

**ORIGIN AND THE SPECIFIC FEATURES OF ANGLO-AMERICAN CAMPUS
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ABSTRACT

The prose of the Anglo-American University became one of the most brilliant literary events of the early XX and XXI centuries. Although the study of its origin and evolution has previously attracted the attention of literary critics, including Russian critics, university prose has become one of the intellectual hits of recent decades. David Lodge, a well-known British novelist and practitioner of the university novel, points out that the campus novel genre arose in the United States in the early 1950s with the publication of Mary Macrthy's "The Groves of Academe" (1952), a controversial response to Raymond Jarrell's "Pictures from an Institution" in 1954. At the same time, V. Nabokov, Russian immigrant was working on a book about a teacher at the American "Pnin" University (1956). Given the uncertainty of a particular genre in this book (it's hard to say it's a seven-chapter novel or a general theme - a collection of stories combined with a home search), we find all the key features of university prose that flourished in our time in the early 20th century.

Keywords: *primarily a kind, intellectual hero, Postgraduate, Psychology*

INTRODUCTION

The twentieth century is primarily a kind of intellectual hero who is unfit and unfamiliar to the university environment. The protagonist's more or less fierce opposition to the university community is reflected in modern examples of university prose, such as "Muu" (Moo, 1995) by J.W. Smiley, like the tendency to diary entries, is characterized by the feature of chronicles. The desire to uncover the internally conflicting nature of the university community's existence and the self-determination of its members predominate - for example, Francis Proust's "Blue Angel" in 2000 or Philip Roth's "Human Stain" in 2000. The severity of the conflict in Nabokov's work largely depends on the position of the professor - the immigrant in a foreign cultural environment - and is metaphorically portrayed as a hero "sitting on the wrong train". The beginning of this book is undoubtedly full of symbolism. For Nabokov's protagonist, the whole life is a "continuous struggle with inanimate objects," which also emphasizes the protagonist's unstable, unstable character in the world in which he was cast.[1] It is no coincidence that in Nabokov's narrations the emergence of this kind of maxima: "Man can exist only wrapped around himself."

It should also be noted that the most important principle of creating an artistic image in university prose is to play with stereotypes, to reconsider them, starting from the first examples. This, of course, is explained by the fact that the author is engaged in the field of production of cultural and enlightenment values. The thematic area of this type of prose is university life as part of the cultural-enlightenment space (natural, as opposed to natural), which can only be described using secondary cultural codes - codes that assign or reinterpret ready-made cultural symbols. This means that university prose is saturated with gestures, so stereotypes need to be addressed when creating the image of the protagonist.

The process of production and acquisition of knowledge is twofold, combining the constant revision of outdated scientific facts and the preservation of postulates that have not yet lost their relevance at this stage in the development of science. These two components may have different proportions at different times, but the tendency to overcome the old, to renew, to rethink oneself constantly becomes a source of satirical self-

reflection, saturated with university prose and manifesting itself at the beginning of a particularly strong parody. Already available in Nabokov: a scientific symposium entitled "Wingless Europe: A Review of Modern European Culture." Postgraduate Pnin's course work on "Dostoevsky and Gestalt - Psychology" begins with the phrase: "If we take a general view of the intellectual climate in which our existence takes place, it is impossible not to mention ..." [2]

MAIN PART

Pninda Nabokov skillfully uses the plot potential of a number of chronotopic campus constants. This is especially true of sculptural sculptures that traditionally adorn the open space between buildings. "The bronze figure of the first president of the university wearing a port hat and trousers" is as funny as the frescoes of the moderate monumental artist Komarov, who adds the faces of professors to the historical markings of murals in the university kitchen today. America's inner attitude to history evokes the irony of the Russian author and the wrath of the protagonist, who spit angrily at the news that his image would be painted instead of the purified sad Napoleon. For James Haynes in the finale of *Runes Casting* (1997), the main villain, a venerable scientist who shamelessly steals ideas from his young colleagues under the influence of magic spells, is nailed to a sky-scraping bronze statue in the center of campus: Victor Carswell.

In Nabokov's work we encounter a number of plot and compositional motifs that are part of the genre paradigm of university prose. The feast in the house of one of these university teachers is as the culmination of professional and personal conflicts; forgetting or losing the text of a speech is the eternal horror of the speaker; visions during this lecture: if Pnin sees Russian relatives left behind in a past life among the audience, it means that James Haynes or the English writer Antonia S. Bayet's "The Jinn in the Nightingales Eye," (*The Jinn in the Nightingales Eye*, 1994), the revelations are stunning - fantastic or mysterious in nature.

