



TRADITION AND INNOVATION IN THE WORK OF CATHERINE MANSFIELD

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Article history:	Abstract:
<p>Received: 26th March 2022 Accepted: 24th April 2022 Published: 30th May 2022</p>	<p>This article focuses on the issue of tradition and renewal in the stories of Catherine Mansfield, a famous English writer from New Zealand. The problem is solved by a comparative interpretation of the short stories of Russian writers Anton Pavlovich Chekhov and Catherine Mansfield. The similarities and differences between the stories of Chekhov's "Sleepy" (Спать хочется) and Mansfield's "The child who was tired" (Toliqqan bola) are emphasized. The status of stories in world literature is determined by their specific features. Research shows that in the heart of every reader who reads it, there is a basis for the growth of humanity and other virtues. Catherine Mansfield took lessons from the school of great writers and delves deeply into the human psyche in her stories. She can impress and follow the reader in her short stories.</p>

Keywords: Story, Image, Tradition, Literary Influence, Innovation, Sentimentalism, Plot, Composition.

INTRODUCTION

Literature is always based on tradition. Writers read each other's works, share experiences and make discoveries. This situation is observed in world literature. We see this process in the development of short story writing. Including A.P. Chekhov is recognized not only in Russian literature, but also in world literature as a great storyteller, and many writers considered him their mentor. In particular, Chekhov had a great influence on the work of K. Mansfield. She had loved his work since college. She was inspired to write her own stories. One of Mansfield's first famous stories, "The Child Who Was Tired", was also inspired by Chekhov's "Sleepy" ("Спать хочется"). Chekhov wrote this story in 1888. It is included in the collection "Хмурые люди" ("Gloomy people"). His story had been translated into Serbo-Norwegian, Romanian, German, Finnish and Bulgarian during his lifetime. Lev Tolstoy mentioned comment about Chekhov's story: "Правдиво до иллюзии" ("Truthful to the point of illusion"). [Ю.А. Бельчиков. Авторское повествование в рассказе А.П.Чехова "Спать хочется". 2008.<http://portalus.ru>]. The author put this story in the first place among his other stories. In addition, Tolstoy highly valued Chekhov's work. He even called him "Pushkin in Prose". A.B. Goldenweiser wrote about these in his works: "Толстой высоко оценил этот рассказ, в письме к Чехову от 25 мая 1903 г. И. Л. Толстой сообщает, что Лев Николаевич среди чеховских рассказов "1 сорта" (по его собственному определению) назвал " Спать хочется". И в целом творчество Чехова для Толстого было эталоном подлинного писательского мастерства.

По свидетельству мемуаристов, он говорил: " У него все правдиво до иллюзии, его вещи производят впечатление какого-то стереоскопа. "Чехов – это Пушкин в прозе ". Толстой называет Чехова "несравненным художником", "художником жизни". ("Tolstoy highly appreciated this story, in a letter to Chekhov dated May 25, 1903, I. L. Tolstoy reports that Lev Nikolaevich among Chekhov's stories "1st grade" (by his definition) called "Sleepy". And in general, Chekhov's work for Tolstoy was the standard of true writing skills. According to memoirists, he said: Everything about him is truthful to the point of illusion, his things give the impression of some kind of stereoscope. "Chekhov is Pushkin in prose." Tolstoy called Chekhov "an incomparable artist", "an artist of life"). [Гольденвейзер А.Б. Вблизи Толстого. – М.1959. – С.68.]

MAIN PART

Mansfield wrote her own story in this context in 1910, 22 years later. These two stories had the same content and composition, for this reason, the plot is still debated by literary critics. Several scholars who have studied Mansfield's work have researched the similarities between her and Chekhov's work, and have tried to prove that Mansfield's work is unique and has its characteristics. One such critic is Anthony Alpers, a professor of English literature at Kingstons University. He mentioned: "На первый взгляд между воззрениями обоих писателей на жизнь обнаруживается близкое сходство, а отсюда и сходство художественной формы, которую они создали для выражения своих взглядов. На самом деле, сходство это мнимое. Их творчество отличалось в самом

существенном-в подходе к действительности". ("At first glance, there is a close similarity between the views of both writers on life, and hence the similarity of the artistic form that they created to express their views. In fact, the similarity is imaginary. Their works distinguished in the most essential - in the approach to reality.") in his book which was called "Catherine Mansfield. Biography." [Страницы о Чехове в английских исследованиях по истории и теории литературе. Обзор Стевена Ле Флеминга (Англия). Перевод Светланы Ле Флеминг под редакцией М.А. Шерешевской.]

With this viewpoint, Alpers acknowledged that the two writers had a similar approach to life. At the same time, he emphasized that their work was characterized by a unique approach to existence. Later, Alpers in his work which was named "Catherine Mansfield's life" rigidly refused Y. Shneyder's claim which was given in his article called "C. Mansfield and A. Chekhov(1935)". According to Shneyder's claim, Mansfield wrote her short story "The child who was tired" as an imitation of Chekhov's "Sleepy". He didn't even acknowledge Chekhov's influence on Mansfield's creative style. Due to him, Mansfield found her creative path until she became acquainted with Chekhov's stories and narratives.

