

**"CONCEPT OF UPBRINGING" IN LITERATURE  
(ON THE EXAMPLE OF ENGLISH WRITERS)**

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**Annotation:**

This article describes real artists who lived in the United States and challenged the realities.

**Keywords:** translator, translation, poetic translations, literary relations, pure art, tradition, literary movement, bourgeoisie, Brahmins.

After the Civil War, the initiative to protect "pure" art passed into the hands of the spiritual teachings of the Brahmins-many writers of the bourgeoisie, as well as artists who settled in Boston and began a march against realism. They were supporters of a movement called the "short tradition."

Relying on the aesthetics of the Brahmins, these writers continued heated discussions about the ideal, about beauty, and, in their opinion, poetry should sing about the ideal, about beauty. Indeed, representatives of the "moral traditions" sincerely served the upper classes of the bourgeoisie. The important moments of the publishing world belonged to them, because the great magazines published in America were in their power; supporters of "etiquette" made extensive use of these factors, encouraging to give literature an image of "sophistication and sophistication", instilling "manners and taste".

At the same time, they were silent, not saying a word about the great realist writers of America, or slanderous companies were created against them, demanding the prohibition of "bad" books. Critical realism of the XIX century "had to maintain its position in an uncompromising struggle with the traditions of morality. The leaders of this literary movement were the critic Stedman and the writer Thomas Aldrich. At a time when critical realism in American literature was still in its infancy, in the early 1970s two writers entered this process and began talking about realism, the works of Turgenev and Balzac. They were 22 Henry James and William Dean Howell. Their novels became popular in the United States, and the authors



themselves declared themselves the founders of realism in American literature. However, the realism of James and Howell was so specific that it could not be called critical realism (C. L. Parrington calls it "Victorian realism"). This is evidenced by the specificity of realism, officially recognized by bourgeois critics who do not approve of critical realism.

In their first novels, James and Howell were limited to ethical-psychological issues, bypassing major social problems. Yet their services to American literature are beyond doubt. Their work means that there has been a break with the "traditions of etiquette" and that literature has come closer to life. James strongly condemned the devotion to the dollar, the lowliness and shallowness of bourgeois America. Howell, on the other hand, showed an interest in the ordinary everyday life that Stedman and his school looked at indifferently, and clearly expressed his democratic aspirations. In the early days of critical realism, the work of Henry James became important. (Henry James, 1843 - 1916) Born in New England into a wealthy and educated family. His father had inherited a significant inheritance, but he rejected business and devoted himself to science and art. Washington Irving, Emerson, Brook Farm, George Ripley, and other writers and public figures who founded the communes were frequent visitors to the James House.

After graduating from the United States, James, who worked as a literary critic and reviewer in the mid-1960s, developed an increasingly narrow-minded, profit-seeking hatred of America, and he often thought about Europe. In 1875 he left his homeland for life and volunteered for exile. He first lived in France, then moved to England, and at the end of his life (1915) received British citizenship. He wrote in his letters and journalism about what compelled him to leave the United States. In his works of art, too, he often wrote about this painful subject. In particular, in *A Bundle of Letters* (1879), the author, who is "remembered as yesterday," explains his frustration with America in the language of the protagonist: "It's so hard here, so cold, so much emptiness ... as if I was stripped naked in front of everyone, as if I was deprived of my home ... People are badly oppressed, their passion is extinguished - there is no emotion, no taste in their faces". In his late book, *The American Scene*, 1907, James summarizes his thoughts on the reasons for his decision to emigrate: "Making a world of money eventually leads to a loss of interest in everything - lo and behold. in my opinion, the basic principle of American kayaking. It doesn't matter if you're not making a fortune or making a lot of money, if you're interested in something completely different, you're going to eventually discover the truth: America is the wrong place for you. "



But the path the writer chose was not a remedy, and James himself would soon feel it. In his letters to the United States, the young immigrant constantly complains of "loneliness in exile" and living without joy. Many years later, James himself admits in horror: it was a mistake for him to choose immigration, and immigration ruined him as an artist. He confessed to Garland, who went to England in 1899, "If I could live my life again, I would be an American. I would have gone into American life, I would not have chosen any other foreign country ... it turned out to be catastrophic for me that Europe and America had joined. I am neither an American nor a European. " Later, three years before his death, he said to a poet who had left America: "Do not repeat the mistake I made. I lost myself in America, where I belong. " The tragedy of James was that he lived far from his people, his range of interests was narrow. He left his homeland at a young age, without having studied it yet, without joining the struggle of ideas of his time. That's why for an artist like James, in his own words, it's so necessary to "get into American life". Going to Europe, James was deprived of clear life observations, impressions, his work lacked national content. He had only one option left - to portray the lives of immigrant Americans, to draw a narrow world of narrow interests. Not surprisingly, his immense talent was not fully revealed, and the writer often succumbed to a very subtle, substantive, aimless psychologism, engaged in finding a psychological solution to the "many abstractions." I di.

Immigration came to Henry James in only one area: it was the field of literary criticism. The struggle between literary trends in Europe broadened his horizons, and direct conversations with masters of realism — Turgenev, Flaubert, Mopassan, Zolia — defined his lifelong respect for realist art. This is why James benefited more from American critical realism not as a writer but as a literary critic. James's literary taste and propensity for realism were formed under the influence of Turgenev, with whom the young James had met in 1875 when he arrived in Paris. After Turgenev's death, James wrote an article on his teacher, Ivan Turgenev, which was later included in the book *Portraits of Favorite Writers (Partial Portraits, 1888)*. James was attracted not by the construction of interesting events with a sharp plot, but by the way Turgenev portrayed the man in the style. There was one aspect of Turgenev's biography that shows the reason for James's inclination towards the great Russian writer: Turgenev lived far from his homeland for a long time. In doing so, James saw a certain commonality in his destiny, but as he noted, while living in Paris, Turgenev never forgot Russia, always lived in the interests of his people, "his roots were deeply rooted in the Russian land." James.



"Portrait of a Woman" is a huge internal drama, devoid of random, shocking extremes, filled with the interconnected intensity of Isabella Archer's heart experiences. Untouched by the earthly touch, seduced by a greedy man, Isabella is not spoiled by these misfortunes, she goes through a long stage of spiritual maturation. James skillfully demonstrates that the hero can gradually realize himself; in Isabella's inner monologues, a subtle, mother-of-pearl psychological analysis is brought to perfection. In short, we notice that at the final stage of James' work, the interest in psychology itself often became the main goal.

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