

KATHERINE MANSFIELD AND HER LITERARY WORKS

Tadjibayeva Albina Alisherovna

I kurs magistranti, adabiyotshunoslik yo‘nalishi

Namangan Davlat Chet Tillar Instituti

Problems of Comparative Literary Studies,

Advanced Linguistics and Interpretability

ABSTRACT

This article overviews Katherine Mansfield as a significant modernist writer, and sets the stage for her future contributions to the short story genre. The collection’s exploration of human emotion and experience, as well as its critique of societal norms and expectations, continues to resonate with readers today, and highlights the enduring power of Mansfield’s writing. Her ability to convey complex emotions and ideas through simple and elegant prose influenced generations of writers, and established her as one of the most significant modernist writers of the twentieth century. Katherine Mansfield’s contributions to both the novel and short story genres in literature established her as a significant modernist writer. Her innovative approach to both forms challenged traditional literary conventions and paved the way for future generations of writers. Through her work, Mansfield explored the complexities of human emotions and relationships, and her legacy as a writer continues to inspire and influence writers today.

Keywords: sensitivity, subtlety, complexity, navigate, social accomplishments.

THE BEGINNING OF A LITERARY WAY. THE GENRE CHOICE

Katherine Mansfield is one of the most significant short story writers of the twentieth century. She was born in Wellington, New Zealand, in 1888, and moved to London in 1903 to pursue her literary career. Her early stories were published in various literary magazines and periodicals, and she gained a reputation for her vivid and insightful depictions of everyday life. Mansfield’s literary style is characterized by its sensitivity, subtlety, and complexity.[1] Her stories often focus on the inner lives of her characters, exploring their emotions, desires, and experiences with a keen psychological insight. Mansfield’s style is marked by her use of symbolism, imagery, and metaphor, which she uses to create a layered and textured narrative. Mansfield’s genre choice was primarily the short story.[2] She was one of the first modernist writers to master this form, and her work had a profound influence on the development of the short story as a literary genre. Her stories are notable for their brevity, their focus on

the small details of everyday life, and their ability to capture the complexities of human experience in a few pages. Mansfield's early stories, which were published in the years leading up to World War I, were often set in her native New Zealand. These stories reflect her interest in the natural world, and her ability to capture the landscape and atmosphere of the country in her writing. [3] One of her most famous stories, "The Garden Party," is set in New Zealand and focuses on a young girl's experiences at a garden party thrown by her wealthy family. The story explores themes of class, privilege, and the fragility of human life, and is notable for its delicate and subtle prose. Mansfield's later stories were set primarily in Europe, where she lived for much of her adult life. These stories reflect her interest in modernist literature and art, and explore themes of alienation, identity, and the complexities of human relationships. One of her most famous later stories, "The Daughters of the Late Colonel," tells the story of two sisters who must come to terms with their father's death and their own mortality. The story is notable for its sophisticated use of symbolism and its exploration of the psychological complexities of grief and loss. [4] Mansfield's literary career was tragically cut short by her premature death in 1923, at the age of 34. Despite her brief career, Mansfield's influence on the development of modernist literature was profound. Her innovative approach to the short story, her focus on the complexities of human experience, and her sensitivity and subtlety as a writer continue to inspire and influence writers today. In conclusion, Katherine Mansfield was a significant writer of the twentieth century, whose innovative approach to the short story had a profound impact on the development of modernist literature. Her literary style, characterized by its sensitivity, subtlety, and complexity, was marked by her use of symbolism, imagery, and metaphor to create a layered and textured narrative. Her genre choice was primarily the short story, and her work had a lasting impact on the development of the genre. Mansfield's legacy as a writer continues to inspire and influence writers today, and her contributions to modernist literature will always be remembered as a significant part of literary history.

THE MOST SIGNIFICANT SHORT STORIES IN THE COLLECTION "IN THE GERMAN PENSION".

Katherine Mansfield is known for her contributions to both the novel and short story genres in literature. Her innovative approach to both forms of writing challenged traditional literary conventions and established her as a significant modernist writer. Mansfield's early work was primarily in the short story genre, which she used to explore the inner lives of her characters and their relationships with the world around them. Her early stories were often set in her native New Zealand and reflected her interest in the natural world, as well as her ability to capture the landscape and atmosphere of her home country in her writing. These stories are characterized by their

subtle and intricate exploration of human emotions and experiences, and their ability to convey complex ideas through simple and elegant prose. One of Mansfield's most famous early stories is "The Garden Party," which explores themes of class, privilege, and the fragility of human life. The story is set in New Zealand and follows a young girl named Laura as she prepares for and attends a garden party thrown by her wealthy family. Through Laura's experiences and observations, Mansfield explores the divisions of class and privilege that exist within society, and the ways in which these divisions can impact our understanding of the world and our place in it. Mansfield's later work shifted toward the novel genre, although she continued to write short stories throughout her career. [5] Her novel "The Aloe" was published in 1929, six years after her death, and explores themes of love, identity, and the complexities of human relationships. The novel is set in Europe and follows a young woman named Iris as she navigates her relationships with her husband, her lover, and the people around her. Through Iris's experiences and interactions, Mansfield explores the complexities of human desire and the ways in which our emotions can shape our understanding of ourselves and others.

Despite her shift toward the novel genre later in her career, Mansfield's contributions to the short story genre remained significant throughout her life. Her ability to convey complex emotions and ideas through simple and elegant prose influenced generations of writers, and established her as one of the most significant modernist writers of the twentieth century. In conclusion, Katherine Mansfield's contributions to both the novel and short story genres in literature established her as a significant modernist writer. Her innovative approach to both forms challenged traditional literary conventions and paved the way for future generations of writers. Through her work, Mansfield explored the complexities of human emotions and relationships, and her legacy as a writer continues to inspire and influence writers today.