Thus, decades later, from the mid-1950s onwards, the university novel declared itself a genre with a stable and constantly repeating structure, which, on the one hand, became a satirical self-expression of the genre, and on the other, its repetition the emergence and final formation of university prose in the second half of the century was an absolutely natural product of the socio-cultural situation. It is known that one of the most important features of the novel in the XX-XXI centuries is that the authors pay close attention to the microenvironment surrounding the protagonists, the impact they experience and how they are affected in one way or another. The focus on the micro environment has led to the formation of such genre types of novels, in other words, subgenres such as production novel, university novel, philological novel, art novel, and so on. The professional, in conjunction with this, realizes the hero of the XX-XXI centuries - a period of growing professionalism, both in the field of literary creation and in the student body; professionalization, which requires the development of new educational and information technologies in all areas of human activity. Sociologists point out that in modern postindustrial society, a new class of professional managers has emerged with unique cultural interests and vital values. In such a situation, fiction is especially in demand, where the problems of human existence in society are studied in terms of his professional connection, such works become not only the central theme, but also the subject of comprehensive analysis. The appeal to the professional status of the protagonist becomes the main source of plot dynamics and simulates a problem-themed landscape. Even the most aesthetically pleasing components of an artistic structure, such as the chronotope, image system, contrast, composition, etc., remain dependent on the type of professional activity of the characters. In general, this shows that the professional approach to literature and art, in general, has become a commodity, sealing the professional image in them, that is, they have been transferred to the category of consumer goods and are in demand in the

student market. A new student - an expert in his or her field - will make a great impression when he or she is told the secrets of other professions, "how it is done".

The British D. Lodge, creating a history of the genre, proposes to distinguish two types of events of interest to us, distinguishing them according to the principle of organizing university life. The American university novel develops as a campus novel, including a university novel in English. His example, in particular, "Brideshead Revisited", Evelyn Vaughan. The first true "campus" was called "Lucky Jim", 1954 in the British novel "Lodge" by Kingsley Amis, who gave examples of the campus novel genre vocals in a unique English language, linking it to the British romantic traditions of Fielding, Dickens and Vaughan. Not everyone liked the approach of British university romance to Persian: for example, A. S. Bayet considers "Lucky Jim" to be sexist and anti-intellectual. It is closer to that Lodge's "Nice Work", 1988, which reflects the spirit of "true comedy" and the respect for the profession that has become the subject of serious and profound thought in these novels.

Speaking of traditions that reflect on modern university prose, Lodge discovers them not only in a national comic novel, but also in a shepherd like Shakespeare's comedy How Do You Like It: in both cases, eccentric characters gather and act in one "pastor" place. If they were part of a more complex social mechanism, they would not know how to behave. In a university novel, just like a pastoral, there is always a certain element of the entertainment convention, the avoidance of everyday life.

Another important and historically determined feature of British university prose is its sensitivity to social and class issues. "If you are interested in the phenomenon of meritocracy, which has significantly changed British post-war society, then the university is (or has been) a great testing ground for studying it," D Lodge writes. The Lodge, like many of his colleagues in the university workshop, is a family he first graduated from. The increase in the number of universities in the UK in the 60s and 70s increased more social mobility and the permeability of caste barriers that separated "high school science priests" from ordinary dead. Added to this were the consequences of the sexual revolution and women's struggle for equality, which also helped radically renew university life. Ian Carter, Ancient Arrogance Culture: In the post-war years, British university prose, comparing the two national types of university prose, reflects American class contradictions to a much lesser extent. It can touch on more diverse issues without linking them to class problems. The topic of comparing British and American university systems was central to D. Lodge's novel Academic Exchange (Variable Place: The Story of Two Cities, 1975). His novel "The Nice Work" was later built on a comparison of the realities of British universities and the realities of British industrial production, and in fact reflects a unique synthesis of university and industrial novels. The same contradictory two-voice principle underlies his latest university novel, Thinking ... (2001), in which the image of a teacher of literary skill is compared to that of a professor of cognitive psychology, i.e., the humanities and natural sciences.

CONCLUSION

In general, the genre of university prose in the UK has declined in recent decades, according to many literary critics. His tones are changing: for example, the intonation of Michael Frank's novel This Trick (1989) is characterized by anger and irony. Young writers (Julian Varne, Ian Makyuan, Martin Amis) have no interest in university topics at all. Howard Jacobson began his writing career with the university novel "Behind the Coming" (1983), a type of legion that aspired to the idea of campus in a world that was characterized by the disappearance of English university novels of the 70s and 80s, and his contribution to the genre - "already a parody. a parody of something, because my campus is not a campus at all in the usual sense of the word. " Jacobson believes that the fear of elitism in British society ended university prose. "As English prose becomes

more and more democratized, and we become more and more afraid in our works of offending someone's feelings or embarrassing someone, the end of university romance comes." Unga A. S. Bayet also added that modern universities are in a deep recession, experiencing periods of staff reductions, lack of funding, constant inspections and excessive bureaucracy.

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