



## New Women's Society and the Intertextual Relations of Modernist Prose

<sup>1</sup>Israilova Nargiza Kholmurod kizi

<sup>1</sup>Bukhara Pedagogical Institute, Department of Foreign Language and Literature, 2nd year student

**Abstract:** After 1900, the "new woman" appeared less and less in serious critical literary reviews, but continued to be promoted in magazines such as the Westminster Review, Bookman, Arena, and later in new publications such as Vogue and Free Woman.

**Key words:** Women's Society, Intertextual Relations.

1900 – 1920 years Arnold Bennett, Joseph Conrad, Herbert Wells, Virginia Woolf, D. H. Lawrence - all wrote novels about "new women". They are "Anna from Five Cities", "Anna Veronica", "Secret Agent", "The Event", "Travel", "Night and Day", "White Peacock", "The Destroyer" and others. In his works such as - referred to various issues raised by "new women" literature.

**The main part.** Of course, as Ann Ardis points out in the above-mentioned book, the question of women's self-determination has caused a wave of literary innovation since the 1890s, and today the writers of the forgotten century are considered "responsible" for the birth of modernism. Mona Kerd, Mary Cholmondeley, Gertrude Dix, Ella Hepworth Dixon, Arabella Kneeley, Edith Johnstone, Dorothy Leighton, Olive Schreiner all used and modified the canons of the 19th-century novel, partly to welcome the innovations of the acknowledged promodernists and modernists. Although the novels of the aforementioned authors are far from protomodernism, their narratives reflect something of the decentralized subjectivity and plot lines associated with high modernism.

On the other hand, Ann Ardis notes an important difference between the writers of "new women's" literature and the modernists. Gertrude Dix, Florence Dix, Mary Cholmondeley, Ella Hepworth Dixon presented art as political engagement. Modernists, on the other hand, shied away from addressing actual issues, and they valued their independence so much that they were ready to argue with their nearest ready comrades in literature (the Edwardians, the "new women" prose writers, etc.).

However, much has been explored and clarified by the modernists since they became acquainted with the intertext of the Victorian novel, the naturalist school, and the "new women" literature. Thus, "he hid his manuscripts from the eyes of strangers, his story with Jane Austen, which Virginia Woolf showed in her essay "A Room of Her Own", recognized in the novels of the 1890s and 1900s. Sarah Grand's "The Divine Twins" contains the following words spoken on behalf of Mr. Price, as for the "feminine ideals" that are cherished today, we will abandon them in later times. We may recall many old things which have been met with trace, ridicule, and contempt, though they certainly warmed the hearts of many men in their day....This touching story of Jane Austen, who, in case any one came into her room, hid the precious manuscript she was writing by covering it with a piece of sewing cloth, because she was afraid of being shamed by the unladylike business of writing a novel, admitted by fools and fools. This story, which I was familiar with in my childhood, did not allow me to talk about it with others.

Individual details in Grand's novel, if not read as intertextual parallels to a modernist text, are then taken for granted. This is a line of notes from Mendelssohn, which is repeated several times and sets up the narrative, followed in particular by a biblical quotation: "He who cares for Israel does not sleep, nor even slumbers." This phrase literally-graphically-becomes the leitmotif of the novel: "there was a minute's break, then there was a shock, round, full, sad and at the same time satisfying, which, with the power of its solemn calm, gave to the world of sadness and silence the first hope of escape for the rest of the tired heart and mind: (A line of notes from Mendelssohn: "He who cares about Israel does not sleep, even neither drama") (76).

Such a musical motif or symbol is similar to the method used by Woolf later in her novels of the 1920s: the bong of Big Ben in Mrs. Dalloway, and the lighthouse in *The Lighthouse*.

This is also one point about Evadna's involvement in mathematics, as Catherine Hillbury mentions from the novel "Night and Day": "she (Evadna) did not speak to her father about it again, but from that time mathematics, which had previously been one of her hobbies, became the main interest in her life and the basis of her education" (12).

images of the authors of "New Women" literature sometimes help to identify completely artificial types, which at first glance are summarized under the types that modernists have in mind. describes a writer whose portrayal of women is very similar to the novels and style of Grant Allen's portrayal of relationships between women and men. What does the love line between Hermione and Alan look like in the novel (cf. compare the scene between Phoebe and Alan in Woolf's work): "he took her in his arms. Her breasts touched his chest and shook him. Their lips met for a moment. Hermione accepted his kiss obediently and without resistance. Her spirit overflowed. as if possessing and expecting something in advance... "So, Hermione, you will be mine ! After all, you promised me." "Not yours," Hermione corrected him in a hollow voice. "Already yours, Alan. Somehow I think I've always been yours. I am yours. I'm yours now. I'll do whatever you want." He said it so simply, so cleanly, so naturally, that a worthy woman would leave it to the discretion of a man who loves her with all the devotion, without feeling guilty, and Alan did not even think to be surprised by his gentleness" (Chapter 3).

Behind all the talk of independence and freedom lies an almost immutable traditional ideal of femininity. Hermione is "a woman made to follow her lover"; "in ancient times, a woman's destiny was to look down on a man, and she was happy to be in a state of breaking" and role stereotypes are strongly emphasized: "the principle of men is active and aggressive; women's is inert, passive and receptive" (61).

