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MA THESIS

**THEME: “John Galsworthy’s creative activity and its interrelationship
with Russian Literature of the XIX century”**

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Abstract

The Object of the thesis – “*John Galsworthy’s creative activity and its interrelationship with Russian Literature of the XX century*”.

The Purpose of the research work is to investigate the characteristic features of both Russian and English literatures, to analyze the interrelation between them, and to explain their influence on Galsworthy’s and Tolstoy’s works.

The Aims of the work are the followings:

1. *To define the specifics of Galsworthy’s creativity.*
2. *To analyze Galsworthy’s artistic and creative methods used for writing.*
3. *To compare Galsworthy’s “Forsyte Saga” with Tolstoy’s “Anna Karenina”, the main characters and problems to be resolved in those works.*
4. *To describe the logical, literary and social ties between the writers’ creative positions and their reflection on Galsworthy’s creativity.*

The Method of investigation is *comparative study* and *analysis*. The investigation is carried out on “*Forsyte Saga*” by Galsworthy having complementary analysis with “*Anna Karenina*” by Tolstoy.

The work consists of the **introduction, three chapters, conclusion** and **list of used literature**.

In the **Introductory part** of the work Galsworthy’s creativity, his other prose works and his life in some extend are reflected.

Outstanding English writer, John Galsworthy (1867-1933) earned his world fame after great difficulties because he himself belonged to a family of Forsyte type. The prototypes of Forsyte family described in his first novel of that cycle – “*The Man of Property*” (1906), were watched by Galsworthy in his own family. Galsworthy’s biographer – B.Marrot published the photographs of the writer’s family members. They reminded exactly Old Jolyon, whose portrait was copied from writer’s father, aunt Ann, Susan and other characters of the novel.

J. Galsworthy studied in Harrow and Oxford. In that period Galsworthy hadn’t any doubts in right mode of life chosen by his family. But gradually, his character and cost of mind transformed radically, and those transformations based on definite, very serious foundation. First of all Galsworthy was indignant by English-Boer War, and that protest was expressed later in the writer’s best works “*The Man of Property*”, “*Fraternity*”, “*Silver Box*” and others.

It must be pointed out that Galsworthy knew Russian Literature very well and was fond of it. Well known English literary critic M. Ford wrote that “Russian influence” played great role in forming of Galsworthy’s creative position. Works of Tolstoy and Turgenev were of great importance for Galsworthy. Russian literature supported Galsworthy in period, when his favourite writer Charles Dickens was forgotten in Great Britain. Russian literature helped Galsworthy to make his own output in the development of the XX century critical realism. English writer aspired to continue Russian literary tradition, based on high ethic principles, passionate searches of truth. Besides, Russian literature helped Galsworthy to overcome falsity, interdictions and conventions, chained English literature.

Russian literature was always a sample of mastery in the description of human’s life. In 1916 Galsworthy published the article “Russian and Englishmen” and called Tolstoy his teacher. To writer’s mind, Tolstoy had to stand on the same level with Shakespeare.

Chapter I: Interaction between the XX century English and Russian literatures and its influence on John Galsworthy’s works.

J. Galsworthy is an author of many different works, plays, critical articles and others. But “The Forsyte Saga” is a peak of his creativity, and one of the brightest facts of the XX century European literature. He wrote in 1921, in one of his letters: “I hope that “Forsyte Saga” will become a passport to a land of eternal”. So, the writer understood clearly the real value and importance of his work. In May, 1922 the trilogy “Forsyte Saga” was published completely for the first time. That trilogy contained the novels “The Man of Property” (1906), “In Chancery” (1920), “To Let” (1921), and two interludes - “Indian Summer of a Forsyte (1918) and “Awakening” (1920).

Galsworthy’s creativity developed under the strong influence of Russian classical literature. The school of Tolstoy and Turgenev was as important as school of Dickens, Eliot, Butler and Thackeray for Galsworthy. This fact didn’t disturb the development of the national specifics of Galsworthy’s creativity, but enriched it by new features.

Russian writers made great output to the development of world realistic literature, to the genre of novel particularly. So, the experience of Russian realistic literature couldn’t be ignored. In his article “Russian and Englishmen” Galsworthy wrote: “Russian literature’s last period had a great influence on English one. Russian prose is one of the most alive, strong stream in the ocean of modern literature. Russian writers brought into belle-letters literature the most important matter. It is the straightness of description, sincerity. It is not

typical for Western literature, and it is very valuable for Englishmen, because we are less honest nation in Europe”.

Chapter II: The fact of “forsytizm” in English social system and its impact on Galsworthy’s creative activity.

Galsworthy created his masterpiece in cruel fight with himself and gained the ability to look at Forsyte family “from distance”, Forsytes always reminded him his own family. “The Man of Property” became the highest point of Galsworthy’s creativity. It was quite natural that the writer loved this novel more than his other works. He put very much sufferings and deep thoughts into it. But the writer’s emotions were hidden under the irony, which helped him to investigate the phenomenon of “forsytizm” in details.

Galsworthy created quite a new phenomenon in literature – “complex of forsytizm”. He described “forsytizm” as a complex of social and psychological matter. The analysis of “forsytizm” is expressed by laconic phrases, artists’ expressions, metaphors and comparisons. It’s seen clearly in the description of Forsyte family. The writer demonstrated that attitude to the property defined Forsytes’ cost of mind, their interests. Forsytes behave without any noise and their manners are full of ignorance to all others.

Forsytes can be recognized by their feeling of respect; they can look at everything from practical point of view. They cling to each type of property. They know very well what they need. Wife, family, and reputation – all these notions are also property for them and it’s the main index of “forsytizm”. Forsytes are not able to think about abstract things, they are far from any psychology.

Forsytes are not creative persons. None of them tries to create any new thing, but they are always ready to buy and use everything, created by others. The main conflict of the novel “The Man of Property” is also contained in this point. It is a conflict between the worlds of Forsytes, who are slaves of their own property. This conflict is embodied in all other Forsytes.

Forsytizm and Art – these notions are incompatible. Forsytes can be lawyers, businessmen, publishers, agents, but they are not able to create any beauty. They can function as a mediator in order to get profits from Art. Even Young Jolyon who cut up with his family and combines his work with painting, says about himself: “I was an amateur, I always loved Art, but I had never created”.

The history of Forsyte family transforms into the “history of forsytizm” as a social phenomenon. To Galsworthy’s mind, every person who has psychology of property and lives according to its rules is a real Forsyte. The proper name doesn’t matter at all; such

person can have quite other name. The writer wrote: “Hundreds of Forsytes are walking in the street. They are met everywhere”.

Chapter III: Description of the common and distinguished features peculiar to Tolstoy's and Galsworthy's works.

The description of heroes' life, their problems and characters is the main aim of every realistic writer. Both Tolstoy and Galsworthy described the human being on the background of society. So, both writers opposed human wishes, moral necessities, social relations, values and norms of each others. Tolstoy described the social norms on sample of aristocratic society. Galsworthy presented them on sample of propertial psychology, which can not be combined with moral demand. Tolstoy opposed aristocratic and human matter, Galsworthy – human and financial one. There are many similar points in setting problems in Tolstoy's and Galsworthy's works. But solution of the problems is different. Tolstoy was sure, that close position to simple people, the harmony in internal life is the only exit. But as to Galsworthy, nobody can escape from the social matter, and no one can stand this force.

There is no doubt, that Tolstoy's artistic and literary findings had very serious influence on Galsworthy's creativity. The first evident fact is the wide use of the means of internal monologue, the deep interest to the gentle, unnoticeable motions of soul, alike Tolstoy used. Both in Galsworthy's and Tolstoy's works the family problem became the central one. Galsworthy sought new means for its solution He used the internal monologue in order to penetrate into the depth of human soul. Galsworthy's high interest to the human psychology can be explained by general tendency of the XX century. At the same time, that tendency itself was marked in many points because of Russian literature's influence, and Tolstoy's creativity especially.

In the **Conclusion** it is summed up that no national literature develops isolated from other ones. On general, all national literatures passed through similar stages, such as sentimentalism, romanticism, realism, etc. Such observation let come to conclusion that all national literatures developed in the borders of general world literary process. This fact is seen most clearly while investigating the creativity of such outstanding writers as John Galsworthy and Leo Tolstoy. Both of these writers created fundamental literary works, epopees, which became phenomenon, remarkable not for Russian and English literatures only, but masterpieces of all world literature.

It must be pointed out that literary process is a dynamic and mutual phenomenon. John Galsworthy having been influenced by Russian writer Leo Tolstoy had also great influence on several generations of English writers following him.

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INTRODUCTION

Outstanding English writer, John Galsworthy (1867-1933) earned his world fame after great difficulties because he himself belonged to a family of Forsyte type. For that reason, he had to overcome prejudices in his surrounding and in himself. Future writer had to do in order to refuse of a respectable lawyer career and to choose a profession of writer, which was very doubtful in his father's eyes. The prototypes of Forsyte family described in his first novel of that cycle - "The Man of Property" (1906) were watched by Galsworthy in his own family. Galsworthy's biographer - B.Marrot published the photographs of the writer's family members. They reminded exactly Old Jolyon, whose portrait was copied from the writer's father, aunt Ann, Susan and other characters of the novel. The expression of their faces proves that these persons consider themselves as bases not only basic values of separate family, but of all nation and state. John Galsworthy grew up in such a family, studied in Harrow and Oxford. In that period Galsworthy hadn't any doubts in right mode of life chosen by his family. But gradually, his character and cost of mind transformed radically, and those transformations based on definite, very serious foundation. First of all Galsworthy was indignant by English-Boer War¹, and that protest was expressed later in the writer's best works "The Man of Property", "Fraternity", "Silver Box"² and others. Galsworthy created his novels about Forsyte family in a very complicated period of the British history. So, progressive part of youth was against the "victory" of traditions and its bearers. Those social conditions made a great influence on Galsworthy's creative approach to the described problem. Therefore Galsworthy aspired to create a complete portrait of the definite social class. Forsyte family is a typical Victorian family. Such families were the support of the British Empire in the period of prosperity. Forsyte identify himself with the British Empire and he is quite sure that his personal activity is only acceptable for respectable Englishmen. That's why Forsyte is ready to sacrifice many simple people in order to get profits. As a matter of fact, Forsyte is a very negative and cruel person. It's quite logic, that Galsworthy presented him in such a way. The writer himself pointed out: "I was lead to forsytizm by hatred." Certainly, the writer saw the features of forsytizm in his own character, and it was the basis of the exposing forces of the novel. Forsyte family was alike Galsworthy's family so the writer knew the matter, which was described very

¹ English-Boer War started as a result of cultural resentment between the Boers (Dutch settlers) and British immigrants, it began with an uprising of British immigrants involving all the Boer Republics and the British Empire, ended with British Victory.

² Galsworthy's first play, published in 1906.

well. Galsworthy didn't limit by exposing only he also used irony and did it very professionally. The writer, by means of separate family history, described the whole social class and epoch, which lived according to the law of property.

Forsyitizm as a social fact was investigated by Galsworthy in details. That analysis was expressed by artistic characters, laconic formula metaphors and comparisons. All these means demonstrate clearly how much the money and things is the matter of Forsyte philosophy. The writer proves that relation to property is the foundation of life itself, and it defines their cost of mind. Forsytes have their own speech manner, and the word "foreign" is pronounced with the shade of scorn. Forsytes are sure, that they represent the British Empire itself. So, the phenomenon of "forsyitizm" is the unity of social and psychological matters. This unity is seen clearly in description of separate members of Forsyte family. Author demonstrates the conditions of Forsyte's existence, the process of formation of their outlook and the individual matter. In this position the influence of Russian realistic literary tradition is seen clearly. It must be pointed out, that Galsworthy knew Russian Literature very well and was fond of it. Well known English literary critic M. Ford wrote that "Russian influence" played great role in forming Galsworthy's creative position. Works of Tolstoy and Turgenev were of great importance for Galsworthy. Galsworthy was not the only writer who had been greatly impressed by Russian literature of 1870s years. Many west European writers like J.Sand, G.Flauber, Maupassant, P.Galdos could be able to catch great importance of Turgenev's novels. J. Sand considered Turgenev's novels as "a beginning of all the beginnings" for the later creativity of many writers. He wrote about Turgenev: "You – a realist, who is able to see each detail, poet – who can adorn everything and possess majestic heart to pity and understand everybody"³. For the exact observation of Maupassant, Turgenev rejected outworn novels with dramatic and scientific style in combination, demanding them to produce "life" and nothing else except life, without intrigues and entangled adventures. According to the literary circles of Europe Turgenev is one of the warriors of realistic school in Europe literature.

Russian literature supported Galsworthy in period, when his favourite writer Charles Dickens was forgotten in Great Britain. Russian literature helped Galsworthy to make his own output in development of the XX century critical realism. English writer aspired to continue Russian literary tradition, based on high ethic principles, passionate searches of truth. Besides, Russian literature helped Galsworthy to overcome falsity, interdictions and conventions, chained English literature. English official critics thought, that Galsworthy

³ Preface to the novel "Pierre Bonnet" devoted to Turgenev. 1872.

had not to describe dark, gloomy aspects of life. There is no doubt, that the word “dark” implied the reality itself. Galsworthy created the feeling of reality. It’s quite natural because the writer lived himself the life of his personages. The writer was also an author of several serious and deep articles about Russian literature, about Leo Tolstoy and Ivan Turgenev.

Tolstoy’s criticism of bourgeois- decadent art reflected in distinguished works of many European writers as “Jean-Christophe” by R. Rolland, “Forsyte Saga” by J. Galsworthy, “Doctor Faustus” by T. Mann. Interests to Russian literature were increasing in west Europe at the end of the XIX century and beginning of the XX century with Shedrin’s satirical characters, Ostrovsky’s dramas, Turgenev’s, Tolstoy’s and Dostoevsky’s novels.

The parallels and analogues between realistic approach of Tolstoy and Galsworthy.

Tolstoy took off all masks from Russian aristocratic society, Galsworthy exposed British aristocracy. Young Jolyon said: “All their morality is based on property.” He was right and it’s seen on sample of Irene’s marriage: “She is alike Anna Karenina from Tolstoy’s famous novel. It must be pointed out that “Anna Karenina” was of great importance. Novel of Tolstoy helped Galsworthy to express one of the main problems of society by artistic means. Some situations and characters of “Anna Karenina” and “The Man of Property” have the similar features. They are characters of husband, who knows, that the law of traditions and religion support them, but not women.

In the same, Galsworthy described the dramatic situations in specific English aspect, typical for England. There is no doubt, that Russian realistic writers, Tolstoy especially, brought great, rich output to the genre of novel. Tolstoy’s “War and Peace” took the same place with Shakespeare’s tragedies, Haute’s “Faust” and Balzac’s “Human comedy” in the world literature. The school of Tolstoy had great value for Galsworthy’s creativity. Saving the natural specifics and enriching rational literary traditions, Galsworthy also used Russian realistic traditions.

Russian literature was always a sample of mastery in description of human’s life. In 1916 Galsworthy published the article “Russian and Englishmen” and called Tolstoy his teacher. It was evident for English writer, that deepness of refinement and convictions of psychological analysis in Tolstoy’s works was achieved by penetrating into the rather of social phenomenon. Galsworthy understood the main specifics of Russian literature, was contained in unit of highest humanism with sharpness of social exposing. To writer’s mind, Tolstoy had to stand on the same level with Shakespeare. All these moments are seen clearly in “The Forsyte Saga”. This work is the main one in Galsworthy’s creativity and his

highest artistic achievement. The literary value of this work is based on realistic description of life and psychology and personages. The central theme of the novels of Forsyte cycle is the theme of decline of powerful and significant English bourgeoisie, the crush of its mode of life. That decline is demonstrated on sample of three generations of Forsyte family. So readers can watch not only portraits but the evolution of whole generation of Forsyte family. That evolution is closely connected with all transformations, observed by writer in social life of England. This is also the result of Russian literature tradition influence. Magnificent relieving influence of the end of XIX century and the beginning of the XX century Russian literature experienced not only in mature writers of old generation but also in young writers – T. Mann, T. Dreiser, C. Mansfield, R. Rolland and later E. Hemingway, W. Faulkner, etc.

Therefore, Galsworthy's creativity, creative position and personal cost of mind were formed under the influence of Russian realistic literature. These features define the aim, method and description of investigation of the work.

The aims of this work are the followings:

5. *To define the specifics of Galsworthy's creativity.*
6. *To analyse Galsworthy's artistic and creative methods used for writing.*
7. *To compare Galsworthy's "Forsyte Saga" with Tolstoy's "Anna Karenina", the main characters and problems to be resolved in those works.*
8. *To describe the logical, literary and social ties between the writers' creative position and their reflection on Galsworthy's creativity.*

The **method** of investigation is comparative study and analysis. The investigation is carried out on "Forsyte Saga" by Galsworthy having complementary analysis with "Anna Karenina" by Tolstoy.

The work consists of **introduction, three chapters, conclusion and list of used literature.**

Chapter I: Interaction between the XX century English and Russian literatures and its influence on John Galsworthy's works.

1.1 J.Galsworthy and formation of his creative position.

John Galsworthy is one of the most outstanding representatives of the XX century English literature. He was the author of many different works, plays, critical articles and others. But, "The Forsyte Saga" is a peak of his creativity, and one of the brightest facts of the XX century European literature.

John Galsworthy himself in 1921 wrote in one of his letters: "I hope that "Forsyte Saga" will become a passport to a land of eternal". So, writer understood clearly the real value and importance of his work. In May 1922 the trilogy "Forsyte Saga" was published completely for the first time. That trilogy contained the novels "The Man of Property" (1906), "In Chancery" (1920), "To Let" (1921), and two interludes - "Indian Summer of a Forsyte (1918) and "Awakening" (1920).

