

THE ORIGATION OF THE CAMPUS NOVEL IN ENGLISH AND AMERICAN LITERATURE

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Abstract. *The article discusses the development of the novel "University" in Anglo-American literature and the role of students in these novels, their lifestyle, image, characters through examples.*

Keywords: *"University" novel, student, campus, Anglo-American literature, genre.*

Introduction. The genre in its current form, the campus Novel, dates back to the early 1950s. Mary Macabre "The Groves of Academe," published in 1952, is one of the earliest editions.

As a special artistic phenomenon, this type of novel was made in the 1950s and 1960s and is still evolving to this day. More and more British and American authors are turning to this genre, which allows them to address current ethical and social issues in the context of student life.

Campus novel remains a topical genre to this day and attracts students' attention because it covers a variety of situations (from tragedy to satire) and the relationship between students and teachers, as well as social and classroom issues. [1.50]

Student image plays a special role in the system of artistic images of world literature. It reflects the outlook, behavior, material and spiritual world of young people in the world. This image points to the future of the society in which that student lives. Student's character plays a special role in the system of artistic characters of world literature. It reflects the outlook, behavior, material and spiritual world of young people in the world. By this character writer points to the future of the society in which that student lives.

One of the most prominent writers in this literary field is David Lodge, Donna Tartt, Snow, Philip Roth, Antonia Bayett, Malcolm Bradbury, Jeffrey Evegenidis, Kingsley Amis, and others. They have created not only in this genre but also in other genres. David Lodge also wrote realistically, and the influence of poststructuralism can also be seen in his work. Kingsley Amis belonged to the "angry youth" movement and tried many genres, including espionage romance and historical dystopia. But, nevertheless, their satirical novels about academic life brought them glory. Many well-known "University novels" such as Kingsli Amis's "Lucky Jim" and David Lodge are funny or satirical, often contradicting intellectual claims and human weaknesses.

Some try to take university life seriously; for example C. P. Snow's "Master", J. M. Koetz's "Disgrace", Philip Roth's "The Human Stain". Novels are usually told from a teacher's (e.g., Lucky Jim's) or student's point of view (e.g., Tom Wolf's "I am Charlotta Simons").

Methods. Evelyn Vaughn's novels, such as "Brideshead Revisited," are aimed at students, not teachers, and are often considered to belong to a specific genre, sometimes referred to as a different kind of novel. The protagonist of the novel, a young artist, meets Sebastian Flyt, a representative of the ancient Catholic aristocracy, while the student Charles Ryder is studying at Oxford. After Flyt's family estate came to Braidshhead, Charles fell into a difficult state of bohemian life, and in later years his fate was inextricably linked to that family.

Donna Tartt's *The Secret History*, a brilliant artist of the period, also attracted students of various personalities. They are students who are completely different from each other psychologically and think differently.

The action of the novel takes place as usual, not much different from the others, in American college. Nineteen-year-old Richard Peipin is a college student based in Vermont who also wants to learn all aspects of ancient Greek there. He quickly makes new friends. A small group of students are studying ancient Greek there. They are so absorbed in the ancient world that they are a little detached from the reality around them. They are led by a peculiar professor, the priest Julian Morrow. But soon their friendship must pass a strong tragic test - to kill one of them. Friendships seem very strong and enduring, but this tragedy destroys their relationship.

Many years have passed since then, but Richard Peipin will never forget this tragic event.

She decides to recall her student days, that period, her classmates and all the stages of their relationship, her personal life and her ex-boyfriend. Richard enters his memories and suddenly begins to find unnoticed details, a chain of events that terrified him, forcing him to devote himself to the tragic events of the past days, which he tried so hard to forget his whole life.

Donna Tartt's book is read by readers without missing a single page until the last page, which is a work that attracts the reader's attention and shakes the emotional experience.

Tom Wolf's *"I'm Charlotte Simons"* is about students at English and American institutes and universities, and reveals their lifestyles and activities.

Born in Sparta, North Carolina, Charlotta Simmons is a smart, humble, and simple girl from an ordinary family who graduated from high school in a small town with excellent grades and received a scholarship to study at one of the most prestigious universities in the United States. From an early age, Charlotte was a smart girl and with the help of her teacher, she received a scholarship to study at a prestigious university in the country with an elderly school teacher. Charlotte is happy - now she is becoming a truly decent society, surrounded by the smartest young people in the U.S., and finally she was so happy that she was going to get a decent real education, not with her lazy and boring classmates.

Worst of all, Charlotte was disappointed to find that at the long-awaited university they worshiped money and "toughness" rather than intellect and principles, where the conversation was not about Socrates and Plato, but about all sorts of perverted talk, alcoholism and other immoral habits. The best thing here was not the best students, but basketball players and other athletes who didn't study at all.

Sources say that Tom Wolf lived on the university (campus) for 4 years to write this work and described the lives of these students in a complete, factual way.

White Noise, DeLillo's eighth novel and commercial breakthrough, is not only a campus novel, but in Elaine Showalter's words, a "postmodernist tour de force."¹²¹ The protagonist and narrator, fifty-one-year-old Jack Gladney, is characterized not only as the chairman of the Department of Hitler Studies at the Midwestern College-on-the-Hill in the town of Blacksmith, but also as a husband and father or stepfather of many children from his four marriages. His life is set against the background of an ecological catastrophe in a consumer society and permeated with the fear of death. As Jeffrey J. Williams has observed, in the American campus novel, the "academic man became postmodern everyman—at least straight white professional everyman, who goes to the mall and watches TV."

Conclusion. It is worth noting that the most important principle of creating an artistic image in university prose is to play with stereotypes, to reconsider them, starting from the earliest examples. This, of course, has to do with the author's involvement in the production of cultural and enlightenment values. The thematic area of this type of prose is university life as a segment of cultural and enlightenment space (natural, as opposed to natural), which can only be described using secondary cultural codes, codes that assign or revise ready-made cultural symbols. Thus, the university is saturated with elements of prose, hence the charm of engaging the image of the protagonist in stereotypes. The process of production and acquisition of science has a dual nature, which includes the constant revision of outdated scientific facts and the preservation of postulates that have not lost their relevance at this stage of the development of science. These two components may interact differently at different times, but the tendency to overcome the old, to renew, to reconsider, is saturated with university prose and becomes a source of constant iron self-reflection that manifests itself, especially at the beginning of a strong parody.

The phenomenon of university prose is not accidentally associated primarily with the Anglo-American cultural space. This is explained by the special role of higher education in the social life of these countries, where T. According to Georgieva's definition, the university "occupies a central place not only in the economy but also in the stratification system of modern society" is defined by cultural and moral values, the foundations of civic education.

Similarly, it is no coincidence that a positive evaluation of academic fiction comes from the United States, where the genre continues to flourish, with recent contributions by both major and young writers. The percentage of Americans with some experience of college life is increasing steadily, as are creative writing programs that bring major American writers to educational institutions. While in the introductory chapter, I distinguished the post-war professor-centered novels from the earlier student-centered ones, in the early 21st century, the lines are becoming blurred. Rather, as the scope of campus novels widens to include not only professors, but also students and administrators, the genre reveals a lot about not just academia, but the whole of American society.

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