Perhaps the most intertextually interesting and related to the genesis of modernism is the theme of twins. In Sarah Grand's novel, the image of twins is ambiguous: in the first parts of the novel, it is partly held as an ideal of the free development of a boy and a girl; In the chapter "The Tenor and the Young Man", he becomes a symbol of the two parts of man, his Self (there are parallels with the myth of the twins Castor and Pollux). The spoken names - Diavolo and Angelica - are enhanced by the contrast of their hair colors: Diavolo's is light, her sister's is black. The episode of Angelica's sleep emphasizes the "complementarity" of brother and sister, reflecting the relationship between man and woman, which in turn is the first development of the theme of "androgynous consciousness" in the prose of the "new women", which was later fully developed in the texts of the modernists. The idea of androgynous consciousness is clearly observed in Virginia Woolf's works "In My Own Room" and "Orlando" . In Mrs. Dalloway, the female protagonist and Septimus Smith appear as parallel images or pairs. D. X. In the Apocalypse, Lawrence sees in the mythological twins a symbol of two complementary male minds. He develops the image of this twin in artistic prose in the works "Aq tavus" and "Buzgunchi", and later in "Avron's Flute".

In the works of Sara Grand, the first attempts at the theme of the future androgynous consciousness are observed in the form of semi-questions: the traditional masculine occupation of a woman, elements of education, educational sciences? This is where the motif of interdependence of education emerges: whatever Diavolo learns, Angelica also learns; the interchangeability of his clothes - he wears the clothes of the Uyavolo, he comes to the Tenor at night (mythological motif of the change

of day and night) and plays his role; their complementarity - they are like two parts of one being. One is black-haired, the other is blond, Angelica has something masculine in her appearance, and Diavolo has something feminine, probably, she has a desire for Evadne. One is visible during the day, the other (in human form) - at night. Sometimes the androgynous state is clearly expressed: "Oh, boy!" exclaimed the Tenor, with a contented and deep sigh. "You're a genius. When you play, you look like a creature from Atlassian:

A sexless thing it was, and in its growth

It seemed to have developed no defect

Of either sex, yet all the grace of both.

But the young man definitely did not like this description. He snorted and said, "Do you consider yourself a genius? My idea, though to yours even if close person dies, anyway different I think genius - regardless of gender of men and women that the qualities of the mind are united in one person. (413). In the novel this comments from Angelica - Yitit's more of a storyteller statement is similar to it. Because of the stated belief in androgyny in terms of plot not highlighted. Angelica, although depicted as a flexible creature, is intellectually not inferior to her brother, and in the novel she appears as a careless creature, sometimes cruel. Despite the fact that he was given a lot of space in the work, he could not become a significant artistic character that attracted the attention of readers.

An initial comparison of Woolf's texts with New Women's novels reveals other intertextual parallels. For example, from the plot of Woolf's "Journey" and part of Sarah Grand's fable "The Divine Twins" - this is a description of a young girl on the verge of marriage (in Woolf - this is Rachel Willoughby; in Sarah Grand - this is Evadna, Edith, etc.). Of course, the plots are different, the commonality is only at the level of the fable, as Woolf received from the older generation of women writers: marriage does not bring happiness to a woman, it is a life full of pain, it is better not to marry, not to have children. In Woolf, this situation is described as Rachel's hallucinations, her fear of a marriage that will never happen.

An interesting intertextual parallel emerges when comparing George Edgerton's first collection, *Tonality*, with Lawrence's prose, both fiction and documentary and all the men stand up and answer him.

**Conclusion.** Reading an intertextual parallel, for example, the passage is ironic when compared to the famous dancing episode of Anna Brangwen in Lawrence's *The Rainbow*. However, it is precisely for this reason that it is necessary to study the intertext, because it allows to determine the level of the writer's artistic skills and the level of duty to the previous generation. Passages like the one quoted above should have been written more often without Lawrence turning them into art.

#### List of used literature :

1. Spender, Stephen. *The Struggle of the Modern*. 1963. - P.71.
2. W. Woolf "Sovremennaya literatura" i dr. in Raymond Williams's book "Keywords: A Vocabulary of Culture and Society". 1976
3. Schorer, Mark. *Technique as Discovery*. 1948.
4. Roebuck, Janet. *The Making of Modern English Society from 1850* / J. Roebuck. - Routledge & Kegan Paul, London, Melbourne and Henley, 1982/1973. - P.23.
5. ISLOMOV ELDOR YUSUPOVICH, AHMEDOVA MEHRINIGOR BAHODIROVNA. THE ESSENCE OF SPIRITUALITY IN THE UZBEK LANGUAGE. XIII МЕЖДУНАРОДНАЯ НАУЧНО-ПРАКТИЧЕСКАЯ КОНФЕРЕНЦИЯ " ЯЗЫК И КУЛЬТУРА" Челябинск, 26 апреля 2018 года. - P.12-15
6. Akhmedova Mekhrinigor Bahodirovna. "ANALYSIS AND DIFFERENT INTERPRETATIONS OF THE CONCEPT OF SPIRITUALITY". Indonesian Journal of Innovation Studies, Vol. 18, May 2022, doi:10.21070/ijins.v18i.590.

7. Magdalena NGONGO, Akhmedova Mehrinigor. A Systemic Functional Linguistic Analysis of Clauses Relationship in Luke Gospel Text, Janji Baru Using Kupang Malay. *Studies in Media and Communication Journal*. Vol.11, 2023. - P. 33-40.
8. Fitria Nur Hasanah, Rahmania Sri Untari, Shofiyah Al Idrus, and Akhmedova Mehrinigor Bahodirovna. Excel in Critical and Creative Thinking in Object-Oriented Programming. H. Ku et al. (Eds.): ICARSE 2022, ASSEHR 748, 2023. - P. 301–305.
9. Hazim Hazim, Ratih Puspita Anggraenni, Akhmedova Mehrinigor Bahodirovna. Altruistic Actions in COVID-19 Corpses Care: Empathy, Modeling, and More. *International Conference on Advance Research in Social and Economic Science (ICARSE 2022)*, 2023/4/27. - P.476-484