THE ENGLISH NATURALIST NOVEL IN THE INTERTEXT OF NEW WOMEN'S LITERATURE

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Introduction. At the end of the 19th century, the main figure of English naturalism is George Gissing. In fact, all of his novels, starting with "Workers at Dawn" (1880), contain commentary on the condition of women and the moral aspect of gender relations. For example, in the novel The Unclassified (1884), before such themes became popular, the prostitute-protagonist, as written, insists that she be considered a "pure, chaste woman," while the heroine adheres (even if only in words) to the principle of free love. Gissing was never able to make deals with publishers or readers. In 1884, in a letter to Poll Moll, he wrote: "I feel sorry for English novels, because English novelists are afraid to show everything they can, lest they lose their popularity and consequently their income." It should be noted that he had sufficient grounds for such statements. Addressed, as he wrote in The Enemies of Mrs. Grandy, to "those who hold such art dear," it proved too drastic even for a progressive publisher like Bentley and could not be published.

The main part. Unlike Gardy and Meredy, who did not seek to provoke the public's patience, Gissing took an offensive stance from the beginning and maintained it throughout his writing career. In her 1890s novels about women's issues, such as "Strange Women", "In the Jubilee Year", "Whirlpool", the ideas of feminism and marriage, which were modern at that time, were at the center of the story.

Thus, the novel "Strange Women" (1893) is a complex and highly structured work. The main female characters are "strange" because, according to statistics, they represent half a million women who are doomed to become "old girls". of old servants. Two life paths are drawn in the novel. The first is to achieve marriage by any means. The second is the organization of work for women (Gissing describes Miss Barfoot's institution, where young women are trained as typists and clerks). Miss Barfoot embodies some of the new qualities of the modern woman. Women: militancy, belief in the idea that a woman's "purity" should be based on knowledge and education. One of Gissing's ideas is consistent with this: "New" women are a boon to men.

Like Hardy and Meredith, Gissing became interested in feminist issues during the years of the popularity of the new women's novel. Prose writers cannot be accused of writing any of the three for the needs of fashion. Because earlier in English society they were interested in the life of a woman. The fact that Gissing does not seek to depict women as "not a person, but a separate species" distinguishes her from the other two writers. The characterization of women in his works is sometimes wider and more varied than Hardy or Meridith, although he is not consistent in his ideas. Gissing, like Meredith, hated the emptiness in women and at the same time demanded from them an inner femininity. The characters portrayed by Meredith are brave, independent and undoubtedly have a complex inner world. But the fact that conventional "femininity" is often conflated with spiritual emptiness made Gissing's unmistakable embarrassment to Meredith. It was always clear to the latter what he wanted to see in women. This allowed Meredith to create very compelling, if limited, female characters. Gissing, in his life as in art, engaged in hopeless research, and could not achieve the realization of his ideas.

Conclusion. Some passages of his novels contain a diatribe (a diatribe), which is directed against modern women, D. X. It reads as an intertextual parallel to Lawrence's description of Spiritual Women. For example, in Gissing's novel "In the Jubilee Year", Nancy's father, Mr. Ford, enters into a monologue in which the author's ideas can be heard: "Today, everywhere you look, there is dirt and confusion, but there

is probably nothing so worthless as these princesses, who are jealous of their glitter. They can be found everywhere, both in noble and low families. They call themselves "ladies", believing that the work of ordinary honest women is beneath their dignity. It is the same everywhere, whether in the city or in the countryside. They are educated—yes, they are educated! But with all their teachings, what kind of wives will come out of them? What kind of mothers will they be? Soon they will be homeless. They don't understand what it is. What's left for them is to live in hotels and walk the streets day and night!" (Part 1, Chapter 5). This invective was later repeated verbatim in Lawrence's novel "The Destroyer" (1911) and his essay "Apocalypse" (1930).

List of used literature :

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