At first, the novel "The Man of Property" was planned as an independent work. In this work writer defined the main theme of Galsworthy's creativity. That theme was a description and critics of proprietary world. Later, Galsworthy had to do very much in order to clear up and to interpret the theme of proprietary psychology. It wasn't writer's internal, personal necessity only. New time historical epoch required to do it. The plan of "Forsyte Saga" in connection with the life of whole England didn't appear occasionally in period of shift of epochs. This work was born by life itself, by the aim of revealing main tendencies of development, the necessity of thinking over historical processes. That work needed the new forms of embodiment and it couldn't be realized in frame of one novel only. One novel was too narrow for that plan. It was needed the whole cycle of novel let to spread the wide and many sided panorama of society life during many years. The logic of history and logic of creative searching brought writer to create many volume cycles. After the first trilogy Galsworthy created the second one - "A Modern Comedy" (1928). That trilogy included novels: "The White Monkey" (1924), "The Silver Spoon" (1926), "The Swan Song" (1928) and two interludes - "A Silent Wooing" (1927), and "Passers by" (1927). Forsyte Cycle set Galsworthy's name in the same level with the names of most outstanding English realistic writers and brought him world fame. The theme of Forsytes is characteristic for all Galsworthy's creativity. They performed under different names and in different appearances. But at the same time all of them had the "spirit of forsytizm" and the

strong feeling of property.

In earliest works by Galsworthy the main theme is seen clearly. It's a theme of "attacks of Beauty and Freedom to the world of property". Later, that theme became the main in the "Forsyte Saga".

In 1899 Galsworthy addressed to that theme in novel "Villa Rubein"⁴. The conflict of this novel is based on protest of painter Hartz with bourgeois Nicholas Trefrie. The value of person is different for Nicholas not by his personal features, but by size of his fortune. The name of Jolyon Forsyte is also mentioned in "Villa Rubein". Jolyon Forsyte was Trefrie's companion in tea-trading later, in the short story "The Salvation of a Forsyte" (1901), in the play "The Civilized" (1903) Forsytes became the leading heroes.

The characteristic features of Forsyte mind indicated in Swithin (The Salvation of Forsyte) most brightly. He has a real instinct of property person, and contemptuous grimace, which hide his pricking up and in trust writer united criticism worthy in some earlier works decided the problem of redness of property world in dramatic aspect. By this way, writer prepared the atmosphere of the novel "The man of Property".

In the novel "The Island Pharisees,"⁵ Galsworthy performed as satirist. While creating that work, writer aspired to take off the cover of hypocrisy from English "respectable" society and get the "matter of things". Writer set the problem of two worlds. In one of them somebody eats on gold, but another one looks for food in dust hole. Writer set the problem bravely and finished the work narration without any compromise in realistic way. Satiric strain is contained in the name of novel, already "But at the same time, the novel has generalized character. Galsworthy by "The Island Pharisees" implied bourgeois England, and exposed the real matter of politics, priests, workers of art and science.

Galsworthy's aesthetic position was defined by his close connection with realism. Writer often debated with Oscar Wilde and other supporters of "pure art". Galsworthy opposed them his own understanding of art aim. He was sure, that the main aim of art is realistic description of life.

In 1909 Galsworthy published article "Allegory of writer". In that article writer set the sentence about social matter of literature. Later, that sentence became the main one in all following literary and critical works by the writer. Besides, they'd be repeated in articles "Foggy thoughts of art" (1911), "Art and War", Galsworthy wrote in those works: "The main aim of art is creating realistic works, and the art draws up the inspiration in real life".

⁴ Published in 1900, under the penname of John Sinjohn.

⁵ "The Island Pharisees" was the first work published under author's own name in 1904, probably owing to his father's death.

Galsworthy, in post-war theoretic works defended his creative position, realistic principles more definitely. Writer accented his idea about art influence on social life and morality of work. Galsworthy formulated the main principles of his aesthetics in the articles "Literature and life" (1930) and "Creating of character in literature" (1931). These articles can be named the manifest of realism.

Galsworthy was sure, that real novelist had to create real character, would be able to catch and demonstrate mutual connections between life, characters and intellects. The psychologism is closely connected with the writer's mind with the aims of realistic picture of reality and searching of beauty with affirming of different moral criteria. To Galsworthy's mind the existence of real human character was obliged condition for complete novel. Writer pointed out that "Pickwick's Papers" couldn't exist without Mr. Pickwick; "Father Gorio" couldn't exist without Rebecca Sharp. That position was supported by Galsworthy in his own creativity. Writer entered the classical literature as a creator of whole gallery of Forsyte's characters. Forsyte's characters were "exact creation" of all English society. Galsworthy considered Charles Dickens as greatest English novelist. The reason of his popularity is contained in Dickens' humanism in writer's understanding of human character, in serious problems set in his books. Dickens always exposed the power, bureaucracy and hypocrisy.

Traditions of English realistic novel, enriched by Dickens, Butler, Thackeray, Eliot played very important role in Galsworthy's creativity. At the same time, Galsworthy's creativity developed under the strong influence of Russian classical literature. The school of Tolstoy and Turgenev was as important as school of Dickens for Galsworthy. This fact didn't disturb development of national specifics of Galsworthy's creativity, but enriched it by new features. That's why Galsworthy's creativity is very close to Russian readers.

Russian writers made great output to the development of world realistic literature, to the genre of novel particularly. So, the experience of Russian realistic literature couldn't be ignored. As a matter of fact, the creating of Soames Forsyte's character was prepared by Dickens's Mr. Dombey. At same time the character, created by Galsworthy, was born by epoch itself, and appeared on basis of tradition, used the experience of several writers generations, of post-Dickens period.

Russian literature was always a sample of skill in description of life and human. In 1916 in the article "Russian and Englishmen" Galsworthy wrote: "Russian literature's last period had a great influence to English one. Russian prose is one of most alive, strong stream in the ocean of modern literature. Russian writers brought into belle-letters

literature the most important matter. It is the straightness of description and sincerity. It is not typical for Western literature, and it is very valuable for Englishmen, because we are less honest nation in Europe”.

Novels by Tolstoy and Turgenev were considered by Galsworthy as embodiment of artistic perfection. Galsworthy called Tolstoy and Turgenev his teachers. English writer understood exactly the main specifics of Russian literature – the unity of humanism with compromiseless and sharpness of social exposing.

So the creativity by Tolstoy was perceived by Galsworthy in such aspect. It was evident for English writer that the depth, gentleness and conviction in Tolstoy’s works were got by penetrating to the matter of social phenomenon. Tolstoy’s influence on Galsworthy was very fruitful. That influence displayed in strengthening of critical approach and qualifying of psychological skill. In 1902 Galsworthy write a letter to Constance Garnett, translator of Tolstoy’s works into English. In that letter Galsworthy wrote: “To my mind, Tolstoy will be as valuable for following generations, as Shakespeare, because, Tolstoy reached the deepest points of intellect, so analysis”.

The study and investigating Russian literature was very important for Galsworthy. Galsworthy remembered later, that he studied Russian writers’ creativity like young writer studied old writer’s experience. Turgenev, to Galsworthy’s mind, perfected the novel genre, qualified its proportion. In method of stylization Galsworthy followed Turgenev based on selection of facts, proportional placing of material, mood and poetic balance.

Galsworthy’s novels also have the general plot live, limited number of leading personages, definition and sharpness of conflict, interest of social and psychological description. All these methods were also perceived from Turgenev and Galsworthy aspired to understand the mystery of harmony and proportion. The influence of world literature realistic tradition defined Galsworthy’s ideal and aesthetic position and helped him to form one of the most outstanding representatives of the XX century English novel.

“The Forsyte Saga” is the main one of all Galsworthy’s work and his highest artistic achievement. The artistic charm of this work is based on truthful approach to description of life and personages’ psychology.

The work “The Forsyte Saga” is devoted to one central theme. It’s the theme of decline of powerful and significant English bourgeois, the crushing of its mode of life. This theme is investigated on the sample of several generations of Forsyte family. The decline and ruin of bourgeois families was described by many XX century European writers. For example, “Buddenbrooks” by Thomas Mann and “Tibou Family” by R.M Garret can be mentioned

in the same group. All these novels were created in different time and in different countries, but in each of them the family theme transforms into theme of crisis of bourgeois society.

The first three novels of Forsyte cycle covered the period from 1886 till 1920. The motion of time, the change of epochs is fixed by events described in novels. English-Boer War, the death of Queen Victoria, World War I. So, the events of family characters are connected with historical ones. The Family is considered to be as a part of social life. The specifics of every generation are defined by specifics of epoch.

The history of Forsyte family transforms into the “history of forsytizm” as a social phenomenon. To Galsworthy’s mind, every person who has psychology of property and lives according its rules is a real Forsyte. The proper name doesn’t matter; such person can have quite other name. Writer said: “Hundreds of Forsytes are walking in the street. They are met everywhere.”

Forsytes can be recognized by their feeling of respect; they can look at everything from practical point of view. They cling to for each type of property. They know very well what they need. Wife, family, and reputation - all these notions are also property for them and it’s the main index of Forsytizm. Forsytes are not able to think about abstract things, they are far from any psychology. As a matter of fact, they are simple, prose and boring, but practical.

Forsytes are not creative persons. Nobody of them tried to create any new thing, but they are always ready to buy and use everything, created by others. The main conflict in the novel “The Man of Property” is also contained in this point. It is a conflict between worlds of Forsytes, who are slaves of their own property. This conflict is embodied in all other Forsytes.

Forsytizm and Art – these notions are incompatible. Forsytes can be lawyers, businessmen, publishers, agent, but they are not able to create any beauty. They can function as mediator in order to get profits from Art. Even Young Jolyon who cut up with his family and combines his work with painting says about himself: “I was amateur, I loved always, but I never created”

Other members of Forsyte families can say the same things. For example, June’s contact with Art is based on her philanthropic activity. Soames unites his interest to painting with argument of commercial character. He doesn’t collect the pictures because of love for Art. He isn’t able to be admired by Bouchet, Watto, Turner and Goya, but can catch exactly the cost of those pictures. So, Soames is also a mediator between painters and

customers. Really he can feel the beauty, but always tried to oppress it, to make it his own property. Soames doesn't love music. Little Francie is the only musician among Forsytes. She is heart and pride of her aunts, she composes songs and her songs are sold very well, that's why, her relatives are proud of her - she earns money. Only one Francie's work wasn't liked by Forsytes. It's sonata for violin, because it'll not be sold well while ruling and having their property. Forsytes are far from Art, Science and Progress. It is quite logic that Soames and other Forsytes always look not forward, but back to the past. They are afraid of changings taking place in the world and they felt themselves as rocks, which cannot be shifted.

The action of the "The Man of Property" begins in 1886. It was a period of Forsyte's prosperity in Victorian England. The founder of family "Proud Dosset" was a simple bricklayer who got richness by building orders. His children made great success; they saved and increased their father's property by difficult trades and business.

In the novel of "Forsyte Saga" three generations of Forsytes are demonstrated. The first generation is presented by Jolyon, James, Swithin, Nicholas, Roger, Timothy and by their sisters- Ann, Hester, Susan and Juley. The middle generation is presented by their children- Young Jolyon, Soames, Winifred, George and others. The young generation is presented by their grandchildren- June, Jolly, Holly, Francie, Val, Fleur and Jon.

The novel, "The Man of Property" is begun from the chapter, which is named "Party at Old Jolyon". This chapter is splendid by its realistic description of Forsytes. The chapter is an initial point for further plot development of the novel. Demonstration of family prosperity transforms into prelude to an impending drama. The blossoming nuclear of nation feels instinctively the coming danger. In that moment the danger was connected with Bosinney's entering into the family. Bosinney is a representative of other world; he belongs to the other type of human. He came to the official party dressed not in traditional clothes, but in his usual style. Bosinney's appearance and his meeting with Irene is a point of action, which brings heroes to the sharp dramatic situation.

Galsworthy is an expert of creating bright characters. Writer always connected every personage with their surroundings. That's why the material world and the subjects that surround heroes are described carefully. Forsytes love and estimate good things. They are surrounded by solid comfort, solid subjects, their houses and furniture, horses and coaches, clothes and decorations are described all in details. Recreating portraits of personages, Galsworthy, by means of these details clear up their real matter, real nature. For example, a thin and long figure of James Forsyte is quite correspondent to his straight perception of

life and family. James is a primitive and rude character, so author underlined the massiveness of his figure, his hard features of face, tremendous strong shoulders fixed on narrow and pale face of Soames, his careful, creeping step is also means of characterizing.

Galsworthy used the means of repetition of the same features. Writer did it in order to get concrete visual portraits. While describing the antagonists of Forsyte's world, kept quite other principles, and used other means. Writer refused from dreaded descriptions and frank author's value. For example Irene and Bosinney are given in novel in Forsyte's perception first of all. Galsworthy himself wrote to famous literary criticist E. Harneth: "I admit that Bosinney slipped away from me. At first I wanted to present him from within, and found out that he repulsed me, that I didn't see him really. That is why I moved him, replaced the focus to Forsyte's eyes. So I did with Irene. She is also given from Forsyte's point of view. None of them is alive, in differ from Forsytes".

So, he understood clearly, that characters of Irene and Bosinney were less successful than Forsyte's characters. It's quite natural, because he had possibility to watch them and he knew their mode of life very well.

While creating the first novel of trilogy, Galsworthy was inspired by pathos of criticizing of propertied world. But, even in this work the strongest of the trilogy, writer criticized them from moral-aesthetic position. Writer opposed the moral advantage of Irene and Bosinney to power of Forsytes. In spite of this fact, the exposing matter and the satiric approach are seen most clearly in description of Soames's character.

Soames is the most complete a brightest embodiment of Forsytizm. Jolyon said about him: "This man is saturated with all prejudices and beliefs of his class". Soames appearance is also typical. In his face the chin prevails. His eyes remind the eyes of wild cat. His dress is always well-linen. He cannot be even imagined with a tie deviated from suit or with an unfresh collar. He is a gentle and haughty snob dandy. His manners don't hide, but, on contrary, underline the likeness with a bulldog. His jaw is square, the line of mouth is specific and all these features create wild impressions.

Soames is clever and talented by nature. But all his abilities and energy are aimed to saving of capital. He refused from state service because of it, and preferred, alike his father, a career of lawyer. Soames keeps only business connections, he has no any friends. He has not necessity of moral communication, except Irene. On contrary, Irene always avoids such contacts, stays distant and inaccessible. The greediness of nature press in Soames nature all human feelings don't let him display the better features of his character. In differ from many other Forsytes, e.g. Swithin, Timothy, Juley and Hester, Soames isn't

a primitive type at all. He enjoys in himself many contradictive features. In expression of his eyes very unusual specifics are felt. His face is locked his eyes are pricked up, his sight is full of depression. He understands very well that Irene doesn't love him and he isn't satisfied by his own deep love to her. The love and beauty are inaccessible for Soames, in spite of this fact, he aspires by all his nature to have them. Forsyte's life formed on basis of facts and figures. This basis doesn't let him understand, that Love and Beauty are based on Freedom.

In the introduction to "The Forsyte's Saga" Galsworthy wrote that "Soames's tragedy is very simple and deep. It's tragedy of man who doesn't inspire the love and in the same time, he isn't such primitive, so he understands it very well. Even Fleur – his daughter doesn't love Soames as much as he deserves.

But sufferings of Soames don't make him wiser. Only once, he refuses the Forsyte matter in his nature. He forgot himself and rose to the heights of unpractised and disinterest. It happened when he understood, that Irene, leaving his home didn't take with her jewellery presented by him. Reading the message, left by Irene, Soames understood that she suffered also. In that moment the human matter defeated the feeling of property in his heart. But it lasted only one moment. At the end of novel a man of property is ready to triumph the victory again.

The end of novel is many sided. Bosinney is cruelly persecuted. Irene, pressed to bend down by grief, returned to Soames house. But it's imaginary victory. Thinking about Bosinney's death and its results, Young Jolyon came to conclusion, that this death will break Forsyte family. The blow slipped by obstacle set across and cut the heart of the tree.

From strangers' sight, the tree will blossom, as before, it will proudly raise, demonstrative to all London, but its trunk is dead already, it's burnt by the same thunder which killed Bosinney. So that death didn't have negative result for personal family life of Soames. That death portends the perishing of all Forsyte's well-being. The period after the World War I was very contradictive for Galsworthy. From one hand, writer understood that processes took place in the world are logic. All processes of gradual crushing of Forsyte family were perceived by writer from that position. In general Galsworthy was always against revolutionary shocks. He dreamed about qualifying democratic forms and he stayed devoted to his ideal till the end of his life. Criticizing bourgeois rules, Galsworthy connected his hopes only with transforming of society by means of reforms. In comparison with "The Man of Property" the intonation and atmosphere of the second and third parts of "Saga" change very much. So, from one side writer describe the increasing

crisis of Forsyte's well-being investigates the reasons of it, demonstrates its logic in historical.

But it's also evident that Galsworthy aspired to show "Forsytes" as nuclear of nation. In this point the character of writer is becoming closer to Soames's character. Since that moment satire stop demonstrate in Forsyte's description and even disappear at the end of novel. Author make stronger accent on dramatic point of Forsyte's life. Galsworthy cleared up awakening and triumph on human matter in Soames's character at last. So, Soames saving the features of "social being" transformed into "human being". In Soames's descriptions sympathizing even tragic intonation is seen more and more clearly. In novel "A Pharisee Island", not Bosinney but Soames himself is in situation of man whose life lost. The theme of revenge is rising and it sounds in love story of Soames and Irene's children. The life of Fleur and John is described in novel "For sale".

Soames had to pass through deep and hard sufferings. He loved Irene, he tried to bring back her. Then he began divorce process, insulting human dignity. Soames dreamed to have an heir and he married a French woman Annette, because of it. As a matter of fact it was a marriage-deal. Soames passed through all those situations in order to understand, that he loved sincerely only his young daughter Fleur. This love and wisdom, which come to him with age make him soften and kind. But Galsworthy didn't mercy only personal feelings of Soames. He married for future of all England, and he shared that trouble with Soames.

In period of post-war crisis, when all life changed, became unstable, Soames Forsyte became a symbol of wished firmness stability. Galsworthy connected his wishes about better life. In comparison with new generation of post-war youth, the elder generation of Forsytes isn't seen to write too badly. As a matter of fact, Galsworthy did accuse them only but he also tried to understand them. Describing the crush of Forsyte's dynasty, writer understood the regularity of that process and longs for the past. The action of novel takes place in border of the XIX and the XX century. The plot covers the end of 90th ended in 1901. The main theme is the exchange of centuries here.

