in the early 19th century, immediately after the capture of Louisiana in 1803. The book explores the life and cordial relationships of the large Gradissim family, which includes representatives of various races and classes of Creole society. "The work, in a novelized form, portrays French Creole culture through the horrors of the European-American slavery system in the United States." [Magill FN, Mazzeno LW. "The Grandissimes: A Story of Creole Life," in Masterplots: 1,801 plot stories and critical evaluations of the world's finest literature, Salem Press. eds. 1996, Volume 5, pp. 2624 ff.].

The work consists of numerous fragments in which several storylines develop. The first edition of 1880 consists of 61 chapters, in which there are 452 pages.
The plot of the novel is the heroic and love affairs of various members of a large family - "blacks", "whites", mestizos, rich and poor. The story begins with Honoré Grandissima's meeting with Joseph Frowenfeld, a Philadelphia pharmacist whose entire family died of yellow fever. Honoré Grandissim, head of the French-Creole family, describes the New Orleans caste system, where there are three racial groups.

This novel tells the story of the adamantly obstinate who declared the justice of caste and slavery, "ending this issue forever." The book is populated with images of living people, such as Honoré Grandissim, the head of the white French of the famous New Orleans Gradissima family, Honoré Grandissim, mulatto, half-brother of the white Honoré Grandissim, Joseph Frowenfeld, pharmacist and abolitionist from Philadelphia, Agricola Fusilier, the uncle of Honoreicus the foundations of the activity and the source of life of the European family of Gradissim, Aurora Nankanu, widow of Nankanu, who was killed by Fuseli as a result of a quarrel at a gambling game, Palmyra, Aurora's slave-maid to Nankanu, Bra Coupe, an enslaved African prince on a Spanish-speaking Creole plantation, Palmyra's fiancé.

The style of the novel is characterized by the use of words and expressions typical of the Creole dialect. J. Cable in his work described severe condemnation and rejection of the new order by Creoles:

“At the beginning of this century, the newly established American government was the subject of universal hatred in Louisiana. Creoles everywhere rebelled against such outrageous innovations as, for example, the jury, the smuggling laws and the printing of governor’s proclamations in English. The influx of Anglo-American emigration, which was soon destined to flood the entire delta, was likened even in that distant era to a pitiful stream, which, however, already made the Creoles tremble for the strength of their position." [Cable J., 1884; 3.]

In the Gradissimas, the family story begins with Louisiana becoming American. No one wants to believe in this event, especially since the old Agricola Fusilier, in no way can recognize the treaty, which does not mention the rights of the great de Grandissim family.

The novel is considered the pinnacle of Cable's work. The plot and internal development of the novel carry an important and ambiguous moral and spiritual meaning, not reducible to a standard set of literary clichés, and the symbolic detail is almost always unobtrusive, associated with a hint, with subtext. It consists of several plot lines, keeping the reader in suspense, and this is achieved by different means for different readers. On the one hand, it contains a traditional romantic love affair with a happy union of lovers, representatives of two ancient warring Creole families - Grandissim and De Grapiens - Honoré Grandissima and Aurora Nankanu. On the other hand, this historical novel contains political, social, and racial issues that were burning for American society at the end of the 19th century. But also those who have survived until the middle of the twentieth century.

JW Cable was influential in the development of the Southern School of Family Chronicle in American literature. “Since that time many southern authors have used the form to convey their vision of the forces at work in southern culture... Willa Cather’s short story “The Dance at Chevalier’s ” was influenced by Cable's work; it has been described as "a cross between George Washington Cable's The Grandissimes (1880) and Anthony Hope's" Prisoner of Zenda "(1894). [Catherine M. Downs, Becoming Modern: Willa Cather's Journalism, Susquehanna University Press, 2000, p. 83] - "Since then, many southern authors have used this form to convey their vision of forces in southern culture ... The story “The Dance at Chevalier's "(" Dance of the Cavalier ") by Will Kaseri and the novel" Prisoner of Zenda "by Anthony Hop were written under the influence of" The Grandissim "by George Washington Cable" (our translation - NL).

