UNIQUE FEATURES OF MANSFIELD STORIES

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Annotation: This article is devoted to the interpretation of the stylistic features of the stories of the famous English writer Katherine Mansfield. In the article, based on several stories, the writer's skills in creating images, using motifs, and using words are highlighted. The role of symbolism is defined in her works. The principles of choosing a subject and determining the development of events are discussed.

Keywords: Style, plot, development of events, story, symbolism, image, character, motive, tradition.

Katherine Mansfield is one of the authors who made a great contribution to the development of the short story genre in English literature. It stands out in world literature with its unique direction and style. Mansfield has a unique approach to writing stories. Many storywriters focus on plot sequences in their stories. However, in Mansfield's stories, we see a complication. She, unlike other creators, tried to depict the inner feelings and experiences of the heroes of the story in the leading place, rather than the development of events. In Mansfield's stories, rather than the development of events, the thoughts of the characters are described more widely. She tried to analyze and clearly express the mental state of the characters. The writer's way of ending her stories is also unique. She did not give a ready solution or conclusion to her work. It is often left up to the reader to come to the final deduction.

Mansfield considered the Russian writer Anton Pavlovich Chekhov to be her mentor. She wrote works influenced by his works. Nevertheless, we can clearly say that her writing style is also very different from Chekhov's writing style. Because in the stories of A. Chekhov, we observe that laughter and humour took the lead. In many

of his stories, he skillfully used humour to attract the reader's attention, to make them interested in the story and, of course, to make his stories extraordinary. However, Mansfield rarely used humour in her works. Her style seems a bit more complicated than Chekhov's because she described more inner experiences. She wrote more about the problems that can be encountered in human life, material and social difficulties, class differences, and disagreements between people. Her works are dominated by scenes of the human psyche and dramatism. In the centre of Mansfield's works, the main issue, the introduction as the main idea, is the expression of sad mental experiences such as loneliness, stratification, difficulties of poverty, isolation, and injustice.

The main innovation in her work was Modernism. This trend was different from the optimism, positivity and certainty of the Victorian and Edwardian eras. In her writings after the First World War, Mansfield encouraged the reader to understand the deception of appearances, the changeability and impermanence of life, especially the deception of momentary joy and happiness, and the transience of the world.

"Prologue" is one of Mansfield's favourite subjects. Her works in this interpretation cover the process of learning to survive and fight in a cruel world. In her stories on this topic, young heroines are often at the centre of the work. For example, in the story "The Garden Party" the conflict between Laura and death and the living conditions of the poor is leading. The story "Her First Ball" describes Leila's struggle to understand the falsities and shortcomings of adult life. In the story "The Little Governess", the young governess is deceived by an older man and her trust is broken.

One of Katherine Mansfield's earliest, most famous stories is The Tiredness of Rosabel. It interprets the thoughts and inner experiences of the hat seller Rosabel. In the story, Rosabel returns home after a long day at work and begins to dream of a rich husband, a honeymoon after the wedding, and a fulfilling, happy lifestyle. She is so engrossed in her dreams that she falls asleep from exhaustion and continues to dream even in her dreams. The work has similarities with the stories of O. Henry. But at the same time, we also observe totally different aspects. In particular, O. Henry tried to

reveal the human character and spiritual world through the events in the story. But in the story of K. Mansfield A.P. Chekhov's influence is greater. In addition to the development of events, she can skillfully and productively use inner experiences and spiritual evolutions to create a character. In life, there is no prince from a fairy tale, nor a wallet found by chance. There is only today that is like yesterday and tomorrow that is like today. So, how long will Rosabel have the strength to keep her faith, which is her only wealth? Until, of course, her trust is taken away by a cruel world: “The night has passed,” Mansfield concludes the story. - The cold fingers of dawn closed on her bare hand, the gray day penetrated the gloomy room. Rosabel shuddered, half sobbed, half sighed, and sat up. And because she inherited that tragic optimism, which too often turns out to be the only property of youth, not yet fully awake, she smiled with slightly trembling lips. («Ночь прошла, – заканчивает рассказ Мэнсфилд. – Холодные пальцы рассвета сомкнулись на ее непокрытой руке, серый день проник в унылую комнату. Розабел поежилась, не то всхлипнула, не то вздохнула и села. И оттого, что в наследство ей достался тот трагический оптимизм, который слишком часто оказывается единственным достоянием юности, еще не совсем проснувшись, она улыбнулась чуть дрогнувшими губами»)[15, С. 68].

In these last sentences of Mansfield's story, she used the phrase "tragic optimism", that is, tragic optimism. With this, she wanted to convey to the reader the tragic situation of a person living only in the pursuit of dreams.