So, social and historical aspect of events becomes the main one. The transformations in Forsyte's life are felt at the beginning of narration already. In the first chapter of novel, author expresses the idea about the necessity of changings in Forsyte family. Those changings are not external, but internal also later Galsworthy wrote: "Instinct of property isn't anything stable. That instinct is closely connected with surrounding". So, evolution of Forsyte's family contains the sighs of degradation. First of all, the members of the family

are not together as they did earlier. Rules and traditions, which looked eternal, are broken too often. Family events, both sad and happy don't join as many Forsytes, as Forsyte sisters. Susan died, that death didn't make such great impression, as it had to do. So, Forsytes lost their feeling of eternity which was typical for them.

Forsyte family is changing not only by quality, but by quantity too. The quantity of the bearers of Forsyte name is less. This process is quite correspondent to percents, which their capital gives them. So, at the beginning of XIX century the property of "Proud Dosset" brought him ten percents and he had ten children. But at the end of XIX century Forsytes have not many children. The reason of it was that the new generation of Forsytes wasn't sure in ability to earn money. Besides the wish "to live and enjoy the life" also strengthened. All of these factors were the display of evident crisis symptoms.

The action of novel takes place on definite historical background. In "The Forsyte Saga" this background is English-Boer war, Englishmen's attitude to it, and the death of Queen Victoria. Galsworthy characterized that war in a negative way, and accused position of Great Britain in war with Boers. Writer also criticizes English colonial policy and said frankly, that English bourgeois have commercial interest out in order to increase profits.

Novel doesn't contain closely, descriptions of military events, but Forsytes perception of them is displayed very deeply. Three members of Forsyte family took part in that war. Young Jolyon's son became one of its victims. Chapters XIV and X are of great importance for all novel. In chapter XIV Galsworthy presented the characters of nation. By means of that character writer cleared up Forsytes attitude to simple people.

Soames became a witness of crowd triumph in London streets because of English victory in war stream, because he never knew its forces before. Soames took the simple people "as alive negation of aristocracy and forsytizm" to his mind, it's something non-English. He thought that the crowd filled fashionable Regent Street laughed at him. "Oh God, it is democracy" – he thought with disgust. At the same time, that crowd made him to think another fact: "It's very serious phenomenon, and can get quite different forms. Now this crowd is happy, but once they can go out in other mood. The day will come, he will have to struggle with them. They became too shameless these socialists and radicals. Our richness troubles them very much".

Forsytes understood the danger, rooted in the depth of simple people masses. Queen Victoria's funeral is described as a very symbolic event. This death means for Forsytes not the end of brilliant epoch only. It is also the end of their own prosperity. "We'll never live so peacefully and calmly, as in Queen Vikki's power", he thinks.

Watching the funeral procession, Soames says good bye to the past and is sorry about it.

That chapter can be considered from a dual position. It is quite natural, because Victorian England wasn't always concretely.

Author's mind sometimes enjoys with Soames's voice, who got Queen's death as a natural catastrophe. But, sometimes, author's voice blames severely English Rules and Law. The ending century is considered as an age of social injustice, cannoned foresee and cruelty. So, the main theme of that chapter is expressed in laconic words: "The bases of life are disappearing! Something seemed eternal is passing by!"

That theme got its further development in the novel "For Sale". The action of that novel takes place in 1929. In this part of trilogy Soames and younger Forsytes- Jon and Fleur are described. Their love story is the main line of novel plot.

Elder generation of Forsytes was always afraid of losing their capitals. But youth of Fleur's surrounding aspires "not to miss a moment" and they don't want to put up with its laws. Propertial instincts of Soames awakened in his daughter's character and became an obstacle for her relations with Jon. The past revenges for itself and destroyed Fleur's happiness. Alike her father, she will never see the happiness of love. The sad experience made her to understand that money with all abilities of buying doesn't bring happiness. Happiness can be brought by love only. Big fresh ox-eye daisy – that was how Soames named his daughter. These flowers grew wild and happy and waited their time come to an end without enjoying this happiness. Soames daughter - "the flower of his life" will never know the real gladness too. "They wouldn't call me Fleur – she thought – if they wanted me to live to my time, and be happy when my time came".

So, the theme of logic processes took place in life of Forsytes family and of all country, become more and more strong. So, the type of moving time and transforming world is created. Galsworthy pointed out in "Information" to "Saga" very serious moment. Writer said, that in his trilogy prosperity, decline and perishing of Victorian epoch is described.

Author paid particular attention to the point, that every ten years the life of Forsytes and all England is becoming worse and worse. In 80th of the XIX century the situation was stable and solid, but in 1920 the situation in England was unstable and depressive. It was quite clear, when all family gathered again in order to bless the marriage of Fleur with Michael Mont. That marriage has very deep symbolic meaning. The granddaughter of "Proud Dosset" marries to the heir of ninth baronet. It's the demonstration of class mixing, which supports the political stability of each state. In that Forsytes money united with lands and title of Monts. So the descendants of "Proud Dosset" became the members of

“high aristocracy” of England. So, Forsytes’ image doesn’t differ from aristocratic Mounts, Meachams or Charwells. In spite of this fact, description of matrimony of Fleur and Michael is also full of increasing trouble. The feeling of unstable situation is felt all over the country. While church sermon the priest also says: “We live in a very dangerous time”. Priest compares the citizens with soldiers, which sit in trench under poisoned gazes of darkness king and call everybody to be brave.

The feeling of trouble for his daughter doesn’t leave Soames even for a minute. He admires her beauty but he always feels that there is something unnatural. He was right, because Fleur married unwillingly, without love, without hope to happiness.

In the same time, when the court talk is passing in the sitting room, she cries sadly locking in her room privately with June. “It had to be John. But what to do! Maybe, I’ll be able to forget him if I run fast and far away”.

The main motive of the novel “For sale” is Timothy’s death, who is the oldest of Forsytes. In chapter “Fleur’s marriage” everybody speaks about his death, as it can take place every moment. At the same time, when Forsytes gathered to family party, the oldest of them is dying in his house in Bayswater Road.

The description of Timothy’s funeral in the last chapter called, “The last of old Forsytes” got the symbolic meaning. Therefore, queen Victoria’s funeral became goodbye with Victorian past, but Timothy’s death mean the end of Forsytes epoch. His lifetime coincided with the period of rise, prosperity, and decline of Forsytes. Timothy himself, increasing his part of heritance, left the high society and lived with his single sisters in the house in Bayswater Street. Gradually Timothy transformed into family exponent and his home reminded mausoleum. It was typical flat of Victorian age, the most perfect and most dead thing in London. That house was Forsytes exchange, and it was also centre of gossips, talks and news. Successes, failures and behaving of each Forsyte were discussed here. The opinion and attitude to each of them were also formed here. Old aunts Juley and Hester reconstructed in their old minds small happiness, problems and hopes of the family and were never interested in anything else. They only could remember the day when their grandfather was glad because of Napoleon’s death.

Forsytes always identified themselves and their interest with the interests of British Empire. They had all reasons for it and were even ready to sacrifice the humans of low race for their interests. That viewpoint is proved by Nicholas’s reasoning. “We can not get off our profits because of couple hundreds of such peoples”.

1.2 “The Forsyte Saga” and Tolstoy

Galsworthy, describing all dialectic completeness of human character, always founded on concrete achievements in that sphere, made by Tolstoy. The using of Tolstoy’s achievements is seen in “Pharisees Island”. It’s one of the most socially important novels by Galsworthy. In this novel Galsworthy didn’t criticize “respectable society”. Writer got exposing effect by Tolstoy’s means of opposing of “aristocratic saloons” and slums. But Tolstoy’s experience and achievement were not used by Galsworthy completely. They were used in definite limits. Later, famous literary critic Gleeson B. wrote that “English writer got muse from Tolstoy in “family idea”, as for “people idea”, it stayed for Galsworthy almost inaccessible”. Galsworthy in his works expressed many different deep ideas about Tolstoy’s personality and creativity. While reading them, it seems that these two writers had very close connections in creative practice. Tolstoy having been highly educated and real autocratic person cut with his own estate. Galsworthy exposed all defects of his own cast, but saved specific features of his class. It’s connected with specifics of surroundings, in much Galsworthy grew up and formed. Tugusheva M.P. wrote that aristocratic school and Oxford taught him good manners, father taught him to manage business. They inspired him the idea, that “gentleman must be gentleman”, and there is nothing important than tradition. But Galsworthy got negative life experience also and it made him to change his life and creative position. Galsworthy in his letter to his sister Lillian wrote: “We expect different things from the Art. For example, you want the author to support one of the conflicting sides while describing the personages. As for me, I feel as a chemist. I’m colder, analytical, I always develop definite philosophic idea, and I’m even ready to misrepresent my marks. I’m based an idea, that feeling of property is neither Christian nor respectable, one. So, I’ve got the position of destructor, and I can never get the idea of ideal hero. I cannot perceive humans so seriously, I can like or admire some of their features but I cannot avoid their negative characteristics”.

It means that Galsworthy from first steps of creativity described reality from critical approach. “I like Tolstoy; he couldn’t pass injustice, hypocrisy, and lie”. Ford wrote that “While reading Galsworthy’s books, one always want to understand writer’s personality his own philosophy”. It’s seen clearly from these words that Ford caught in Galsworthy’s novels the point, which would be characteristic for all his creativity – writer could never separate his own personality from the personality of a personage, who was nice for him. The direction of writer’s thoughts and matter of his philosophy can be understood from his

poetry and essays. His cost of mind, viewpoint was based on love to harmony.

At the beginning of creativity Galsworthy believed, that all people would come to the same philosophy, understand each others and love each others. The writer himself aspired to such relations, it was his dream. But he had to leave that dream in 1914. But in the same time, writer believed in that idea and he was sure that happiness can be found in life itself. Galsworthy always wanted everybody to live in welfare. He aspired to help everybody in his heart and stayed devoted to that idea. He always tried to help poor people. At the beginning of his creativity Galsworthy exposed the reality, rebelled against fate, asked questions and decided problems in optimistic way. But later, he became more wise and tolerant. The writer understood that there were no answers to his questions. This transformation was the result of war and his life experience. The writer became less sentimental, and after war he couldn't believe in humanity. World War I became the catastrophe not for all Europe only, but for Galsworthy himself too. He was shaken by the fact, that human knowledge, scientific achievements are used not for building but for destruction. Life in such world is more and more difficult day by day, and life is transforming to hell. The writer wrote at that time: "We need philosophy, based on real humanism, but not on talks about it. Writer was in despair; changed ideas; he was looking for the reason, which could be blamed for all cruelty of war.

Galsworthy's attitude to war is alike Tolstoy's one. Great Russian writer was interested not in historical events, but in people who took part in that war. Tolstoy wrote: "I was always interested in war. I never understood the military aspect of war, but I was interested in humans. I wanted to understand, why one soldier kills another one. I was interested in one question what kind of feeling, made one human to kill another one?" Tolstoy was sure that human was born for kindness and it was dominated point of his cost of mind. So, both writers are close in their humanism; they hate death and cruelty, and call for kindness.

Different critics valued Galsworthy's position in different ways. Chicherin A. wrote monograph devoted to Galsworthy's creativity. Chicherin pointed out, that Galsworthy never idealized English aristocracy. Jantiyeva D. wrote that "The Forsyte Saga" is an elegy for Victorian England, and Forsytes are positive persons. Fox. R was indignant about the matter that the Forsyte family was described as representatives of all England. Writer's interest in degrading the class is the display of his personal decline. But this opinion doesn't reflect the truth. Galsworthy never idealized English aristocracy. He only demonstrated the contrast between two generations and the positive features of elder ones. Tolstoy and Galsworthy are close in many points. One of them is artistic study of reality.

They investigate social defects by means of moral and psychological matter, and both of them are interested in psychological symptoms of social illnesses. So, both writers study the social relations not directly, but by indirect ways. As a result, such means brings authors to truthful description of whole epoch. That's why, Maiming E.A. wrote that "Anna Karenina by Tolstoy was one of most "family" novels of XIX century. Author wanted to express the family idea in it, and this novel became the social novel too. The same words can be said about Galsworthy's epopee. In a sample of Forsyte family writer cleared up the spirit of property which was typical for his time.

Both in "Anna Karenina" and "The Forsyte Saga" the family, family relations, and the feelings of heroes as family members were described. In these two works the family is presented as a microelement of social structure. Family isn't a first model of moral-ethic relations. It's also the main source of social matter. The value of novel depends on the depth of writer's own perception of family as a social phenomenon.

Both Tolstoy and Galsworthy considered the family as a link, which connect the psychological matter with social one but psychological approach is dominated. Both writers proved the main importance of family in human personal life. That's why the principle of family became the basis of plot in their great works. This principle is leading characteristic one. Galsworthy, by means of Forsyte family described personage's characters. Tolstoy tested his heroes also, passing them through deep sufferings in family life. But, there is a great difference in this point between two writers. In Tolstoy's work we can see very happy family in the sample of Levin and Kitty. But in "Forsyte family", only elder generation representatives were happy in family life. While comparing creativity of Tolstoy and Galsworthy not only similar features are seen. The difference between these two great writers is seen also. In similar phenomena the different strain and size is felt. Galsworthy doesn't complete his critics. The moral sufferings of Galsworthy aren't so deep, as Tolstoy's ones. Galsworthy is too close to his class and cannot separate from them completely. His heroes are the same. Underlining the selfishness, snobbism of Forsytes, Galsworthy considers them as "nuclear" of nation. In the same time, to Tolstoy's mind the notion of property was defective and senseless by nature.

Galsworthy warned the high displays of propertial emotions and hoped to correct the society, was interested in different social reform projects. Galsworthy's attitude to simple people had form of pity and ended by attempts of philanthropy. From other hand, nation, simple people seemed to writer as units of dangerous elements, which could transform into destructive force. As for Tolstoy, simple people aren't object of philanthropy. On contrary,

the people are main element of historical process and development. That's why Tolstoy's critics are more sharp and destructive.

Voroyanova M.I. wrote in her article: "In Galsworthy's creativity the features, which make him close to Tolstoy, can be observed. They are: 1) Admitting of moral matter as dominating element of life. 2) Definite and constant interest to religious theme."

But their approach to religious theme was quite different. Galsworthy had very negative attitude to Christian dogmas. And it began to form very early it was connected with those morals and ethic norms, which were given to writer in family and at school. The belief is only means in order to get courage. Galsworthy set the problem of self-qualifying. And it was quite correspondent to spirit of national ethic and literary tradition. That tradition was understood by Galsworthy in very original way. In differ from Tolstoy Galsworthy was more active in this aspect. Self-qualifying is understood by Galsworthy as bringing up of courage. This position is active itself already. From other hand, the understanding of courage by Galsworthy is of dual nature. To writer's mind every person must stand the life troubles and sufferings. But such approach contains also definite passive patience which was characteristic for English literature since Enlightenment period.

In general, Galsworthy's cost of mind and life position was a good foundation for perception of Tolstoy's philosophy. Tolstoy's influence is seen clearly in Galsworthy's searches in moral sphere. Tolstoy's influence stimulated the critical active aspects of Galsworthy's attitude to official religion. Galsworthy himself said, that he always observed the contradiction of English national character and Christianity. This motive is based not on Tolstoy's influence, but on English national tradition which have deep and strong roots.

So, Galsworthy took from Tolstoy his passionate blame of Church dogmas, because they were far from real humanism. He took also from Tolstoy the opposition of dogmatic understanding to kindness. Justice and other high moral notions were not touched by Tolstoy in "Anna Karenina", and Galsworthy did the same in number of his works. Tolstoy taught English writer to see the human in all men. And it was the highest achievement of Tolstoy's humanism.

It must be also pointed out, that perception of Tolstoy by Galsworthy was also limited. Galsworthy was too close to his class, so he couldn't understand completely the realistic value of Russian literature. In spite of this fact, Galsworthy priced highly Russian literature and Tolstoy's creativity particularly. He always admired Tolstoy's deep and strong realism, which reflect the real life with all its wildness and contradictions. So, the influence displayed in quite different forms helped Galsworthy to define his position of society

critics and to do it bravely. In Galsworthy's creativity problems set by specific English reality were reflected in specific way. In his famous article "Russian and Englishmen" Galsworthy marked all features of Russian literature, which missed English literature. It was discovery of Truth. Englishman is always too close to the letter of Truth, but he doesn't pay attention to the spirit of Truth. Englishman's aim is to get success, but Russian tries to understand the matter of phenomenon, or like full life. Russian attitude to the letter of truth is lighter. But Englishman always destructs himself by self cognition, and frank admitting. Russian is not afraid to open the depth of heart in spite of its darkness. So, comparing Russian and Englishmen, investigating the mutual connections between two national cultures Galsworthy came to conclusion, that Russian literature had a great influence on English literature. Russian novel, created by great writers, became the alive stream in the sea of modern literature. Russian writers brought in literature the frankness of life description, sensity unusual for western literature, and for English literature particularly.

Tolstoy's works played very important role in forming of English realism. Tolstoy's schooling supported Galsworthy in liberation from borders of norms, helped in moral perfecting of society. Galsworthy combined the study of Tolstoy's experience with principles of classic English literature. Tolstoy attracted him by ethic pathos, critics of social evil. Having seen the individual matter of Tolstoy's books, Galsworthy also caught the features, which were characteristic for all Russian literature. Tolstoy's books were quite national, but had also the world importance. Tolstoy's realism inspired the development of English realism of the XX century, it's a new stage. Galsworthy found in Tolstoy's creativity everything, which was necessary for his social viewpoint, for his understanding of literature and individual moral and ethic demand. It's known, that Tolstoy's influence to Galsworthy was limited in some points. It was connected with the historical specifics of English social development, and national peculiarities also. But, in spite of the fact that influence displayed in Galsworthy's creativity as "alive stream" raising the most actual social, philosophic and ethic problems. Tolstoy's role in forming of Galsworthy as a realistic writer was of great importance.