d) The transatlantic theme in the partnership of H. James. An acclaimed master of psychological prose, novelist and novel theorist, Henry James (1843-1916) is considered a transatlantic writer. The United States and England are still challenging each other for this writer; Born in New York in 1843, he spent most of his life in Europe, mainly England, took British citizenship in 1915 and died in London in 1916.
"Henry James is a writer who is difficult for English readers because he is American; and difficult for Americans because he is European; and I have no idea if he is available at all to other readers. On the other hand, a particularly receptive reader is not who is neither English nor American can have the advantage of the necessary distance." So he wrote about the fate of the literary heritage of James T.-S. Eliot in the article "Prediction" (1924). [Eliot T.-S., 1924]

Since the 1920s, James's prose has been viewed from various angles, and researchers are rarely unanimous in their opinion, no matter what issue is discussed - starting with the writer's belonging to American or English national literature (American by birth, most he spent his life in Europe, mainly in London) and ending with his belonging to one or another literary movement. We will consider these features of the work of G. James on the example of one of his famous novel "Portrait of a Woman".

For all the years of literary creation, G. James wrote 20 novels, 112 short stories and 12 plays. The theme of the spontaneity and naivety of the representatives of the New World, who are forced to adapt or challenge the intellectuality and cunning of the declining Old World, runs through all his work (Daisy Miller, 1878; Woman's Portrait, 1881; Ambassadors, 1903).

Henry James spent a lot of time in Europe (Geneva, Paris, London) as a child. Hence the theme of the clash of American and European civilizations, which took a leading place in the early work of James. Of modern writers, he was most impressed by the novels of Hawthorne and Turgenev, whom he called his mentors.

At first, James published his stories in The Atlantic Monthly. Critics of that time noted the undoubted skill of the young author, but at the same time they were puzzled by his desire to describe the inner experiences of the characters, and not the events of real life. A decade passed before James felt able to begin writing a full-length novel.

In 1869, the young author made another trip to Europe. For several years, he alternated living in Boston and in Europe, mainly in Rome, and came to the conclusion that the European environment was more favorable for his creative development and self-expression. After the publication of his first novel, Roderick Hudson (1875), Henry James finally moved to the Old World.

In 1875-1876, the writer settled in Paris, where he wrote the novel "American" (1877) - a story about an ingenuous and straightforward American millionaire who is trying to join the family of arrogant and insidious French aristocrats. Although biographers traditionally note the isolation and unsociability of James, during this period he communicated a lot with his idol Turgenev, who introduced him to Flaubert and introduced him to the circle of Flaubert's students such as Zola, Daudet and Maupassant.

In 1881, the novel "A Woman's Portrait" was published, which is considered the pinnacle of American psychological realism and brings, together with the novel "Washington Square", a line under the "Turgenev" period in the work of James. Against the background of the collision of American and European cultural traditions, the tragic vicissitudes of female love unfold in them. If in the "Portrait of a Woman" love is the main theme, the themes of freedom, knowledge and, of course, money are inseparably linked with it.

The events of the novel are developing, to put it mildly, not very quickly ... But what style, what incomparable irony, how much humor addressed to the characters. Henry James is definitely a master of psychological prose. Master of drawing characters and all facets of the inner world. Brilliantly describes everyday life and life. And he does all this naturally, gradually and slowly ... And he manages to put the heroes in this or that situation, so that through the prism of their reactions and behavior, as deeply as possible, reveal all the wealth or poverty of their inner world and their potential.

No wonder the same Green calls James "as great in the history of the novel as Shakespeare in the history of poetry." [Greene Gr., 1969; 401].

CONCLUSION
Thus, we briefly examined the works of two American writers, George Cable and Henry James, using the example of two works. Having considered the features of the American "family chronicle" of the XIX century, as a literary genre, we came to the conclusion that the following features are inherent in the "family chronicle":

- a detailed narration of the life of one or more families;
- the composition is based on the most important events in human life;
- the main place is occupied by relations determined by ideals.

At the same time, specific features of the American "family chronicle" of the 19th century are noted, which distinguish it from a family romance or from other family chronicles:

- expansion of the framework of the agenda, involvement in the action of historical events that determine the direction of further national development;
- American "family chronicle" is characterized by the unification of several narrative collisions at once, explained by a large number of characters of different races and nationalities, by the difference in the fate of the characters;
- In "family chronicles" American writers advocate for the protection of human rights and equality, for family happiness of representatives of different continents;
- in American "family chronicles", along with ancestral time, there is also a historical time, represented by a change of generations, each of which represents a new stage in social development.

The works of J. Cable and H. James examined by us reflect these specific features of the American family chronicle of the 19th century.

References:
