

## THE ROLE OF STUDENTS IN ANGLO-AMERICAN CAMPUS NOVELS

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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. 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 two fold, 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].

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.

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.

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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