Chapter II: The fact of “forsytizm” in English social system and its impact on Galsworthy’s creative activity

2.1 Phenomenon of “forsytizm”, it is the matter

Galsworthy created his masterpiece in cruel fight with himself and gained the ability to look at Forsyte family “from distant”. Forsytes always reminded him his own family, that’s why he gave some of his personal features to Old Jolyon’s son. Young Jolyon separated from all Forsyte family in order to get unreasonable to his father's mind, profession of artist. Besides he married to a nurse who was a foreigner. Young Jolyon is a personage of “The Man of Property” and that novel became the highest point of Galsworthy’s creativity. It was quite natural, that writer loved that novel more than his other works. He put very much sufferings and deep thoughts into it. But writer’s emotions were hidden under the irony, which helped him to investigate the phenomenon of forsytizm in details. By means of separate family Galsworthy demonstrated the model of all society. Writer proved that all British Empire lived in correspondence with law of property which is the basis of all English social system.

The analysis of forsytizm is expressed in laconic phrases, artistes’ expressions, metaphors, comparisons. Writer demonstrated that attitude to property defined Forsytes cost of mind, their interests. Forsytes behave without any noise and their manners are full of ignorance to all others. Even the word “foreign” means to them something unstable, unqualified and unreal. Forsytes saying “foreign”, “non-English” suppose everything, which is stranger for their class. For example, Roger said about Irene, Soames’s wife. “There is something foreign in her.” It means that Irene isn’t typical for Forsytes philosophy based on cult of their family and energy, and their device to keep together and to save energy. Galsworthy created quite new phenomenon in literature – “complex of forsytizm”. Forsytizm is a complex of social and psychological matter. It’s seen clearly in description of Forsyte family. Author made readers to see that conditions of propertial existence formed the personality of Forsytes, from one hand they are individual from other hand they are all alive.

Propertial psychology is seen most clearly in Soames’s character. For example, James Forsyte is described from humorous position, but in Soames image everything is cruel and subordinated to the main matter – propertial psychology, even instinct is dominating in everything, both in many secondary details. For Soames Irene’s beauty and charm is a part of that value, of that property. He is nervous because being his subject, she is far from him.

Having money, houses, jewellery he can't get her. Author exposes that increasing prices of pictures collected by Soames made much importance to him than the names of great painters who created those ones. In Soames character Galsworthy's main talent is embodied best of all. It's a talent of unifying external and internal matters of the character. Soames is dressed very respectable; his appearance is locked, and inexpressive. Soames's image proves Forsytes' statement that respectable clothing is one of the means for getting success in life. In the same, writer pointed out that in spite of respectable image of haughty dandy, Soames has likeness with a bulldog. This external feature is closely connected with his habit to keep everything he considers his property away from alien like a bulldog.

Writer's art of character creating is displayed by fact that all of them live by independent life. Author succeeded to create the impression of their physical existence. It's quite natural, because they all were alive for him. That's why genealogical tree of Forsytes was described by writer so carefully. One of the readers wrote a letter to Galsworthy and described very interesting occasion in it. Once in the street he met a person, whose face looked familiar to him, but he couldn't remember where he saw him. Suddenly, he realized that it was Soames Forsyte. Galsworthy created the feeling of reality of heroes and their surrounding. The reason of it is contained in the fact that writer lived the life of his heroes.

Forsytism is demonstrated in the novel visually, not because of author's analysis only but because of contrast rules too. Stable dull, the dead existence of Forsytes' London is opposed to alive, brilliant, beautiful nature of Robin Hill – Irene's house which was built by Bosinney. The language of novel also takes part in that trick. For example describing the nature, author used very bright, emotional expressions but Forsytes' life is presented by dry, ironic style.

The central theme of "The Man of Property" is closely connected with problem of bourgeois marriage. In this sphere the cruel and hypocrite laws of Forsytism displayed most clearly. Young Jolyon said: "They call sainthood the matrimonial deals but it is based on sainthood of family, the sainthood of family is also based on sainthood of property". So, affected by Shakespeare, the chosen epigraph by the writer is quite logical here. "These are slaves of us"⁶.

This phrase is becoming more and more clearly while reading "The Man of Property". There are lots of "slaves" inherent to Forsytes – from people in colonies to their wives.

The story of Irene's family life is quite and horrible in its commonplace. Irene's tragedy is based on feminine rights in all countries. That's why, the lives of Galsworthy's Irene and

⁶ The quotation is from W. Shakespeare's "Venetian Merchant".

Tolstoy's Anna Karenina are so similar. The story of these two women's life is tragic. Anna at the young age married to a well-known official Karenin. Irene couldn't stay any longer in her step mother's house, and had to marry Soames. Having been married, they understood that their families were chains for them. The story of Soames and Irene was presented as a deep drama typical for that society. Soames and Karenin have also similar features. Both of them know exactly, that they are supported by laws of Church and traditions. In the same time, Galsworthy described the drama in typical English aspect. Writer's personal sufferings also helped him to describe Young Jolyon's soul sufferings because of his love to Irene and conflict with Soames. Describing the events in "The Man of Property" connected with Irene's love to Bosinney, Soames's jealousy, Galsworthy thinks about family life where the property is the main criteria. The belle letters laconism of writer let him express that matter in one phrase, said by James Jolyon. At first James tried to understand the reason of Irene's coldness to Soames and then he asked her one question: "You have not any own money, have you?" – Such cost of mind is typical for all Forsytes including Soames. It means that if Irene has no money of her own, she depends on her husband, so she must love him.

Soames attitude to Bosinney is also of dual nature. From one hand, Soames lost a sum of money because of Bosinney's fault – unacceptable thing for a man of property. From other hand he is insulted husband who used his money as a means of revenge. Soames thought: "Bosinney loves her. But I hate him, and I intend to destruct him, I'll never forgive him". He is also satisfied by the fact that Irene has not also any money. "They are both beggars!"

In the novel Galsworthy touched another theme which is very important for him. It's a theme of Art Society. Bosinney is embodiment of art; Irene is embodiment of Beauty, run into world of property. In these characters Galsworthy aspired to express his ideal. Writer was sure that the Art connected with Beauty, must have transforming influence on propertied society. So, the Art is a great, transforming force which must overcome the rules of propertial wills, moral blindness, and emotional limits. In this point Galsworthy is also close with Russian literary tradition. Besides, the similarity is seen even in personality of great writers Tolstoy, Turgenev and Galsworthy. All of them belonged to the aristocratic society and knew the reality hidden under the aristocratic masks. All of them cut all connections with their surrounding, and devoted their life to exposing of social injustice. At last, all of them investigated the problem of a free, independent person in society, and a person who lives according to the rules of property, greediness and hypocrisy.

Every historical epoch create its own writer, who can express the time, find correspondent aesthete formula for its imaginary reflection. Galsworthy was a writer of such type. In his creativity the English culture of the end of the XIX and beginnings of the XX century got its highest point. Deep, serious analysis of English bourgeois society got the writer to global generalizing and took him out of national limits. This fact was based on life under the influence of Russian realistic literature. Tolstoy most of all influenced Galsworthy cost of mind. As for Galsworthy, Tolstoy was a mystery of dual nature; he is a front of fight. Galsworthy was right; Tolstoy always described the contradictions of Russian life. Tolstoy considered the artistic creativity as searching of truth, which could form the basis of his own behaviour. From that even reflected some real moments of Tolstoy's own life. Tolstoy's hero is a person of high aristocracy, which refused from that by means of analysis. It is the main Tolstoy's advantage on other Russian writers. The understanding of difference between European and Russian culture was one of Tolstoy's viewpoint aspects.

Only one problem existed for Tolstoy – it's a problem of aim of human's kindness. After Socrates, may be it was Tolstoy only, who tried to concentrate philosophy on this problem. Tolstoy was considered as religious reformer, rebel. Tolstoy's main religious principle is to live according God's rules. It means to live by Truth, Love, and Reason. Tolstoy used the opposition: "No kind for God, but God for kind".

For Tolstoy the human isn't a social being, but mark category. So the human activity is perceived by the Russian writer as a moral activity with constant internal fight. The God and Human are always mutually connected. The Human invokes to God, tries to understand the moral matter of life. Tolstoy's grandeur is contained in the fact that all features of epoch embodied in him. In 70th of XIX century Tolstoy described the nobility as a rotten one. The nobility isn't in clothing; it's full of different passions. The life of aristocracy is noble prosperity, full of beautiful smell. Its main horror is in loosing part of class position. In period of creating "Anna Karenina" Tolstoy was ready to separate from his surrounding. In general it must be also pointed out, that in Tolstoy's creativity the personal element was always very strong. In Tolstoy's searches the family problem was always of great importance. This problem is always present in all Tolstoy's works from "Anna Karenina", "Family Happiness", to "Trade and War". For Tolstoy, creating of family is creating of life, and creating of life is creating of family. The moral searches for Tolstoy are impossible without ideal family. For Russian writer's mind family is the main condition of moral, reasonable life. Tolstoy's creativity is marked by penetration into

human internal life. It was Tolstoy's epoch, when Russian literature entered the west European classical literature. Tolstoy exposed bourgeois society; he took off all masks from everybody. In this point, Russian writer is very close to English writers. Galsworthy began his activity when Tolstoy was well-known writer. Both of them investigated the real nature of high aristocratic society.

It must be point out that Tolstoy treated with respect to great English realistic writers such as Dickens, Thackeray. But at the end of XIX and the beginning of the XX century the crisis began to be observed in England literature. The famous investigator of English literature T.L.Motilyeva wrote: "In English novel of the end of XIX and the beginning of the XX century the truthful, critical description of typical social phenomenon transformed into sensational- adventure, or into passive description of everybody's life. So, the literature developed in wild, or in Kipling style." Only a few English writers could stand and overcome the process of decline. Such writers tried to describe, to investigate social conduction of modern society more frankly, than representatives of classical, "Victorian" realism. They were Thomas Hardy, Bernard Shaw, George Meredith, Herbert Wells. John Galsworthy was among them. In 1909 the group of English writers, including Galsworthy sent the letter to the Society of Russian literature lovers. It was connected with 100 anniversary of Russian writer Gogol. In that letter English writers characterized the Russian literature as brave, sincere, and feeling of fraternity with all humans all over the world. Russian literature was called the torch lightened all dark aspect of national life. At the same time English writers confirmed that light of Russian literature spread far from its own borders. John Galsworthy was the first of those English writers, who addressed to Russian genius to his literary proficiency and experience. Galsworthy himself was of those writers, who were troubled by modern conduction of English society. English prose writer was always interested in Tolstoy's creativity. T.L.Motilyeva wrote: "While reading Galsworthy's works we understand that Tolstoy's influence was very strong and enriched English writer in different aspect, such as aspect of social-ethic problem, writing proficiency and the truthful description".

In English literature Galsworthy continued traditions of Dickens. The world of Dickens characters is familiar, native for Galsworthy. So, Galsworthy continued traditions of classical realism, assisted the development of the XX century realism, aspired to rise role of literature. To Galsworthy's mind literature had to be a means of deep thinking of life and criticizing of life defects, the bearer of high human values. It's very remarkable fact that Galsworthy wasn't prepared to such civil and creative position either by upbringing or

by surrounding. For example, "The Pharisee Island" was written by Galsworthy in years of moral strain. Describing the lonely island, Galsworthy wanted to say that all England was full of Pharisee soul. He demonstrated the depriving influence of privileges into moral image of ruling class, in this novel. They are rude, selfish, self-satisfying. From O. Shopengler's position European culture is of "Faustus" type, but Russian culture is more close to magician. That's why, the viewpoint of both writers, Tolstoy and Galsworthy are quite different and original. In European literature the social matter is much stronger. But Russian literature made ascent on moral and ethic values. It's natural, that Tolstoy and Galsworthy discussed the same problem from different positions, as representatives of different types of culture.

To Tolstoy's mind the sense of life and real happiness can be got when men live for others, when the life is devoted to others. Writer was sure that life devoted to others is happy one and life for others is moral duty for everybody. Writer thought that man can refuse of personal wishes when necessary and follow God's will. As for European cost of mind, Galsworthy thought that everybody must aspire to decide not personal problems only, but eternal problems of life also. Tolstoy never agreed with such position. That's why the cost of mind of two great writers can be investigated, basing on difference between Russian and west-European culture. The influence of Tolstoy's ideas is always displayed in Galsworthy's creativity. Galsworthy set the same problems, but decided them in other way. E.g. Galsworthy didn't understand why Anna Karenina made suicide. English writer couldn't believe that such jolly, energetic, active women could act in such way. Galsworthy didn't see the logic in her action and was sure, that it was the result of Tolstoy's opinion only. So, the end of novel was quite expected, and it seemed, that author rebelled against his own creature. Maybe, at the beginning of work Tolstoy acted from other position, but gradually, his approach changed, and as a result, he demonstrated not logical end but negative sample which had to be a lesson for readers.

In English reality Galsworthy saw and through over the same problems, which Tolstoy set. It was an abyss between "high" and "low" society – the hypocrisy of privileged persons and hard condition of simple people and many others. The closeness to Tolstoy is felt particularly in such works, as "Pharisees Island", "The Man of Property", "Fraternity", and "Silver Box". But, there is also a great difference between two great writers Tolstoy destructed the basis of society by means of his destructive critics. Galsworthy set the same problems, but interpreted them narrower. It was the result of English historical development and reformist ideology. The attitude to simple people is also quite different.

Galsworthy was sure, that two matters are opposed in human nature – the light and darkness, the life and death. To writer's mind, art is the only force, which can create the balance and harmony in human relations. The harmony is the result of conflict between two matters. It means that art is the only method, which can demonstrate the road to ideal society. Galsworthy criticized not social structure, but negative features in human nature.

Jantiyeva D.Q. pointed out that Galsworthy aspired to separate human moral features from conditions in which they formed, to show them in abstract form. It was connected with his personal cost of mind, formed in specific conditions Galsworthy fought against and won in that fight. That victory became the reason of his artistic achievements.

There is no doubt, that both Galsworthy and Tolstoy considered the kindness the only force, which could transform the society. Besides, Galsworthy shared Tolstoy's mind about charity and sufferings. But Galsworthy also perceived Tolstoy's manner of taking out all types of masks. From other hand, Galsworthy wasn't enough brave as Tolstoy was. He couldn't cut with his own surrounding, refuse from its viewpoint.

Dyakonova N. wrote: "Galsworthy understood and felt all lies of social relations, but couldn't expose its sources. Galsworthy limited himself with external displays. He was sorry about small persons, pressed by tremendous state mechanism".

Galsworthy himself pointed out: "I'm considered revolutionary, because I understand defects of high class. But if everybody understands it and behave in a correspondent way, the revolution wouldn't be necessary".

Galsworthy's cost of mind was contradictive, alike Tolstoy. It seemed as if "The Forsyte Saga" is created by two, quite different persons. One of them is always attached to another one, and each of them has his own attitude to described problem of surrounding. The cast which Galsworthy belonged to, chained writer's initiations in many points.

Tolstoy's influence to "The Forsyte Saga" author felt in two aspects. Galsworthy was a follower of national critical tradition in English literature. That tradition was based on creativity of Fielding, Dickens, and Thackeray. It was tradition of exposing specific forms of English hypocrisy. Galsworthy based on Tolstoy's experience. English writer always said that novelists like Dickens, Turgenev or Tolstoy must be critics of life. Galsworthy's creativity used the art of psychology characteristic on new, higher stage in English literature. It's seen more clearly while comparing Galsworthy's heroes with some grotesque personages by Dickens. Soames Forsyte is a continuation of Mr. Dombey. But Soames is more real, alive and many-sided. His evolution is also more complicated than Dombey's own.

2.2 Karenin and Soames Forsyte in family and in society

Galsworthy expressed his attitude to “Anna Karenina” in article devoted to that novel. English writer wrote: “Tolstoy used the body in order to demonstrate the soul only. Tolstoy’s book is a field of battle with strain of disharmony”.

Galsworthy paid attention to the life in all its contradictions. While reading Galsworthy’s opinions about Tolstoy, the moral connection of these two writers are seen clearly. It seemed that their creative practice had also deep creative connections. Even surface comparison of Galsworthy’s and Tolstoy’s creativity demonstrates many similar points in creativity of both writers. So, Motilyeva pointing out the world importance of Tolstoy’s creativity wrote: “Galsworthy’s novels “The Pharisee’s Island” and “Fraternity” have many similar features with “Peace and War” and “Anna Karenina” by Tolstoy. Both of writers worked out the theme of family, described the family-group portrait, and used the same principles in stylization, psychological analysis. There is no doubt, that English writer was closely connected in creative principles with Russian novelist”.

The oppressive strength of property is underlined by Galsworthy in novel’s name already. “The Man of Property” means a man, who is closely attached to his property, and even is ruled by it. The epigraph - “These are slaves of us” - taken from “Venetian Merchant” by Shakespeare is also quite correspondent to spirit of novel it means not only irony, but also a tragedy, which finished the novel “The Man of Property”.

English writer placed the Forsyte family into the centre of narration. Forsytes is typical English family, belong to upper middle class. Writer chooses the whole family, but not a single hero, or definite personage. It’s quite natural, because the family is powerful means of social life, “the exact recreation of whole society”, according Tolstoy, family isn’t society in miniature, but it’s moral-religious category as much as human himself. Tolstoy thought that creation of family is creation of life, and creation of life is creation of family. To writer’s mind, family is the main condition of highly moral and intellectual life.

Tolstoy investigated the human and family in moral-religious and natural life aspects. On contrary, Galsworthy studied the family phenomenon in personal and social aspects. As for Galsworthy, family is more social category and he studied it from other point of view. Galsworthy didn’t pay much attention to religious aspects, as Tolstoy did. To Galsworthy’s mind, the family embodied the spirit of property more and wider, than each of its members. Writer rebels against it and criticized it sharply. Later after long evolution, Galsworthy changed his attitude to property. But in the novel “The Man of Property” we can see very

gradual and deep analysis of proprietary psychology, which displays in all aspects of British life, from attitude to colonies till everyday food. Maybe even, Galsworthy did it for the first time in the history of English literature.

In the introduction of “The Forsyte Saga” Galsworthy formulated its main theme in such way: “Attacks of Beauty and attacks of Freedom to the world of property”. Beauty and Freedom function as symbols here. Galsworthy demonstrated the conflict between Beauty and Property, it means money and richness. Tolstoy demonstrated the conflict between Human and God, set moral, religious and ethic problems.