As we mentioned above, Mansfield was created in the direction of Modernism, which differs from the optimism and positivity of the Victorian and Edwardian eras (19th century). The story "The Tiredness of Rosabel" is clear proof of our point. While Mansfield developed the story genre, enriching it with its own characteristics, she wisely used the experiences of her contemporaries, such as O. Henry, T. Gardy, A. Chekhov, and J. Joyce. But traditionalism is not imitation. In the history of world literature, we can witness that innovation, originality and individualization have always grown up in the heart of traditions. In the works of Mansfield, we observe the same signs of progress. Each example created by her is distinguished by its individuality and

uniqueness in world storytelling. That is why, in the literature of the 20th century, the work of the writer is recognized as a special bright page.

The human concept in Katherine Mansfield's stories is also unique. She did not choose active, bright heroes of society as images for her works. Perhaps it depicts simple people living in normal, natural conditions as leading characters. In her stories, the author's attention is often focused on social facts, situations and events that are not very important in life: for example, the heroes of the work meet ("Psychology"), and move to a new house, they arrive ("Prelude"), organize family holidays, weddings ("Sun and Moon", "Picnic", " Frau Brekenmacher at the wedding "), look for work ("Actress"), walk in the garden (" Miss Brill”). (“В рассказах писательницы проявились новые подходы к человеку: в поле ее зрения оказались не яркие, исключительные характеры, а, напротив, простые, заурядные герои, изображенные в обычных, естественных условиях. Ее внимание сосредоточено на обыденных, незначительных событиях и фактах. Герои встречаются («Психология») и расстаются («Голубь и голубка»), переезжают в новый дом («Прелюдия»), устраивают семейные праздники («Солнце и Луна»), пикники и свадьбы («Пикник», «Фрау Брекенмахер на свадьбе»), ищут работу («Актриса»), гуляют в парке («Мисс Брилл»), то есть они не вырваны из потока жизни, но, наоборот, зафиксированы в процессе обычного, каждодневного бытия.”)[А. А. Бурцев, М. А. Бурцева. Концепция человека в рассказах Кэтрин Мэнсфилд.2017,С.191].

As in the works of D. Konrad, D.Joyce and other foreign writers, the main themes in Mansfield's stories are loneliness, alienation, the ability to stand up against the bitter truths of life, and the feelings of detachment. For example, in the story “Life of Mother Parker”, Parker lost her precious children during her life. She also buries her spouse himself. When she lost her granddaughter, she could not bear it. Her whole body burns like a dead tree. But no way! Man has to endure all the tests of fate. There is no other way or solution. Parker is also mentally broken, she has no choice but to take a sad breath and accept her fate.

It seems that Mansfield's stories are based on showing the bitter and painful truths of life, describing the willpower and strength of people who were able to stand in front of them with perseverance, patience and satisfaction. She was able to skillfully convey to her readers the thoughts and mental anguish of the heroes of the story, surrounded by sad fates. She effectively used the principles of socio-psychological interpretation. In her works, the writer's artistic intention is revealed through the dreams, fantasies, memories, moods and mental states of the characters. Mansfield's main goal in her stories is not to tell stories full of events. Perhaps it is to introduce readers to human psychology, to illuminate the world of the psyche more deeply, and through this, to encourage their contemporaries to understand people.

Mansfield paid special attention to symbolism in her stories. There are many used symbolic images and events that serve to illuminate the writer's artistic intention. Some details are distinguished by the fact that they direct the reader to understand the character and inner world of the main hero. In particular, the author effectively used the motif of a dream. In the story "The child who was tired", the girl sees the same dream several times. In her dream, she repeatedly sees a white path that no one has walked on, that leads nowhere, surrounded by tall black trees on both sides. We can interpret this image as a girl's dream that will never come true.

It seems that Mansfield speaks to the reader in two languages. The first is through words, and the second is through the language of symbols. The writer does not reveal all her thoughts to the reader. With the help of some signs, she directs them to think and speculate. This is an important aspect of Katherine Mansfield and of true high literature. The writer was more attracted to simple, lonely, wounded characters. Such characters, created by her, are distinguished by the richness of their inner world, despite the deep sorrows and complex psychological conditions they experienced. While creating an image, she paid more attention not to the development of events, but to the development of mental scenes. In all her stories we see a strong spiritual analysis. Although positivity and optimism are not visible in Mansfield's works, through this principle in her work, she succeeded in exposing bitter and painful truths in real life.

In this way, she directs the reader to open his eyes, to wake him up, and to look at life with a sharp eye. This is the task of high literature.

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