"In the German Pension" is the first cycle of short stories by Katherine Mansfield, first published in 1911. The collection contains fourteen stories that are set in the fictional German town of Bad Wörishofen and explore themes of love, loss, and the complexities of human relationships. The stories in the collection are characterized by Mansfield's subtle and nuanced approach to storytelling, as well as her ability to capture the nuances of human emotion and experience. The collection opens with the story "The Sister of the Baroness," which introduces the reader to the world of Bad Wörishofen and the characters that inhabit it. The story follows a young woman named Edith as she visits her sister, the Baroness, and is forced to confront the complexities of her own feelings toward her sister and the people around her. Other stories in the collection explore themes of infidelity, unrequited love, and the ways in which our

emotions can impact our relationships with others. In "Germans at Meat," Mansfield presents a satirical take on British and German cultural differences, while "Frau Fischer" explores the inner life of a young woman as she navigates her relationships with her husband and her lover. One of the most significant stories in the collection is "The Advanced Lady," which explores themes of gender and identity through the character of Miss Halsey, an Englishwoman who prides herself on her intellectual and social accomplishments. Through Miss Halsey's experiences and interactions with the people around her, Mansfield critiques traditional gender roles and societal expectations of women, and highlights the ways in which women are often forced to navigate a world that is not built for them.[6]

Overall, "In the German Pension" established Mansfield as a significant modernist writer, and set the stage for her future contributions to the short story genre. The collection's exploration of human emotion and experience, as well as its critique of societal norms and expectations, continues to resonate with readers today, and highlights the enduring power of Mansfield's writing.

THE ANALYSIS OF THE WORKS "THE CHILD WHO WAS TIRED" BY K. MANSFIELD AND A. CHEKHOV'S WORK "I WANT TO SLEEP"

Chekhov's versatility, the innovation of his language, associated with the boundary of the era, the embodiment of a new type of "human threshold consciousness" influenced playwrights in the XX-XXI centuries, whose work developed within the framework of different artistic trends. The fact that the influence of the classic was comprehensive and deep character, we are convinced by the example of the appearance of the "Chekhov school" prose writers in the first half of the 20th century, "whose representatives were C.A. Bennet, G.E. Bates, D.Garnett, A.Coppard and others." Note that among the first followers of the work of A.P.Chekhov, literary critics call English novelist Katherine Mansfield. Critics call Katherine Mansfield as one of the first authors who "depicted in their works the truth of life of ordinary Englishmen and whose style was formed under influence of Chekhov's traditions." Creativity of K.Mansfield genre was analyzed from the point of view of social issues, for researchers the problem remained the question of independence of the early creativity of Mansfield, in which the influence of A.P. Chekhov was quite noticeable. Polemical in this sense is assessment the initial story for the literary career of Mansfield was "The child who was tired", published in 1910. In the middle of the 20th century researchers drew attention to its similarity with a similar Chekhov's work "I want to sleep"(1888).[7] In this part of article, we have attempted to refer to the texts at the level of a similar theme of "tired childhood". Therefore, our goal is to trace the author's position, referring to the analysis of the reasons that led the little heroines from fatigue to murder. The heroines of the stories are children- The Child-Who-Was-Tired

(a tired child) at Mansfield and Varka at Chekhov, orphan girls who are forced from early childhood to perform all household duties in the master's house. Different understanding of the heroines by the authors found in the titles of the texts. Mansfield doesn't give a name to her heroine, focusing on her difficult physical condition-extreme fatigue. On the other hand, this feels the female, maternal attitude of the author to the girl, expressing sympathy, and on the other hand, this ultimate generalization to a generic trait expressing the similarity of the fates of orphans all over the world.

REFERENCES:

1. **Vasil'eva Yu. Yu.** Akvaticheskoe mifotvorchestvo v proze pisa-tel'nits britanskogo modernizma : dis. ...kand. filol. nauk. Ekaterin-burg, 2015. 221 s.
2. **Verbitskaya G. Ya.** Traditsii poetiki A. P. Chekhova v sovremennoy otechestvennoy dramaturgii 80–90-kh godov : (P'esy N. Kolyady v chekhov-skom kontekste) : Ocherk. Ufa : UGII, 2002. 28 c.
3. **Erokina N. A.** Intertekstual'nye svyazi proizvedeniy A. P. Chekhova i K. Mensfild. Kazan' : Kazanskiy Izdatel'skiy Dom, 2010. S. 426–431.
4. **Kubasov A. V.** Proza A. P. Chekhova : iskusstvo stilizatsii : dis.... dokt. filol. nauk. Ekaterinburg, 1999. 446 s.
5. **Kuleshov V. I.** Istoriya russkoy literatury XIX veka (70-90-e go-dy) : Ucheb. dlya filol. spets. vuzov. M. : Vyssh. shk., 1983. 400 s.
6. **Papernyy Z. S., Polotskaya E. A., Rozenblyum L. M.** Chekhov i mirovaya literatura / otv. red. Z. S. Papernyy. M. : Nauka, 1997. 639 s.
7. **Sokhrina E. A.** Psikhologizm v rasskazakh K. Mensfild i A. P. Chekhova : tipologicheskiy aspekt: vypusknaya kvalifikatsionnaya rabota. Chelyabinsk, 2016. 79s.