In Forsyte cycle Beauty functions as quality characteristic of everything, opposed to Forsyte world. Irene is embodiment of Beauty. Galsworthy’s position connected with Irene characteristic is more aesthetic, but Tolstoy’s position is more ethics. For Galsworthy Irene is notion of Beauty and writer understood clearly that ideal of Beauty cannot be expressed by usual means. That’s why, character of Irene is very poetic covered by smoke fog. Its source is indefinite. While describing Irene’s eyes, hair, smile, sight, lips, body writer used very soft, gentle expressions and poetic comparisons. That’s why this portrait became so attractive, alike abstract beauty itself. “Tall, well-built women, which was compared by one of Forsytes with rare Goddess, looked at that couple with light smile”.

So, Galsworthy, compared Irene’s beauty with beauty of Goddess, alike ancient Greek sculptors did. On contrary, Tolstoy admired by spiritual Beauty. It’s in his portrait of Kitty.

Irene is presented by the writer in the engagement of June and Bosinney. That engagement is also the beginning of the conflict. But why “The Forsyte Saga” began from Bosinney’s engagement which became the end of Irene’s unhappy family life. Novelist’s secret is very simple. Irene never could find internal forces to cut with Soames without that unexpected love. She could never understand, that her marriage reminded real slavery. It seems novelist decided that it would better to begin from that turning point. Irene’s life changed its direction. It’s seen clearly from, Irene’s increasing spiritualism and Soames using cruelty. Irene’s character is opposed to world of property. This character is full of Beauty and Charm and it underlines the ugly matter of Forsytes’ cult of money.

Forsytes are poor morally. But Beauty, planned by the writer as an abstract symbol must have the basis in real life. In other case it cannot oppose forsytizm. Author doesn’t put that role on her. Irene doesn’t act, she is passive.

While characterizing Irene, Galsworthy always used the same expression – mysterious. Soames felt Irene’s antipathy and tried to find its reason. He couldn’t take seriously the fact, that she didn’t love him. No one, called Forsyte, could accept such explanation.

Chapter III: Description of the common and distinguished features peculiar to Tolstoy's and Galsworthy's works

3.1 Anna Karenina and Irene Forsyte

The description of heroes' life, their problems and characters is the main aim of every realistic writer. The recreation of feelings, sufferings, and acts of heroes in connection with their character is the main condition of realistic description. Tolstoy realized that principle completely in description of the tragedy. As for Galsworthy, he also did it, describing the social catastrophe of Irene Forsyte. Both Anna and Irene form their lives and perish in correspondence with their characters.

Both Tolstoy and Galsworthy described the human being on the background of society. So, both writers opposed human wishes, moral necessities, social relations, values and norms of each others. Tolstoy described the social norms on sample of aristocratic society. Galsworthy presented them on sample of proprietary psychology, which can not be combined with moral demand. Tolstoy opposed aristocratic and human matter, Galsworthy – human and financial one. In Tolstoy's novel, aristocratic society is presented by Anna's husband Karenin. To Anna's mind her husband was more like to a machine than human. In Galsworthy's novel, proprietary world is presented by the character of Soames Forsyte, who is also more a man of property, than human. There are many similar points in setting problems in Tolstoy's and Galsworthy's works. But solution of the problems is different. Tolstoy was sure, that close position to simple people, the harmony in internal life is the only exit. But as to Galsworthy, nobody can escape from social matter, and no one can stand this force.

Let analyse character of Irene by means of comparing it with a heroine of Tolstoy's novel Anna Karenina. Both women are shown in sharp, critical situation when they left their families. Both in the "Forsyte Saga" and in "Anna Karenina" the destruction of family is shown. These heroines have many similar features. Both of them belong to aristocratic society, they are well-educated. Both of them are unhappy in family life, they don't love their husbands and decided to divorce, to separate from family. Both Tolstoy and Galsworthy investigated the moral – ethic aspect of their action, but they decided it in different way. Irene and Anna are representatives of different historical epochs, different religions, social and economic forms. At last, they belong to different national – cultural forms. That's why, in similar life situation, they behave in different way.

Tolstoy's heroes are not always alike. It's not occasional that Tolstoy began his novel by famous expression: "All happy families are alike but every unhappy family is unhappy in its own way". In "Anna Karenina" Tolstoy described different families and their unhappiness in main part. Konstantin Levin's family is the only happy family in that novel. Family is a micro model of society, so very small part of society is happy. The main problem of Tolstoy's creativity was to find the "knot" of life. That "knot" could explain the logic of human activity. When moral connections between humans are destructed the matter of personal loneliness is used. It's seen most clearly on Anna's character. In her heart horrible fight of light and darkness, kind and evil, love and hatred took place.

Anna aspired to personal happiness, to get and defend it. Her soul can not put up with foolish, senseless life. The expression "spirit" embodies the matter of life. That life is eternal and unlimited. And Anna aspired to get and understand it.

Tolstoy formed novel, basing on the main forces and processes, which the human life consisted. Writer described all other forms and displays (science and social life) with irony. The woman is an embodiment of those forces, that's why she is in the centre of the novel. She perished because her will got the blind alley, and she rejected herself. Anna is sympathetic for many people from her surrounding. Dolly liked her sensity, Levin respected her. At the beginning of the novel Anna was a deprived woman, punished by the life and career of her husband. Gradually she transformed into unhappy woman, who suffered and lost herself. Author also sympathized her and in the same time, writer stayed objective to her. Tolstoy called everything by their own names; he demonstrated Anna's sin in front of God, but not humans. So, Anna would be punished by God, but she hadn't been accused by people.

Tolstoy demonstrated on Anna's sample that every human action has always results. They can be negative or positive, but they exist. So, the main problem of the novel is human attitude to the life, to his moral duties. That problem always troubled Tolstoy. Writer wanted to demonstrate not guilty, but unhappy woman. At first, Tolstoy wanted to blame Anna, but having looked into all secrets of her soul, he couldn't blame her more.

Berdnikov G.P. said that Anna wasn't blamed by author; she was blamed by literary critics only. Tolstoy tried to make his attitude invisible for readers, in order to help them to form their own attitude to the leading heroine.

Having loved Vronsky Anna began to perceive her surrounding in a quite another way, she began to a new life. But at same time she felt criminal and guilty, Anna faced general impatience and hypocrisy of high society, but she perceived the life too seriously. Her love

wasn't adventure or play for her. That love wasn't adultery; she couldn't get it so easily. Everything mixed in her heart. Anna was glad and in horror, she was ashamed, in the same time she was like hungry man, who got feed. High aristocracy forgives the treason very easily. But why didn't they forgive Anna and turned away from her? They did it because Anna loved frankly, honestly, she was in love really, so, the ethical problem used here is – who is more guilty – aristocratic society or Anna? Who is more spoiled?

In Tolstoy's creativity one question arises from another one. And the decision of the problem is getting more and more difficult for author himself.

Anna's condition is complicated also by the fact, that she is a mother. She understood clearly that she would never refuse from her son, in spite of her love to Vronsky. This idea became stronger, when she passed through great difficulties. She refused from divorce, because it meant the refusal from her son. She is ready to be "a lost woman", but not to lose her son. Anna said to her sister Dolly: "I love my son and Alexei, and I need their joining only. I can not unite them, but I want nothing except it".

Anna was punished by her own conscience. She couldn't go out of the situation, in which she found herself. From one side, Anna felt the falsity and greediness of high society, from other hand she had no other surrounding. That's why she needed internally the respect of aristocratic society. That society made her look for herself only, because she lost everything.

Anna felt all falsity of behaviour norms in high society, in spite of that fact, she needed to be received by that society, because it was the only thing, which she had. She wasn't sure that she was right, because she didn't know other type of human society and relations. And even couldn't imagine them. High society, consisting of Oblonsky, Gashvin, Vronsky made Anna live for herself only.

All these problems didn't mean that Tolstoy had not any positive decision of family problem. Writer had the positive decision, but it was out of high society life.

Other question appears also in connection with tragic story of Anna. Why couldn't she be calm and happy, going abroad with Vronsky? She wasn't followed there by social blame; she felt quite free and almost forgot her son. But she was always troubled by the problem if Vronsky loved her. He was always in trouble because he was far from mode of life, he used to. Anna considered Vronsky not as her husband, but a lover. The love connected them, but didn't unite. That's why this mutual deep love burned both of them. Tolstoy investigated in his novel not the family problem only. Writer studied many other tragic problems of life. Tolstoy never took religious or moral – ethic position only. Writer

knew the real life too, and to his mind, the demands of life were as religious and ethic ones. The originality of Tolstoy is contained in this point. Tolstoy demonstrated that it was the love, which became impossible in Anna's life condition. Anna's tragedy was contained in the matter that two matters were cross in her heart. It was maternity and womanity, moral principle of duty and life principle of deep feeling, neither the first, nor the other one was in her while both of them were more than personal. So, their collision was very tragic.

John Galsworthy always admired Tolstoy's novel, "Anna Karenina" because of its masterly description of characters. Really, Galsworthy thought that Anna's suicide wasn't motivated enough. To Galsworthy's mind, women of such type are too active in order to kill themselves. Galsworthy perceived Anna more in family aspect and didn't understand enough the spiritual and moral aspect of that character. In the same time Galsworthy considered "Anna Karenina" the greatest investigation of Russian character and Russian life.

3.1 Tragedy of Ann and Irene

Irene was a daughter of scientist. Her father was a professor, and he was very practical and successful person. After her father's death Irene stayed without any money or means of existence. So, she married Soames because of several reasons. First of all, Soames was very urgent, he suggested Irene to marry five times. Soames fell in love with Irene from first sight. When Irene stayed without any means, in spite of this fact Soames waited her agreement patiently.

Soames was always unpleasant for Irene, but, in spite of this fact, she lived with him until she found her love. If compare Irene and Anna, it's seen clearly, that Anna didn't love her husband, but respected him. She even defended saying that he was good, truthful, kind person in his own sphere. As for Irene, she was never interested in Soames's problems or business, though he used to tell her everything coming home. Irene continued to live in Soames's house with passive contempt. But when she met her love, she rebelled. At first, she closed the door of her bedroom for Soames, and then she left his house. Only the death of her lovely person made her return to that house, but Irene's heart was almost broken by Bosinney's death. Galsworthy compared her with beaten bird, Irene hadn't her former beauty any more, because she had lost something, what made attractive. Maybe she felt guilty in Bosinney's death; she had not to tell Bosinney about her husband's actions. It would be more honest to leave her husband, than to live in Soames's house and to use him.

Galsworthy tried to decorate Irene's character, but reader is pity for Soames and June, but not for Irene. June was her closest friend and she made her unhappy without any hesitation.

As it's seen, Irene is less moral in comparison with Anna, maybe even quite immoral in her relations with husband and all surrounding. Anna suffers; her conscious is always in trouble because of treason. Moral-ethic and religious motive is stronger and more definite, in Tolstoy's novel than in Galsworthy's work.

"The Man of Property" had a great success. It was the first fire, lighted in darkness. All heroes were divided into human of light and darkness. A real hero of "The Man of Property" is very complicated phenomenon. It's a Forsyte family itself. Every member of the family is a part of whole; every branch of it has common features. Even kind hearted Young Jolyon – Soames cousin has a feeling of property, which he contempt, deeply. So, Tolstoy expressed strong moral-ethic background, but Galsworthy expressed the social one. That social background is the substance, which rules everything.

"The Man of Property" is a story of Irene's fight for liberation from unhappy marriage chains and a story of Soames's attempts to help her at each expense. From the initial pages of the novel till the end of it the writer marked Irene's softness, passiveness. In the same time, famous investigator of Galsworthy's creativity Gacrilyun A.M. wrote: "All events with Irene's participation demonstrate opposite facts. She is a character of urgent, strong and decisive person, who always achieves her aims. All Irene's phrases like "Don't touch me!", "Paradise isn't your home!" sound too sharp for soft, passive person. Besides, she demonstrates the strong and energetic character who is able to defend herself".

Really, Irene is the only personage of Saga, who achieves everything. Anna Karenina was sorry for her husband, she was grateful to him for his attitude to her. Irene had not such feelings for Soames at all. In some moments Anna blamed herself and said to her husband: "You are too good for me!" As for Irene, she acted with Soames too cruel. Her transformation is quite logic. Galsworthy's realism is so strong that his personage goes out of the obedience of the author, and doesn't want to be a gentle flower as writer wants her to be.

After leaving Soames's house and Bosinney's death Irene lived with the money left for her by Old Jolyon, and could feel rather independent. As for Soames, he became richer. But Soames was worried by one thought – he had not heir, he was really unhappy. That's why a reader sympathized Soames, but not Irene. This moment wasn't planned by the writer, but it appeared by itself during the narration.

So, Pamela Hansford in the article, devoted to Galsworthy's creativity wrote: "Irene betrayed her creator. It's quite evident, that the dream of a woman as a symbol of beauty, who can be forgiven for everything isn't enough for creation of an interesting, realistic character".

Hansford investigated relations of Soames and Irene not from social, but from everyday life position. To Hansford's mind Soames and Irene are two unhappy persons but she sympathized Soames more than his wife.

Soames decided to marry for the second time, but he had to divorce first for it. He came to Irene, he needed reasons for divorce. The love story with Bosinney was too old, but may be Irene had a new lover. Soames was going to find a reason for divorce and to use it. But Irene was single, she lived alone and she still stayed as an embodiment of Beauty. Having seen her, Soames hoped again, because she was still his wife, and she could bear a son for him, heir of his richness.

Irene couldn't get such suggestion. The idea of recreation of unhappy marriage seemed so unnatural and ugly. But her resistance strengthened Soames's passion only.

In those moments, it was Young Jolyon who supported Irene. He was 52 already, his children were grown up, and he was widow. He was Irene's tutor and the only defence and adviser. He sympathized and pitied her, but gradually these feelings transformed into deep love. So, Irene and Jolyon left for Italy for some time. By this step they gave time to Soames to begin divorce process. Irene was always in fight with Soames, but now, with Jolyon she was calm. Her new husband satisfied all her wishes, never demanded anything from her. Both of them belonged to the world of Art. Irene had not passion for him, but Jolyon loved her more and more day by day, and he was very happy with her.

As for Soames, after the divorce he married to a French woman Annette. Annette gave birth to a daughter – Fleur, but not a son, as Soames wished.

In the same time Soames father, James was dying. James also wanted their surname to be saved by Soames's son. Soames lied to his father and said that Annette's child was a boy. But Irene and Jolyon had a son, and nothing prevented them to create a new, happy family.

The novel ended by symbolic picture of Queen Victoria's funeral. It was also the end of whole epoch.

The last novel of this cycle was published together with "The Man of Property" and Galsworthy joined them under the common name "The Forsyte Saga". In the last novel of this cycle the writer described the love story of Soames's and Irene's children – Jon and

Fleur. This love caused a lot sufferings both to Irene and Soames, as it reminded them their unhappy past. Both Irene and Soames thought that it would be better to hide that past from their children. But when Fleur and Jon told about their matrimony plans, Soames came to Irene and entreated her not to prevent their children's happiness. Soames loved his daughter Fleur and wanted her to be happy. But Irene took it as an insult.

She couldn't allow her son to marry a daughter of her former husband. She thought about herself, but she didn't even notice her son's feelings. So, in talks with Jolyon and Jon, Irene's real character is seen clearly. She is rude and selfish woman, who never leaves her interests and wishes for happiness of other persons. She never sacrifices her wishes even for most close and dear person of her. Irene is an embodiment of honourable and loving woman and mother. But she is of such type only when events are in correspondence with her wishes. But when it's necessary to press herself for other's interests, she is uncompromising and selfish.

Irene didn't want her son Jon to know about her marriage with Soames. Irene wanted to stay an ideal woman and mother in her son's eyes. But life set everything itself. Jolyon died of heart attack leaving to his son a long letter about Soames and Irene story. In that letter Jolyon also explained to his son that his love to Fleur would destruct completely his mother's happiness. After father's death Jon couldn't bring another hard shock to his mother. He cut with Fleur and destructed Fleur's life with this decision.

Irene lost gradually her beauty and charm. It was quite natural, because the time said its word. But she didn't loose her beauty only. She lost something what formed contents of her internal Beauty. She obeyed the propertial feelings and became the obstacle for deep love of her own son. Her maternal love combined with a cruel decision opposed her son's love. Irene could help young people to set their happiness if she wished that. But she chose to take Jon away from Fleur. She did it, because she wanted to be far from Soames, to avoid any contacts with him. She didn't want to be a mother-in-law for Soames's daughter or to be a grandmother for Soames's grandchildren. That's why she separated her son Jon from Fleur without any hesitations, or sufferings of conscience. She broke her son's happiness. It was Irene, but not Jolyon's letter what made Jon to refuse from Fleur. After Jolyon's death Jon addressed to his mother in despair and with weak hope to get her agreement. He said: "I can not bring you another grief after father's death". Irene answered: "I've already said to you not to think about me. Think of you and of your own happiness. I'll be patient to everything, I'll take it myself". In these words the hidden selfishness is seen clearly. She treated with her son and his love in a very cruel way.

She demonstrated her own selfishness frankly. Irene's behaviour might be called as selfish and propertial. This feature was very horrible defect to Galsworthy's mind. Writer hated this feature most of all. He demonstrated very interesting transformation. Irene, who rebelled against Forsyte moral, began to defeat her own internal Beauty for selfish interest. It's very interesting and rare literary phenomenon. Character, created by the writer, got independent life and stopped to obey the author.

This character was planned by the writer as an ideal of Beauty and Love. But Irene's character lost its obedience and in dialogues the hidden features were discovered. So, the character who perceived as an ideal one has a very serious negative matter. Irene's behaviour doesn't correspondent to harmonious combination of beautiful appearance and spiritual beauty, discovered by those who admire Irene. So, Irene wasn't of such type, as she was perceived by her surrounding. Irene betrayed her creator, and didn't want to be an ideal woman. As for Jon and Fleur's relation, only one character is worth to be sorry in this situation. It's Fleur but not Jon. Fleur was destructed, she lost her happiness. But Jon consoled himself with his mother and feeling of duty. Young lives were destructed by cruel bitter enmity of their parents. They were not guilty in their parents' drama, even "cruel" Soames was ready forget the past for the happiness of his daughter but Irene played the leading role in destruction of Jon and Fleur's happiness. Galsworthy tried to shade this feature of Irene's character, but Irene's selfishness is too deep.