Alpers' opinion can be considered authentic. Because K.Mansfield was one of the most talented writers of her time. She is still recognized today as a famous and beloved writer in England and New Zealand. Her story "The child who was tired" was created in the early years of her career. She also considered Chekhov to be her mentor, inspired by his works.

Mansfield learned many secrets of mastery from Chekhov's works and creative style. The influence of Chekhov's works on Mansfield's work is undeniable. Therefore, there are cases when she is accused of imitation. However, scientific research on Mansfield's works has led us to the conclusion that she was able to create a unique psychological image direction in the expression of human inner experiences and feelings.

Mansfield's life was full of hardships. Z. Freyd admits that she also worked hard to earn a living. The writer has always suffered for the mistakes and shortcomings of her life. The short story "The child who was tired" was born as a result of such depression and mental torture.

Both stories are written in the direction of sentimentalism, one of the literary currents that emerged in the mid-18th century. The current of sentimentalism (fr. Sentiment - feeling) in the middle of the 18th century (England) focused on the struggle against the remnants of feudalism, the nobility of ordinary people, and the pure heart. Sentimentalists believed that emotion took precedence over reason. They deeply described the spiritual experiences of man in social life, the virtues of nature, life, spiritual maturity, purity, and humanity. On the contrary, they also exposed the low, disgusting aspects of the world. It was through this contrasting image that the concept of man was brought to the centre of literature.

The current sentimentalism describes the fate of ordinary heroes in a way that makes any reader think. The reader, who met the humiliated heroes, said in his heart, "He is a human being, he was born for happiness! What if people don't live up to their dignity? When will humanity achieve brotherhood and perfection? " and awakens the soul-deep and touching revelation of the lives and hearts of the protagonists evokes a sense of sadness - a necessary sign of humanity. Dostoevsky's "Abused and insulted", Chekhov's " Sleepy", and Mansfield's The Child Who Was Tired are also written in this direction. [Alisher Navoiy nomidagi Samarqand Davlat Universiteti. Adabiyotshunoslik Nazariyasi Fanidan Ma'ruzalar matni 271-bet, Samarqand. 2012.]

Both stories which we interpret, there are dominated by sentimentalist images The humiliation of some people by the fact that the protagonists are tortured by their masters and forced to work day and night reveal the inferiority of some people.. By showing how much a girl suffers under torture and by showing that she is ready for anything in the hope of getting a little sleep, the writer makes the reader feel sorry for her. After all, if a girl is still a child, how can she be asked to look after a baby at night without sleeping ?! For this reason, the poor girl, not realizing what she was doing, strangled the baby, who was interfering with her sleep, with a pillow, and went to bed herself and fell into a sweet sleep.

Killing a baby is horrible. What will happen to the girl now? What other trials and tribulations await her throughout her life. Can this young girl withstand the next trials of life? The reader who reads the work, of course, has similar questions. Any reader will be horrified by the answers to these questions. The reader is deeply saddened by the girl's face. The reason why the writers conclude the work in such a tragic way is that the reader realizes how cruel real life is, how bitter fate is, and how disgusting some people are.

Of course, even though they are based on close compositions, each story has its characteristics. Each writer wrote his story based on his place of residence, the language of his country, and his national character. For instance, Chekhov used the abbreviated Russian name "Varka" to refer to a girl. Another example is the word "samovar", which is a Russian teapot.

Mansfield, on the other hand, used German phrases because she lived in Germany at the time of writing (1909-1910), which means that the events of the story take place in Germany. In particular, the phrase "The Frau", which is used in German to refer to a mother or a lady, refers to the girl's masters.

The protagonist of the story is called "child who was tired" without a name. With this name, Mansfield also wanted to reveal the essence of the work. She emphasized that the girl was tired. She used this phrase to convey to the reader how sad her condition was. In both cases, the story takes place inside the house. Only in Mansfield's story, the country is changed from Russia to Germany. Her story was published in a collection of short stories called "In a German Pension".

The beginnings of the stories are also different. Chekhov begins his story by depicting Varka as a small, 13-year-old girl, nursing a baby and struggling with her fatigue.

CONCLUSION

Mansfield's story begins with a dream in which a girl falls asleep. Another different aspect of the story is the dream of the two protagonists. In Mansfield's story, the girl sees in a dream walking down a small white corridor that is nowhere to be seen, surrounded on both sides by tall black trees. In Chekhov's story, Varka sees in her dream a tragic event, the death of her father, Yefim Stepanov. The story ends with both girls strangling the baby with a pillow and falling asleep. However, the Mansfield story ends with the girl's dream she was at the beginning of the story.

The stories are based on similar compositions. Impressed by Chekhov's work, Mansfield created a similar story. It is difficult to create new work in such a situation. However, Mansfield achieved this through her unique talent. Can find new forms of artistic imagery in the original expression of reality. This is especially true at different points in the beginning and end of the story, as we have already mentioned. For this reason, for many years, both stories have had a special place in world literature. The stories serve to develop humanity and other positive virtues in the heart of every reader who reads them.

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