



 Research Article

“FAMILY CHRONICLE” GENRE IN MODERN AMERICAN LITERATURE

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Nadejda Lokteva

Doctor of Philosophy in philological sciences (Ph.D.), Lecturer, Uzbekistan State University of World Languages, Tashkent, Uzbekistan

ABSTRACT

The article is devoted to the features of the "family chronicle" genre in modern American literature. It summarizes the works of American writers of the second half of the XX and XXI centuries, created in the genre of family chronicles. These are the works of Irwin Shaw, Ann Tyler, and Julia Alvarez.

KEYWORDS

Genre, a family chronicle, family saga, personality, world, chronology, family, generations, family relations, clash of characters, conflicts.

INTRODUCTION

Having determined the political events that radically influenced social life, as well as the formation of philosophical, ethical, and aesthetic theories of the people not only of Europe but of the whole world, it is possible to generalize the features of the development of national literature in the last century and establish the general patterns of development of world literature. These events include the collapse of the socialist system in the late 80s - early 90s. and the formation of newly independent states in Europe and

Central Asia, which continues to this day. Under the circumstances, the literary genre "family chronicle" becomes the main genre, which testifies either to the collapse of the empire or to the decline of the old state through a generational conflict, through its change, the breakdown of the way of life, the collapse of the old patriarchal family. According to E.V. Nikolsky, "a detailed study of the family theme in the creation of a special type of novel prose - a "family chronicle", a distinctive feature of which is the movement (change)



of generations in the context of epochs" [2]. Such works include the works of contemporary American writers of the second genre in the "family chronicle", which contain a deep analysis of family relations, in which universal human values are affirmed.

THE MAIN RESULTS AND FINDINGS

"In any significant work of modern American (not only in American literature), we can also easily find the same conflict between the individual and the world. So that the writers... seem to be just reproducing a typical situation." [1].

This statement by N.A. Anastasyev has not lost its relevance in present-day: "... depicting a typical situation with complete realism, writers immediately begin to search for stable, core values that oppose the energy of decay. The family becomes such a value. A family is not just like a union of two, three, or ten people - centrifugal forces also operate inside the cell, this can be seen even in a cursory plot retelling. But the family is like a long succession of generations, as a person's home in contrast to the world's impassibility, the world's homelessness [1].

In the work of American writers Irving Shaw (1913-1984), Ann Tyler (born in 1941), and Julia Alvarez (born in 1950), the theme of the family occupies a special place. They are concerned about the problem of the family, and in their works, they explore its many aspects. A striking example of this is I. Shaw's diology Rich Man, Poor Man (1970; Russian translation 1979) and Beggarman, Thief (1977; Russian translation 1986). It traces the fate of three generations of the Jordan family and gives a broad panorama of the life of American society in the postwar period.

The works of I. Shaw has been translated into many languages. And the novels "Night porter" (translator Nizam Komil) and "Rich man, poor man" (translator A. Fayzulla) have also been translated into Uzbek.

Anne Tyler's novel Dinner at the Homesick Restaurant (1982) talks about the difficult situation in the Tull

family, about difficult relationships between spouses, between parents and their children, and between brothers and sisters. Dominican-born writer and poet Julia Alvarez's duology How the Garcia Girls Lost Their Accents (1991) and Yo! (!Jo!, 1997) traces the life of the Garcia family and his four daughters Carla, Yolanda, Sandra, and Sophia from 1956 to 1989.

"Family Chronicle", taken in the totality of its problems, aimed at comprehending the relationship between the family and the individual, developing and changing over the past centuries, is a rather complex phenomenon. Here we have in mind not only the American "family saga", but the "family chronicle" in general.

At the turn of the 20th-21st century, the contradictions between the individual and society, on the one hand, and the hero and other characters of the work, on the other hand, became so complicated that they no longer fit into the framework of one novel in the traditional sense. And to resolve these contradictions, the novel, as it were, "modernizes" this form ("subjective narration"), in the sense that it puts into the expression "the new is the well-forgotten old". So, there is a family chronicle. "Now there is a renaissance of a type of panoramic, multi-hero narrative, a family chronicle in the style of the Buddenbrooks or the Forsyte Saga [1].

However, there is a certain difference in terminology between Russian and Anglo-American literary criticism. In Anglo-American Literature. If in American literary criticism the "family chronicle" is a separate genre, then in Russian literary criticism it is a complex genre formation, in the narrative structure of which elements of different genre traditions and forms of artistic writing.

"Family Chronicle" differs from other genres of the novel by the originality of the composition, which manifests itself in the repetitive, familiar events of family life in their everyday life: birth, teaching, wedding, raising children, death, and funeral [3]. As a rule, these events carry a symbolic load, revealing in



the eternal regularity of what is happening the uniqueness of a particular case, which becomes a kind of outcome of a separate fate, a test of the viability of a given human personality, the significance of its actions.

Sometimes it seems that individual family chronicles do not contain these major events that affect the life of the entire nation and that they reflect only on the little things of family life, the life story of some family members. However, we agree with the opinion of N.A. Anastasia, says that "... in the new era, the novel enters into a different relationship with reality than in Balzac times. Without abandoning the function of "secretaries" of society, Western realist writers perform this function differently, looking at life through the prism of fate, whether individual or family ... in this sense, private conflicts reveal a connection with the real course of events in the country, even if these events directly and not reflected." [1]

E. Nikolsky highlights such features of the "Family chronicle" as adherence to the principle of a clear chronology, the dominance of the linear principle, which is expressed through the dating of events, the designation of the action of chapters, the correlation of the events of the novel and the events of history, the principles of aging or maturation of characters. However, as N.A. Anastasia notes, "... no matter how limited or, conversely, extended chronologically, the field of action may be (from several days in Gardner's novel to seventy years in McCullough), it always remains outside it as an implied and actively acting size of a long strip of history, imperiously interfering in current affairs and conflicts [2].

CONCLUSION

In our opinion, the genre of "family chronicles" presupposes, first of all, the thematic generality of works, therefore its study requires the identification of problem-thematic semantics. "Family Chronicle" brings together numerous narratives about the life of not one individual family member, but the whole family, and not a single generation. The presence of

intra-family conflict in family relations becomes a characteristic feature of this genre. Relations between different family members, which, having several particular features, are built on the principle of movement from organic unity to rupture, have a decisive significance for the entire architectonics of the genre.

The "Family Chronicle" is extremely characteristic of American literature at the turn of the 20th and 21st centuries. As L. Simonova notes, the appeal to this genre in this period "speaks of the awareness by modern authors of the need to search for the foundations of identity in a situation - a change in the temporal and worldview paradigm at the onset of the new millennium" [4].

Dilogies "Rich Man, Poor Man" and "Beggar, Thief" by Irving Shaw, "How the Garcia Girls Lost Their Accents" and "¡Yo!" Julia Alvarez and Anne Tyler's, The Good Earthly and Lunch at Homesick by Anne Tyler are the finest examples of modern family history.

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