P. Hansford in her famous article made very interesting comparison. "In the novel "The Man of Property" situations of "Anna Karenina" is recreated. Russians feel Tolstoy's intonation in the English novel. Maybe, it's the reason of Russians admiration for Galsworthy's "The Forsyte Saga". Karenin is Soames, Anna is Irene, Vronsky is Bosinney, and June is Kitty. Irene stole June's fiancé. Both Anna and Irene feel aversion for their husbands. In spite of this fact, readers can sympathize Anna, because she suffers, and readers see it clearly as for Irene, her sufferings are neither seen nor felt. Anna tried to be kind to Karenin. But Irene's hatred for Soames stopped not for a moment. All Irene's sufferings have not any serious motives, and even they are almost not shown. She doesn't feel the senseless of her life. Irene even doesn't suffer from remorse of conscience in spite of her destruction of June happiness. June was her best friend and Irene spoiled, distributed all her life. Readers can't see Irene's complicated combination of feelings, doubts, hesitations, which make Anna's portrait so humanistic. Anna's character is very truthful".

At the beginning of the novel "The Man of property" Irene's selfishness is hidden. Irene's story is based on June's misfortune, because Irene took Bosinney from her. She

didn't pay any attention to the fact, that she destructed her friend's life. Besides, June was her best friend, the only Forsyte, who shared her feelings, who loved and supported her. June was sincere to Irene, but Irene broke her life silently. Besides Irene grieved Old Jolyon very deeply for whom June was the only support after the conflict with his son. Old Jolyon suffered a lot because of June's drama. After those tragic events June never married, stayed alone. After Bosinney's death she spent all her money for "unhappy" people of art, she supported them.

But Irene, "Symbol of Beauty" married Young Jolyon without love. Galsworthy described very brightly Jolyon's love to Irene, but said nothing about her feeling to her. Irene even didn't notice that her husband was ill for many years. So, Galsworthy couldn't create the feminine of the type he wished. All feminine characters ran out of author's obedience and control. That's why Hansford came to the conclusion that not Irene's sufferings, but Fleur's grief is worth of sympathy. At first it seemed that the prudent daughter of a businessman was in triumph, being lady Mont. Instead of it Fleur cried on June's shoulder.

"Old Jolyon's son, Young Jolyon aspired to unite "forsytizm" with Beauty more cognitively than his father". This is the opinion of famous literary critic Dubashinsky I.A. But with the passing time, Young Jolyon lost his rebellion pathos. In young age Jolyon was ready to change his life of independent Forsyte to ordinary existence of ordinary clerk. He was ready to do it without hesitation. Except deep love to a woman, he was also inspired by art; he spent much forces and time for painting. All these factors created illusion of independence. Old Jolyon's generosity, his reconciliation with his son returned Young Jolyon to the Forsyte family. Both Irene and Old Jolyon are provided solidly, they take what the world gives. It's quite evident, that Irene's internal beauty and moral was as limited as humanism of Old Jolyon.

Outstanding Russian scientist Chicherin A.V. wrote the work, in which he compared characters created by Galsworthy with Tolstoy's types. Chicherin wrote much about personages and about Irene concretely. Galsworthy's ideal of abstract beauty is defined neither by life nor philosophically. Irene's appearance is embodied clearly and individually from the first pages of the novel. But metaphors and comparisons, beauty of poetic style hide her concrete human personality. Reader is surprised by Irene's gestures, poses, smiles, intonations. She is sometimes "isolated" from her surrounding, alike her lover Bosinney, or locked, in order not to let her husband in her soul. Irene is so far both for Soames and for readers. Internal world of Irene is never opened neither in years of loneliness, nor in her

friendship with Old Jolyon, even in love to Young Jolyon or her own son. Besides, Irene's love story with Bosinney, central for the first novel, is presented by the author by means of number of poetic hints. Irene's character is so indefinite that it seems that she is passive. This point of view is connected with author's own statement. In the same time, Irene's persistence, her ability to live in her own way after cutting with Soames, her influence on her husband and son, at last her self-assurance isn't paid attention at all.

It's quite natural, because the knot of contradictive features is not described clearly and definitely. Writer doesn't display any "dialectic" of soul. So, comparison of Irene's character with Anna Karenina demonstrates the weakness of Galsworthy's method.

On contrary, Motilyeva T.L. while comparing two works of both writers, proved doubtless dependence of English novelist on Russian writer. To Motilyeva's mind, "the main similarity is contained in approach to family problem by means of human character's description".

So, attacks of Beauty finished sadly. She stops to be a Beauty, because she doesn't take its laws and rules, even goes away from them. Irene is transforming in front of the readers' eyes. And this evolution is evident for all.

Galsworthy worshipped the portrait, created by him, because it was reproduced from his wife Ada, but writer's realistic mind re-embodied that character. Katherine Dupree wrote about Galsworthy: "Ada's tragedy was that she didn't understand what she was doing. She wanted more and more from John. At last, his sacrifices became full and complete. At first she inspired and supported him, but gradually, writer found himself in chains of marriage". Galsworthy himself mentioned the internal fight, accompanied his creative work.

So, while analysing feminine characters, Irene and Anna concretely, we can come to the following conclusion. First of all, both Tolstoy and Galsworthy described feminine characters in family tragic. Anna can be sympathized, she is a mother and she took hard the separation from her son. Anna's tragedy is contained in point, that her human and feminine matter cannot be realized in life. Deep, strong, honest love as the highest value crushed, and brought her to the tragic perishing. Feminine character, created by Galsworthy at the beginning of the XX century is presented in other aspect. Irene isn't troubled because of moral aspect of her situation. She is described without any sufferings.

Tolstoy and Galsworthy are close in means of artistic cognition of reality. In the same time, family problem is decided by them in different way. According to Tolstoy, the woman has no right to be happy, if she brings grief and sufferings to others. Galsworthy decided the same problem in other way, it's seen clearly on sample of Irene's character.

Social factors dominated in the character and in all life of Galsworthy's heroine. Galsworthy is sure that no one can isolate from his social matter, and he has nothing to oppose that force.

The comparison of "Anna Karenina" by Tolstoy and "The Forsyte Saga" by Galsworthy cannot be limited in borders of feminine characters comparison. The parallels are seen also in characters of their husbands, Karenin and Soames Forsyte. The comparison is motivated by number of reasons. First of all, both of them – Karenin and Forsyte are the persons, closely connected with their social matters. Karenin is a part of state bureaucratic apparatus. Soames is a part of big business. Then, both of them are unhappy and left by wives. Their personal drama took place not on social, but on family foundation. At last, in both characters definite duality is observed. Both Karenin and Soames combine the haughtiness and stiffness with some humanism. These features always exist in both characters and are displayed from time to time in their actions.

In the same time, Karenin and Forsyte are representatives of different epochs, different religions, and different social and economical structures. At last, they belong to the different national and cultural traditions. And it is natural that they behave in different way in similar life and family situations.

The comparative investigation of these characters could create the opportunity to clear up the new aspect of characterology and principles of relations between social specifics and personal characters.

In initial variants of "Anna Karenina" Tolstoy gave to Karenina many positive features. But such approach couldn't satisfy him, it would be bad and immoral to leave good husband and make him unhappy. That's why, Tolstoy changed Karenina's characteristic and set the problem most sharply, on the highest level. On the other hand, a lot of negative features were given to Karenin. For a long time, he was presented as a rude, locked person, separated from real life. He took high government position, he was a statesman, sure that his activity was necessary for the society and these opinions defined his life in high degree. He didn't pay much attention to his personal life; he placed them very far from himself. Anna considered him not a human, but a ministry machine.

How did Tolstoy decide such sharp and important problem as family one? Writer aspired to penetrate into the depth of human characters – souls; tried to discover hidden reasons, all mysteries of human behave. Tolstoy not only described the life, but he also investigated it. Besides, Tolstoy demonstrated everything, what was typical for him, independently from his own intellect.

Tolstoy was sure that every human had something common humanistic matter, which could be displayed in unexpected situations.

In general, Karenin, as Tolstoy's personage, was not lucky. Many critics considered him as a negative character. Such mind is connected with Karenin's external life. Besides in many parts, Karenin is introduced by Anna's point of view. Anna is right in her attitude to Karenin maybe not completely but partially. The situation, he appeared in was his facing to real life, he discovered unexpectedly that his wife could love somebody else except him. He didn't know what to do; it looked extraordinary and unexplained to him. Karenin worked all his life in government office, and every time when facing the realities of life, he isolated from it. Karenin was in horror, because now he couldn't separate from this problem. In differ from Tolstoy, Anna didn't understand the depth of Karenin. Having loved Vronsky, she considered her husband worse than he was. Anna saw him as a "state machine", but Tolstoy introduced his positive features. The matter of problem, set by Tolstoy, is that every human, even most unpleasant one can have alive feelings in the depth of his soul. Sometimes it seems that Tolstoy is ready to justify Karenin and blame Anna. Her blames of Karenin were inspired by revenge for her own blames. She didn't accuse him frankly, but it's felt in all her words and actions. When Anna was ill, Karenin's feelings were mixed. He said Vronsky: "I wanted her to die. But when I saw her I forgave her. Forgiveness made me happy, and cleared me up from my human duty".

Tolstoy puts very interesting question here. Why was Karenin quite different during Anna's treason and during Anna's illness? Karenin's problem is that, being a good man, he can not express, demonstrate his real nature as a statesman and husband. In his character clerk pressed the human. Karenin lived all his life as a statesman, but not as a loving husband of his young wife. Anna was a real woman, she needn't a statesman, she needed love. From other hand, Karenin's positive features were not "demands" of high society. High society didn't need a person with positive features, it needed a person devoted to its principles. But Anna needed a husband loving her passionately. Only once being ill, Anna liberated from her feminine wishes and looked at her husband from spiritual, moral position and discovered very high moral features him. In that situation Karenin also liberated from his official image and became a normal human. But which Karenin is a real one? Is he high-positioned statesman, insulted husband or kind, patient man? To Tolstoy's mind, first two images are illusions. In the same time Karenin realized clearly, that he wouldn't be able to save his real, human image. Some forces ruled his life very strongly. And those external forces won his humanistic nature. Karenin knew exactly that all his

honourable feelings would be objects of machines. He knew that he had to hide his problems his wounds, in order to “save himself”. Karenin forgave Anna, he was ready to divorce, but high society opinions didn’t let him demonstrate his humanity. And Karenin had to live according to them. Those laws were more important for Karenin than moral laws. Those cruel laws took the son from her mother, and didn’t let people to live as they wish. All these points are shown by Tolstoy in his novel. Novel was planned and written on family theme, but it transformed into social exposing.

So, what matters unite characters of Soames Forsyte and Alexander Karenin? They are similar not by external part of their life. External part is contained in point, that they are unhappy husbands. But their personal characters are similar. They are rude, stiff, and administrative; they are more statesmen than men. The statesman matter pressed their human beings.

It must be pointed out that Galsworthy valued Tolstoy’s mastership highly. He wrote: “Tolstoy must be called significant genius because he could create the feeling of the real in his narration. Nobody could do it as well as he did”. Galsworthy set Tolstoy near to Shakespeare, but also pointed out that Tolstoy brought to literature something new and he created many new features of self-cognition and analysis.

Galsworthy used the same method in his creativity. English writer was also in trouble because of necessity to think over the English reality, he aspired to understand the modern English life and its future.

“The Forsyte Saga” and “A Modern Comedy” let understand the strong and weak sides of Galsworthy’s talent, writer’s social and creative evolution. Galsworthy demonstrated the colourful background of class relations, habits, traditions, moral, art and all these aspects are thought over in realistic and critical tradition. To Galsworthy’s mind, writer, who had strength of artistic expression, must be critic of reality.

Comparative analyses of family theme in Tolstoy’s creativity lit him that there were many common points and connections in their artistic practice, similarities were also seen in working out family problem in approach to marriage problem, which was presented in “Anna Karenina”. In the last book of Forsyte cycle, description of reality and characters is contradictive. Soames’s character is the best sample of it. In this character Galsworthy’s own internal fight is concentrated, while analysis of the writer’s own confessions must be paid attention. In the introduction of “Forsyte Saga” author said that he embodied some of his own features in different characters. It was not difficult for Galsworthy to work on “Forsyte Saga”. It was natural for Galsworthy because writer belonged to the same estate

and the characters were his relatives. The novel had a great success, it was the first fire lighted in the darkness. Forsytes were alive, they existed in the world and they were convincing.

So, Soames also belonged to the same world. He was a real “man of property” and he was as a rock above other personages of novel. In some points his greediness might provoke antipathy. But readers shared his despair when he was knocking on the door of Irene’s bedroom. His hunger could be satisfied only by his wife – weak, frightened, hidden from him in the locked room. He needn’t any other woman. Young Jolyon was a good person but his character in comparison with Soames was quite inexpressive.

Galsworthy moved family theme in front plan purposefully. He did it in order to underline the importance of this theme. Galsworthy took readers into the heart of Forsyte family, introduced its peculiarities. Reflection of Galsworthy’s fight with the phenomenon, called “forsytizm” displayed clearly in the novel.

Young Jolyon commented on the problem of “forsytizm” in such way: “Forsyte looks at everything from practical point of view and practical viewpoint is based on feeling of property. Real Forsyte never gives himself to anybody or anything completely”. But Soames’s character furrowed in contemporary reader’s mind, because he seemed unhappy and lonely, and reader even suffered together with him, being sorry and sympathized him.

Galsworthy tried to criticize people of property, but from hermitic point of view they were not so ugly. Considering character of Soames Forsyte, we face with interesting phenomenon in sphere of creativity psychology. Maybe, in Soames Forsyte’s character Galsworthy criticized some features of his own character. He created this character completely, with deep passion, because he felt some peculiarities in Soames character of himself. Several years later, Galsworthy turned back to the matter of forsytizm, continued Forsyte cycle. And Soames’s character became more and more complicated from book to book.

In critical circle, character of Soames Forsyte, was an object of hot discussions for long years. For example, in 1945 Jantiyeva D.Q. wrote: “Soames character is Galsworthy’s biggest sin, his betrayal himself as an artist”

Anikst A.A. opinion about Soames’s character was of this kind: “In the second novel a real passion displayed in Soames’s attitude to Irene softened the impression of Soames personality after the first novel”. So, in Soames’s character property feelings combined with deep and real feeling, real love. His love strengthened day by day.

Chicherin A.V. had very original opinion about it. He wrote: “Soames is a property person. Proprietary ideology is in his nature alike his father and uncles. It penetrated into all his soul and body, spoiled all his life display”.

While looking at antique pictures he saw only the material value of each thing. He felt happy when the price of those things increased. In the same time, Soames is not a caricature or schemer. It is concrete, alive, typical character of a realistic novel. He is not only the owner but he is also an expert of fine art. He knew that his wife was an expensive thing. She belonged to him but he suffered because he didn't own her. Everything, what belonged to him – silver, pictures, houses, and money was so close but he didn't feel her closeness. She was so cold and isolated. He was greedy, rude, and maybe even inhuman in some points but in the same time he was in hard internal conflict.

So, it is quite clear that only complicated, inexplicable character could unite six novels. Soames's life is shown during forty years. And he is always clearing up his real matter according to stable external indexes. His reasonable orders made a good reputation for him. He was said about “Address to young Forsyte, he is a clever fellow”. Soames valued such reputation highest of all. He was silent by nature and this feature helped him very much. Nobody else could perceive a serious client better than Soames. His clients were absolutely sure that they contacted with a reliable person. He was reliable really. Traditions, habits, inherited tastes, natural care about property – all these features formed professional honesty. That honesty was based on anxiety to risk his fortune. That's why Soames's honesty had never to be tested, his soul itself stood for it, so he would never fall. The life never stopped in him. He was always thinking. Soames had all rights for his property, he could own it calmly, but writer told about it with Irony. Even when Soames threatened Irene, promising that he would disgrace her he seemed much more ridiculous than frightening. His tragedy was contained in fact that he found himself in “chains of property”. And after twelve years of separate life, he didn't want to divorce with Irene and now he reminded a man who looked at freedom with thirsty eyes. Somehow he thought of Irene as his rescuer from “the imprisonment of property”. So he said to Irene frankly, that he couldn't live in such way any more and that he wanted her back again to his home to live with him. But she found this suggestion very disgusting and refused to Soames once more. Divorce seemed impossible both for Soames and Karenin. But this process was more painful for Karenin because he understood clearly that divorce would cut all Anna's connections with family and she would loose the last support in life. Besides divorce would join Anna to Vronsky and in the sky that connection would be criminal because

according to the religious laws, woman could not marry, if her husband was still in life. Karenin didn't want to be the reason of her fall.

Soames also tried to keep Irene by all means. But he was not able to understand her, he didn't know how to persuade her. His thoughts were characteristic to Forsyte psychology: "Women are mysterious matters! One can live near them but know nothing about them. What had she found in Bosinney that took her heart? It was madness as a matter of fact, everything she did, it was shock of madness turning up all imaginations about life values and breaking both her own life and mine". Thinking over these matters, Soames unexpectedly transformed into a person, bearer of Christian charity who forgave her and gave her all kindness of life. This condition of Soames reminds Karenin during Anna's illness. Both of them were ready to forgive their wives and forgot all insults brought by them.

It must be pointed out, that this similarity contains also very interesting and serious difference. For Tolstoy, family is something spiritualized. Galsworthy's family has not such content. Cold reason pressed all feelings. Soames loved his first wife, but he couldn't divert her from divorce, so he married soon other woman, Annette. He was a left husband, and unwillingly created a new family, based on false and unnatural relations. Soames never hid that he didn't love Annette as he loved Irene. To his mind he passed through real love once, and it was enough for him. His only expectation was to have a child, a son from her. When Fleur was born, Soames felt the joy and warm for the first time. It was deep human feeling which he never had or felt before. Galsworthy's description of Soames's feelings to Fleur reminds Karenin's attitude to Anna's new born daughter. It was not his child, but she was weak, and she could die without his care. So, he took care of her, and didn't notice when he began to love her.

So, Soames and Karenin are sympathized and pitied by the readers instead of being disgusted. It's contradictive to writer's plan, but it's also the result of Galsworthy's professionalism. In Soames's character motives close to Tolstoy's ones are felt clearly. Both of these personages found themselves in the same situation during divorce. Galsworthy is also close to Tolstoy in description of ugliness of divorce process.

Karenin is a statesman, he is one of those, who create and form juridical laws. But he never faced with those laws as a citizen, as an ordinary person. Karenin understood that the law was against human, and Tolstoy underlined it for many times. Karenin found himself in a tragic situation, because he served to the same laws and couldn't avoid them. As for Soames, Galsworthy demonstrated that Soames began to hate all laws during divorce

process. It happened because he felt their pressing on him. Soames wanted to live honest family life, but he had to pass through humiliating procedures. The law could say him “Have your wife” and the same law could punish him, if somebody took away his wife. All these facts demonstrate the inhuman matter of the law.

Soames’s love to his only daughter is also contradictive. As a matter of fact, Soames was always a devoted person. At first, he was devoted to Irene, and then to Fleur. He wanted to do her happy, to provide Fleur’s happiness and but at the end Soames came to the very sad conclusion: “The life is very boring thing. You can not keep, what you have, and you can not have, what you want”. Soames was transforming into a philosopher gradually. In the same time, he was too exact and professional. In definite measure Soames even refused from himself, neglected his feelings when the matter was his daughter’s happiness. When at the last novel the love between Soames’s daughter and Irene’s son was described the author changed his attitude to him. Soames overcoming his personality, decided to meet with Irene in order to set the happiness of his daughter Fleur with her son Jon. Galsworthy got the result, quite opposite, which he had planned before. Writer wanted to raise Irene, but he described humanism and wisdom of Soames. Now readers understood and supported his aspires. Fleur stayed alive, only because of her father’s sacrifice. But Soames perished, saving her.

Another fact is connected with the accident in the picture gallery. During the fire, Soames Forsyte demonstrated a real heroism, saving the masterpieces of art. These scenes are not the culmination of the character only. It’s a peak of the entire trilogy also. The leading hero Soames Forsyte passed through all stages of positive transformation. When Fleur’s son – his grandchild was born, Soames didn’t remind “a man of property” at all.

His attitude to art changed also. During the fire he couldn’t save all his pictures, but he saved his favourite ones not expensive ones. Therefore, the word “expensive” changed his meaning in Soames’s lexicon. “In the fire Soames Forsyte became a real hero”, as his driver Rigger said. His daughter Fleur was standing in such position that the picture falling from the gallery window could kill her. Soames pushed her off and took the strike on himself. By this action Soames raised to the peak of love and self-sacrifice.

Here very important question arises. Doesn’t this evolution and positive transformation spoil the realistic approach to the character of Soames Forsyte? It’s a very complicated question and can be decided only by more or less political, philosophic – ethic evolution of Galsworthy himself. Galsworthy wrote: “I feel pity for Soames Forsyte. His tragedy was a

tragedy of a person, who couldn't be loved by anybody"⁷. Leading his hero to humanism, Galsworthy gradually weakened in him the spirit of property. So, Soames run away from the limits of his own "I". Here, the great difference between Karenin and Soames appears.

Karenin after Anna's leaving, was busy by government problems more and more, loosing his human image, best human features. But Soames left the post of company president, refused to carry out the work in his juridical office and became more tolerant. Such transformation is rather realistic, because it's quite correspondent to the truth that the real humanism cannot be combined with selfishness and self-interest. Soames Forsyte passed through long evolution in correspondence with the law of world irony. In that irony Galsworthy included his imagination about constant transformation and contradictions of nature, all universal mechanisms including the social one.

There is no doubt, that Tolstoy's artistic and literary findings had very serious influence on Galsworthy's creativity. The first evident fact is the wide use of the means of internal monologue, the deep interest to the gentle, unnoticeable motions of soul, alike Tolstoy used.

Both in Galsworthy's and Tolstoy's work the family problem became the central one. Galsworthy sought new means for its solution He used the internal monologue in order to penetrate into the depth of human soul. Galsworthy's high interest to the human psychology can be explained by general tendency of the XX century. At the same time, that tendency itself was marked in many points because of Russian literature's influence, and Tolstoy's creativity especially. From other hand Galsworthy wasn't an innovator. He was very original artist and developed the best world and national traditions in his creativity. Galsworthy perceived Tolstoy's discoveries in the sphere of psychoanalysis in such aspects of psychoanalysis like dynamism – constant development of character in the process of dialectic contradictions of human nature. Galsworthy didn't achieve here the heights of Tolstoy's psychologism. Most part of the investigators pointing to the serious transformations in Soames Forsyte's character, moved accent to "right" viewpoint of Galsworthy himself. At the same time, Galsworthy inherited from Tolstoy the deep understanding of human psychology, the moral norms of a person. So, while comparing characters of Karenin and Soames Forsyte, one can find many common features. The main similar feature of these two characters can be observed in transformation of their character from negative to the positive one. They pressed all human feelings in their characters by the secondary social values. Karenin served to the bureaucratic state system, Soames was

⁷ Introduction to the trilogy "The Forsyte Saga" published in 1922.

busy by saving money. But gradually both of them found themselves in the sphere, stranger for their initial human perception. Tolstoy's hero in the scene of Anna's illness discovered in his heart the existence of other, more valuable and important human feeling – mercy. But he didn't move to that sphere forever.

As for Galsworthy's hero, Soames could overcome (with author's help) an image of “a man of property”, that powerful social value and transited into the new life.

Both in “Anna Karenina” and “The Forsyte Saga” writers demonstrated the degradation of noble-aristocratic and bourgeois-aristocratic family. The life of the heroes and their story are described by means of the authors' attitude to the family. Those principles were embodied most expressively in the characters of Vronsky and Bosinney.

So, at the beginning of novel, Vronsky is presented as a secular man, who had external charm but not independent life point of view. In initial pages Vronsky was characterized by the dialogue between Oblonsky's and Sherbatsky's. These two persons gave Vronsky quite opposite characteristics. These two contradictive opinions can be explained by the fact, that Oblonsky longed to aristocratic society, but Sherbatsky was a representative of that part of nobility, which was closer to simple people. Taking into consideration, Tolstoy's own position, it is clear that the second characteristics is close to Tolstoy's one.

Bosinney and Vronsky are also compared by their selfishness. Both Vronsky and Bosinney invaded others personal life. They made people unhappy, broke their life. Both Tolstoy and Galsworthy had very negative attitude to such heroes-lovers. Brilliant officer Vronsky was closely connected with military aristocracy. He shared their habits, viewpoints, loved its entire atmosphere. At first, his love to Anna Karenina was developing out of everything surrounding and attracting him. All his love interests were out of aristocratic society. So his officer life and his love to Anna, his meetings with her created two quite opposite forms of life. In first aspect Vronsky was a young officer. He was a representative of official structure, important element of military system. In second aspect, Vronsky was a man with all natural human feelings and wishes. So, an officer and a loving man were in conflict with each others. Situation, in which he found himself – his love, separated him in a definite part from the military official system. But at the same time, it didn't let him to move to the system of complete happy family life. Having lost one matter – career, he didn't find the other one – family. It was the reason of his tragedy. But in all cases his love to Anna was the expression of victory of alive human feelings over official habits. His situation was an intermediate one between the official system of society relations and moral system of family relations.

In Moscow, before meeting Anna, Vronsky for the first time after the luxurious Petersburg's life felt the charm of relation with young, innocent, charming lady. But that relation couldn't separate Vronsky from his aristocratic and social life and transit him to another one. That's why, feeling to Kitty passed through Vronsky's life as something temporal. As for his love to Anna, that love was remarkable, because it broke all his previous life. Then a new, happy family life had to be followed. But it didn't happen. The road to family was closed. It was the main reason of Vronsky's tragedy.

The power of his love to Anna, the contradiction between their relations and social norms, broke Vronsky's imagination about life, norms of behaviour. It means that Vronsky's feeling to Anna wasn't something temporal. It was very serious and deep love, which subdued him and broke his external, official proud. Vronsky didn't belong himself already he was not the owner of his fate. He became a slave of his love. Love between Anna and Vronsky was real and deep. But the same love made Anna's death and Vronsky's moral decay inevitable.

Vronsky consider his future difficult and indefinite. Those difficulties didn't arise because of high society's reaction to his love for Anna. They were the result of Vronsky's internal hesitations. His friend foretold him very high career, he also felt all abilities and wished it. The life set two choices in front of Vronsky. He had either to refuse from all his honourable plans or sacrifice his career for love. The combination of these two aspects was impossible.

Vronsky's hesitations are described very gently and expressively in meeting with his old friend Serpukhovsky. In the depth of his soul, Vronsky was touched by his old friend's career success. At that time, Vronsky continued to be a successful officer. Serpukhovsky said that, society needed such persons as Vronsky. Besides, his friend touched the main theme, very painful for Vronsky. He said that women were obstacles in men's life. It was impossible to love a woman and be successful in life. Many people destroyed their life because of women. From one hand, Vronsky agreed with his old friend from practical point of view. But from the other hand having met Anna the next day, he felt all depth of his love for her again. In spite of it the thoughts about career kept him from the decision of serious relations in that triangle. It was too difficult to come to a definite conclusion. He thought that Serpukhovsky reasoned very intellectually. This man lived only in one aspect, and he was far from the real love to women. For him woman was a wife only. But Vronsky's feelings were quite different. He left that aspect, in which he had lived before meeting Anna, and he did it under the influence of Anna's love. But in the world of real

love Vronsky's fate wasn't formed very successfully. Vronsky didn't know what he expected from Anna's love. It was very complicated feeling and Vronsky wasn't ready to meet it. He didn't find the way to decide that problem.

Tolstoy described those gentle shades with unusual comparisons of sarcasm, and disgust. Writer underlined that such love had betrayal character and that's why it killed Anna.

The most serious turn in Vronsky's life was connected with dramatic events and sharp collisions. Anna's hard illness, the talk with Karenin, the attempt of suicide – all these events were described in the novel as chain of events, destroying Vronsky morally and leading him to suicide.

So what was the main motive of Vronsky's suicide? First motive was that Vronsky felt himself humiliated in front of Karenin. The second motive, main one, was the understanding, that he was loosing Anna. Vronsky realized that his real deep love was accompanied by humiliation. To Tolstoy's mind, Vronsky was wondering in darkness and couldn't find his way as a result he decided to suicide. In that time Vronsky was judged by his own conscious but it took place in particular moments of life. As a matter of fact, by his nature he was closer to "professional sinners".

Vronsky didn't belong to a kind of person, who was going by his own way chosen independently. Writer described clearly that Vronsky was in depression during his life in Italy too, in spite of the fact, that nothing could disturb, or destruct his happiness there. But after returning to Russia, Vronsky couldn't find satisfaction. He was looking for some activity, and that searching brought him to previous circle, to his habits, tastes, old mode of life. This became also one of reasons of crisis, developed between his relations with Anna. The differences of relations with society, of their characters and feelings made the abyss between Anna and Vronsky much deeper. But it didn't lower Vronsky in reader's eyes. Even in episodes, where Tolstoy told about his coldness to Anna, readers couldn't blame him. It was logic because that coldness was based on Anna's attacks to masculine freedom. As each normal man, Vronsky couldn't concentrate his life and interest only on his love to Anna. For the author that drama took place because their relations didn't develop to the family form, and they stayed lovers only. Besides, Tolstoy proved that human wishes of happiness couldn't be satisfied completely. Vronsky loved Anna, and he achieved his aim, he got mutual feeling. But he didn't become happy. Tolstoy underlines the idea, that human can find happiness only if he makes happy others, it is not possible to find happiness over others trouble. But Vronsky had neither wish, nor opportunity to go out of

his personal wishes' borders. He could never forget himself, and live for others. That's why, he didn't find his happiness.

While comparing characters of Bosinney and Vronsky, it's seen clearly, that Bosinney is more colourless and weak than Vronsky. Vronsky's character is more dynamic, active but Bosinney is a passive one. Galsworthy described his appearance before his character. Bosinney was of middle height, strong body and pale face. The coachman, who took him to theatre with June, compared him with a tiger. That comparison with a wild animal wasn't occasional. Really Bosinney felt himself as in cage among Forsytes, he was melancholic with them.

But there are also similar features between Vronsky and Bosinney's character. The general matter is contained in fact that both writers underline the predominance of physical aspect on moral one. For example, in Vronsky's portrait Tolstoy underlines his strong teeth and body. Galsworthy strengthens that matter, comparing Bosinney either with a tiger or with a wild cat. It means that moral matter is very low here.

Galsworthy himself wrote that at first he wanted to present him from within. But then he decided to describe him from the distance and moved to the centre of Forsyte's sight. As a result, Bosinney became a description, but not a character. Galsworthy used that means of "distant" description not for Bosinney only, but for Irene also. Neither Bosinney, nor Irene was alive personages, but they fulfilled their duties perfectly.

As for Galsworthy, the love of Bosinney and Irene didn't matter for him very much. Writer was interested in fact, how Forsytes perceived that love. Who was Bosinney? Had he any characteristic features? For the first time he appeared at the party in Old Jolyon's house. There he was called "pirate" – a young man without any capital. At the same time, in young architecture's appearance features of "pirate" or "bandit" were not noticed. The matter of that definition was contained in fact, that Bosinney displayed himself as destructor of norms. He attacked Forsytes' ethic, he didn't put on cylinder and evening dress to that party.

Galsworthy underlined, that Bosinney was liberated from the feeling of property. Instead, the writer demonstrated his outstanding talent. While creating Bosinney's character, Galsworthy tried to achieve the concreteness. Writer demonstrated deep knowledge even in such special aspect as architecture. He presented Bosinney's principles very strictly. He had a very difficult and graceful aim – to qualify English architecture. Bosinney thought that the house had to be the embodiment of main life principles. The lives had to be correct, because that correctness help to achieve the feeling of own dignity.

These principles were embodied by Bosinney in the project and building of the house in Robin-Hill.

In differ from Vronsky, who had not any definite activity, Bosinney is a professional, the master of his work. Even Soames Forsyte agreed that Bosinney didn't look only, but really was a capable person. Bosinney understood clearly, that Soames exploited him, but agreed to work with him because of the financial problems. He knew that Soames searched the expensive specialist for cheap salary and found it.

Vronsky was on the highest stage of his social structure. Bosinney according to his social position was lower than Forsytes, and had to work for them. Forsytes never considered him to be equal to them. When Bosinney was talking with June or Irene, the numbers of family members went around observing them with curiosity. They saved definite information, in order to discuss it later at Timothy's house in Bayswater-Road, in the centre of "forsytizm". But as a matter of fact, they became indignant by independent behaviours of that "pirate".

Soames planned to build a new house and he gave this task to Bosinney without knowing that it would be the greatest mistake of his life, it would become the basis of his misfortune. Bosinney often visited Soames house and as a result, fell in love with Irene. His love was mutual. So, the marriage of Soames and Irene was destructed, together with the life of June, though it was June, who did everything to provide that work for Bosinney. All Forsytes said that Soames did very kind thing by giving that work to Bosinney. But added that it was very risky action as he was very young and unpractised.

As a result, instead of grandiose work and neglecting the opportunity to rise to the same level with Forsytes, Bosinney took away Soames's wife. Soames couldn't foresee such an end he couldn't even suppose, that such thing might happen.

But Old Jolyon foresaw everything. He said to his granddaughter June, that they all were similar, and they couldn't be calm until they achieved their aim. Jolyon could do only one thing – he decided to postpone their marriage till that time, when Bosinney would have regular salary.

This plot line reminded very much the line of Vronsky-Kitty-Anna in Tolstoy's novel. Unhappy Kitty got illness having seen the love between Anna and Vronsky, and went abroad for treatment. June was also extremely unhappy, observing Bosinney and Irene's relations. Nobody in Forsyte's family could understand how such thing could happen. Soames saw clearly, that Irene's face lightened when talking with Bosinney which had never happened while talking with him.

In the scenes, where Vronsky followed Anna everywhere, Tolstoy also used the same intonations. While describing the light in Anna's eyes, the writer underlined very interesting point: "Vronsky was proud not only of himself, but also of Anna because of that impression in her face".

Galsworthy characterized Bosinney from Forsyte's point of view. They considered Bosinney as an unsuccessful and rare type of man, who went in life in the surrounding of strange circumstances and strange property.

Such characteristics is quite correspondent to Bosinney's nature and exposes him completely. His character is described from distance. Galsworthy used that means consciously. Writer gives psychological state of Irene and Bosinney by means of other persons' perception.

But Tolstoy uses these means with frank author's demonstration. Situations and problems described by Tolstoy and Galsworthy are almost similar but they use different means for describing situations and characters and find different solutions for the same problems. Both of them have different approaches to similar situations.

Conclusion

Literature, as a subject and type of art is always connected with real life and all historical processes of humanity. Each literary work reflects definite life problem and reflects it, depending on author's approach, creative position, cost of mind, national tradition etc.

No national literature can develop isolated from other ones. On general, all national literatures passed through similar stages, such as sentimentalism, romanticism, realism, etc. Such observation let come to conclusion that all national literatures developed in borders of general world literary process. This fact is seen most clearly while investigating the creativity of such outstanding writers as John Galsworthy and Leo Tolstoy. Both of these writers created fundamental literary works, epopees, which became a phenomenon, remarkable not for Russian and English literatures only, but masterpieces of all world literature.

Tolstoy's creativity developed in earlier period, than Galsworthy's one. Later, Galsworthy always pointed out that Tolstoy's creativity had a great influence on his development both as a writer and as a person. That influence and scholarship wasn't occasional. Both of these writers passed through very difficult, even cruel evolution. Both Tolstoy and Galsworthy belonged to the highest aristocracy. Both of them separated from their own class and created their own life philosophy, based on honesty and critical objective to their own personality. At last both of them criticized the highest society, pulled off all masks covering its representatives. As a matter of fact, both Tolstoy and Galsworthy exposed their own estates. And they did it without any privileges or pity. Tolstoy's philosophy was always based on three main points such as conscious, labour, honesty. To Tolstoy's mind, everybody had to suffer, to sympathy, to be busy by useful labour. Theme of God was also always present in Tolstoy's creativity. Writer's attitude to God and religion was also very contradictive. From one hand, he was sure that every human had to have the God in his soul. From the other hand, Tolstoy doubted in God's justice, because he had witnessed too much injustice in real life. So, Tolstoy called everybody to work on his own personality, to be honest to other people, and to love humans.

As for Galsworthy, he was also the greatest exposor of the British Empire's cost of mind, official policy and high aristocracy. After publishing "The Forsyte Saga" new term appeared in English literature and science of psychology. It was a notion of "Forsytizm", which supposed to be the cost of mind, mode of life of definite sort. As a matter of fact,

Forsytes are the embodiment of self-satisfaction and hypocrisy in fine. They have richness, respectable image, but all of them are external only. No one of Forsytes is happy.

Everything in their life is obeyed to keeping of that image, and increasing of richness, and interests of family. Galsworthy demonstrated that obedience destructed the life of many generations of Forsyte family. And he criticized that mode of life. Similar motives were used both in Tolstoy's and Galsworthy creativity. That similarity is seen most clearly on samples of Tolstoy's novel "Anna Karenina" and Galsworthy's work "The Forsyte Saga". Both of these works are devoted to the life of high aristocracy. Both of these works investigate the family problem of wife-husband relations, problems of mutual and unrequited love.

Anna Karenina the leading heroine fell in love to Vronsky, brilliant officer. But she didn't want to hide her feelings or to transform it into vulgar adultery. Anna decided to leave her husband, Karenin, and to live with Vronsky. Such action was quite unexpected for high society; her action was too brave and unusual. Anna found herself isolated in life. She was left both by her surrounding, by her lover and she was separated from her son.

Tolstoy's creativity played most remarkable role in development of all world literature. Tolstoy created his own conception of human. That conception is also total and generalization of world and Russian literature experience. Tolstoy's penetrating into matter of social and moral relations of people in society had very deep influence on English writers and on Galsworthy particularly. Galsworthy can be called the first English writer who addressed to Tolstoy's creativity in his searching of means for sources of human characters forming. The study of Tolstoy's creativity enriched in aspect of setting of social-aesthetic problems. Galsworthy continued in English literature traditions of classical realism, assisted to the development of the role of literature. And he was sure, that literature had to be the means of thinking over depth of life. To Galsworthy's mind, literature had to criticize all negative aspects of life and to be a bearer of humanistic ideas.

Tolstoy and Galsworthy were the representatives of two different national cultures: English and Russian one. European literature always had social and political background, expressed brightly. Russian literature made always accent on moral and ethic aspect of life. That's why both Tolstoy and Galsworthy had different approach to the same problems. And they decided them from different positions.

For Tolstoy devoting life to other people, to live for others is the main sense of life and happiness. To Tolstoy's mind, if it's necessary, human must refuse from personal wishes and fell on the road, defined by God. Galsworthy's heroes acknowledged the God, but in

the same time, they aspire to decide their own life and eternal problems of human being themselves. So, both Tolstoy's and Galsworthy's creativity must be considered, basing on differences between Russian and English culture.

Galsworthy, in whose creativity Tolstoy's creativity is seen clearly, set the same problems but decided them in other way. Both Tolstoy and Galsworthy considered the human ability to overcome selfishness and serve to humanistic ideas, to heighten human self-development. But there is also definite difference between their approaches. Tolstoy considered the human's existence sense as his ability to refuse from each selfish interest. To Tolstoy's mind, real human being had to spend himself for others. As for Galsworthy, he saw the sense of life in achieving of harmony and balance in social relations of people. Galsworthy was sure, that harmony would be set, when humans liberate from such feelings as perpetual feeling, greediness, hypocrisy, selfishness, rudeness. Galsworthy called to bring to order propertial, financial, all material relations in order to create kindness in order to help others to live. Galsworthy, being European type of person thought by means of social categories. But Tolstoy, being highly morale one, thought by means of conscience and moral spiritual categories. That's why Tolstoy's heroes aspire not to social harmony, but to cleaning morally. This position is reflected not only in life of heroes, but in life of the writer own, and this point makes them closer. Tolstoy's main aim was moral cleaning but Galsworthy as European type, more practical, based on idea of material help to poor's. Tolstoy's acting's are dictated by spiritualism, but Galsworthy's ones by plasticity. Galsworthy described all dialectical complexity of human character in trend of the XX century realistic literature. In this point, English writer based on concrete achievements in human internal life descriptions. English writer got a lot from Russian writer, in investigating "family problem" especially. Both writers affirmed the importance of family in human personal life. That's why the "family principle" is the fundamental one in plot of their two novels. Both in "The Forsyte Saga" and in "Anna Karenina" authors tested their heroes by means of family, opposed them to laws and objective demands of family. They confirm the paramount sense of family not in personal life only but in perfecting human moral also. According to Tolstoy, family isn't small society. It's not social category but it's religious-moral one, alike human himself. The family depends on human will and wish. Family is creature of God, and is obedient to God only. The person depends on family, and is defined by his attitude to family. For Tolstoy the family is the main factor of moral, reasonable life. Tolstoy investigated human and family in moral-religious and material life aspect. Galsworthy considered the phenomenon of family in social aspect, from the XX

century's cost of mind, without paying any attention to moral categories, religious aspect, as Tolstoy did. To Galsworthy's mind, family more than each of its representatives, embodied the social matter, the deepest spirit of property, against which writer rebelled. But, gradually in Galsworthy's cost of mind the deepest evolution took place and writer changed his attitude to propertial feeling. On Tolstoy's works moral-ethic background, spiritual substance is expressed most brightly. In Galsworthy's work social, financial background is also very strong, and writer proves that this substance is ruling by everybody and everything. Both Tolstoy and Galsworthy described their personages in family. There is no doubt, that Anna Karenina is richer by soul, and her sufferings are more deep and tragic. Anna can be sympathized. She felt deeply her isolation from her son, from her surrounding. Her tragedy was that, her sincere, deep love, which brought her to out-of-low love, wasn't realized in life. Strong pride and honest love was defeated and brought her to tragic death. Feminine character, created by Galsworthy, was presented in other aspect, from other approach. Irene was described superficially. To Tolstoy's mind, no woman can be happy, if she brought grief and sufferings to others. Galsworthy, having set the same problems, decided them more easily.

Tolstoy brought all his positive personages to people. The tragedy of other heroes is also explained by Tolstoy by their separation from people. Galsworthy had not such psychological or emotional pane. Maybe, it's the main reason of Galsworthy's scepticism and pessimism. The persons, opposing Forsytes's world, propertial psychology, rejecting the values of that world, became at ease, included in that world and lived according to its rules. Galsworthy's heroes had nothing to oppose that tremendous and oppressing force, and such persons can not abolish from their social matter.

Tolstoy described moral illegality of Vronsky's love to Anna. Galsworthy gave social motivation of Bosinney and Irene's love tragedy. So, Tolstoy's world is ruled by God, Galsworthy's world is ruled by Capital.

While comparing Tolstoy's and Galsworthy's creativity, it's seen clearly that they have not only the similarities, but the differences also. Galsworthy didn't end his searches, because he is too close to his class and he cannot cut with them completely. Galsworthy underlined their defects but he also considered them as "a nuclear of nation". To Tolstoy's mind the property itself was quite senseless and defective. But Galsworthy prevented readers from excessive displays of propertial mind, and paid much attention to projects of different social reforms. So, in spite of all differences, characters literary traditions and cost of mind, both Tolstoy's and Galsworthy's creativity can be considered as part of

world literary treasury. All national cultures were always connected mutually. That's why, both Russian and English realism can be considered as part of world literature, and creativity of Tolstoy and Galsworthy are the highest points of world realism. In general Tolstoy's attitude to Vronsky wasn't positive at all. Galsworthy had similar, negative attitude to Bosinney. Bosinney's death, such decision of a sharp and cruel conflict was defined by Galsworthy as a negative one. It meant that exposed side got the formal victory. Famous critic Garnett was unsatisfied by such an end of Bosinney's life. "The novel lives and breathes, and this impression is strengthening till June's visit. But, to my mind, you, Mr. Galsworthy, turn to wrong direction". In manuscript, sent by Galsworthy to the critic, Bosinney couldn't stand two shocks fell on him, such as ruining Irene's life and financial failure, made suicide. Garnett thought, that Galsworthy made serious, artistic mistake. It's unnatural psychologically and changed all impression made by the whole novel. If the author made Bosinney commit suicide because of money, it means that money was sense of life for him. Garnett wasn't agreed with Bosinney's suicide, and he asked the writer to change the end of the novel. He wrote: "If Bosinney and Irene embody the Youth, Joy, and Love, then leave them in wide world with little sum of money, and spit to all Forsyte's mode of life and principles. It would be more natural". Certainly it was shocking for Galsworthy. Why didn't Garnett understand that Irene's unhappiness was the main reason of suicide! Really it was Irene, who became the reason of Bosinney's death. Bosinney didn't understand what he was doing where he was going, stood in hesitations, and behaved as a mad. George Forsyte - very witty person, called Bosinney "pirate". It was not occasional name. George saw Bosinney in his death day; he even was persecuting him when Bosinney fell under the wheels. Galsworthy wrote the letter to his friend, Garnett underlining that he felt humiliated and maybe it was his own (Galsworthy's) merit, that the narration of the novel didn't clear up the real reason of Bosinney's suicide. From other side, Galsworthy was indignant by Garnett's suggestion about Irene's and Bosinney's running away. Such an end couldn't defeat forsytizm. To Galsworthy's mind, making Soames a winner was the only means to get reader's sympathies to Irene and Bosinney. As a matter of fact, it was the main logical and tragic end. Galsworthy couldn't finish the novel by happy-end. Writer was right, because such an end would lower Irene-Soames-Bosinney's tragedy to the level of usual, everyday adultery. Conflict would become smaller and would loose its social matter. Besides Galsworthy's in his letter to Garnett underlined, that Bosinney's character wasn't as successful as Soames one. Writer didn't know such persons himself in real life. And that's why he couldn't motivate their actions.

The events, tragic for other persons, might be only trivial for Bosinney. There is no doubt, that such person wouldn't commit suicide because of losing money. Galsworthy's wife Ada was also against suicide because not a real man could leave the woman in misfortune. So it would be better for Bosinney to die in accident. But happiness isn't acceptable for them.

Galsworthy agreed to add all Garnett's remarks except that one. Writer understood that lover's victory and happiness would destroy all literary work. So, Galsworthy won, Garnett agreed with him. He admitted that the end will be magnificent, because of his saving Bosinney from suicide.

Writer underlined that Bosinney, a professional architect was broken not because of juridical investigation. He had to be proud, that in spite of Soames, he could realize his project. Neither court, nor other force could abolish the reality tripped on calculation. But the shock was bitter on his feeling, on his dignity and dignity of his lovely Irene. Soames couldn't even hope that he struck Bosinney by such means. But as a matter of fact his actions became the reason of Bosinney's deep internal drama. Bosinney was suffering, because he couldn't control his actions. From other hand, the conflict between Soames and Bosinney couldn't be placed into borders of collisions, based on psychological and moral reasons. Neither jealousies of insulted husband, nor her destruction of family form the matter of cruelty, displayed by both sides. Really, the conflict of two principles took place. It was collision of free creativity principle with principle of property power. That power dictated its will to all members of society; defined the stream of material and moral life processes. So, the character of Bosinney wasn't successful for writer in all points. This man, invading Forsytes family, made unhappy June, who didn't recover till the end of her life. He also destructed the family of other respectable person.

So, the reason of Bosinney's tragedy is expressed by the writer himself best of all. To Galsworthy's mind, the only means to clear up the aim of book was to demonstrate, that property was a cover only. That's why he presented Soames as a winner. This idea was reflected in Young Jolyon's words. Jolyon was sure, that Bosinney's death would break Forsyte family.

Tolstoy demonstrated the dialectic of soul on sample of Vronsky, in the development of his character. He brought him logically to moral crushing. Bosinney died in tragic accident, but he created neither sympathy nor sadness.

So, both in "Anna Karenina" and "The Forsyte Saga" the family problem was touched. Personages' intimate life is presented by authors on background deep social contradictions.

These contradictions define the life of personages. The originality of epochs has great influence on novels content and defines the mood of them. Neither family nor matrimony can exist isolated from society, from real life. These two greatest literary works are connected with each other because number of other reasons.

The heroes of both novels love the life passionately. They aspire to get happiness in love in family relations, notwithstanding that their dreams crushed.

According to Tolstoy's philosophy, the happy family can be created by God's blessing only. In the fifth chapter of the novel we can see beautiful Kitty and Levin. They contain in themselves the greatest mystery, connected with the beginning of new life, with the responsibility in front of God.

Neither Tolstoy nor Galsworthy sympathized their heroes, destructed social norms even by real, high love. In the same time, none of them love personages- bearers of those norms.

Both writers brought their heroes to defeat, to complete crushing. But the motivation of that isn't similar.

To Tolstoy's mind, Anna and Vronsky's love was defeated not because it was against norms of high, aristocratic society. The reason was that, their love ignored human laws, and was selfish feeling correspondent to their own interests only. As a matter of fact, that love was negation of all moral, religions laws and rejected all principles of a Christian family. Anna and Vronsky's love was real, regular from life and human nature position. As for religious moral, Divine point of view didn't contain living for him.

To Galsworthy's mind, love between Irene and Bosinney was crushed not because it was based on sin. It crushed because it was aimed against forsytizm, against propertial world and its laws. That love put itself into the position of enemy to the world of Forsytes and that's why it was destroyed. It wasn't defeat of wrong side. It was defeat of weak side. World of property was stronger and it destructed everything unwished for it, even high and pure love.

Tolstoy gave to love moral motivation but Galsworthy gave to it social one. Love story of Vronsky and Anna is considered by Tolstoy through moral and religious laws, forming the basis of family. Love story of Bosinney and Irene, Galsworthy presented on background of propertial world social laws. Tolstoy's heroes are punished by themselves, Galsworthy heroes are punished by Forsytes Empire, by its powerful force, ruling the life. Tolstoy's world is ruled by God; Galsworthy world is ruled by Capital. For Tolstoy the creative process, all artistic creativity is in search of Truth. He was searching for Truth, in order to put it on the basis of his behaviour. In this sense, all his works are penetrated by

personal matter, very often basing on his own moral investigations.

Tolstoy described processes taking place in Russian life from the depth, which was impossible for other writers.

Tolstoy was interested in human only. He was representative of high society and rejected the same society by means of its analysis. Such method gave to Tolstoy great advantage. But from other hand, Tolstoy's defect was that, he never achieved his aim.

In the same time this feature couldn't be called "defect" because the notion of "ideal" itself can be never achieved. The misfortune of Russian life wasn't that national nature was distorted, and high aristocracy was infected by lie and false. Tolstoy's realism can't be separated from his personal moral mitigations. Tolstoy's hero is a particular person, who isn't afraid of cutting from his surrounding, never loses his belief into life. Tolstoy was a philosopher, and got the high ideal only which was realized by practical activity only. All Tolstoy's works are created in searching answers for questions, asked by writer himself in transcripts diary articles on publicists and religious philosophic themes.

Tolstoy's creative aim wasn't exposing of life defects, but the aim was to penetrate to matter of human relations by means of moral searching. Tolstoy's life was full of contradictions. Those contradictions transformed every time, when he touched different aspect of life as an artist and philosopher.

Comprehension of west-European culture was one of main aspects of Tolstoy's viewpoint. To Tolstoy's mind the main contradiction between Russian and west-European culture was contradiction of culture purpose. Tolstoy was sure, that culture and literature had to serve for simple people necessities. But, really the literature satisfied the interests of small group of people, who could get education and ruled all the society.

That contradiction becomes the dominated one in Tolstoy's literary criticism. All aspects of life, such as philosophy, natural and social sciences, medicine, art, pedagogics, religion, church were touched by Tolstoy in his works.

Tolstoy opposed his position to position of aesthetes, who created their works for circle only. He was often blamed in negation of culture itself. But Tolstoy's culture was not barbarian, being highly educated person, he looked at culture by the eyes of patriarchal peasants, who couldn't get it, because they were not educated. As a result, the culture is far from people. Tolstoy's protest against processes was a protest against the ruling class's cost of mind. That's why Tolstoy sometimes blamed the science also, because simple people couldn't get it. To his mind, the art theatres satisfied first of all the tastes and necessities of rich estate. Tolstoy's attitude to art was also spread over all aspects of social

life. As for him the differentiating of labour was only the moving of labour from one man to another. Physical labour had to be obligatory for every body. Such mind was based on the idea that healthy peasant can be considered as ideal.

Tolstoy was busy by one problem only. It was the human kindness and human purpose on life. So, the writer tried to concentrate all his philosophy on that problem only. Writer always underlined, that the same force created all humans. But why did that force create them? What had humans to do, in order to satisfy the necessity, to fulfil that aim? What relations had to connect humans to each others?

Tolstoy's attitude to religion was also unsealed and original, at the beginning of the XX century, Tolstoy was considered as a religious statesman, reformer, exposé, and rebel. His initial attitude to religion was negative. It was criticism of Russian society's moral conduction in revolutionary period. He had positive notion about God, but blamed the reality, far from that notion.

Tolstoy proved that official church distorted real Christianity and that's why the religion is far from humans. So, here very sharp and interesting contradiction is seen clearly. From one hand, Tolstoy called to live according to God line laws; from other hand he criticized official church. So, it means that Tolstoy had his own religion, he realized God's will. He rejected religion and united with Christ. To Tolstoy's mind God and human are not opposite notions. For Tolstoy, the human isn't social notion, but moral category. That's why, human soul activity is perceived as an action, accompanied by internal fight. And God and human are mutually connected. Tolstoy was going from human to God, trying to understand the moral matter of human.

As for Galsworthy, English writer also tried to investigate the human nature, but from other point of view. Galsworthy investigated quite other approach. He was far from religious aspect of human mind. Galsworthy tried to investigate the influence of money and richness on human mind and behaviour. "The Power of Property" that is the main phenomenon studied in "The Forsyte Saga". Galsworthy had to reflect the fate of that part of British intelligence, which couldn't stand to that negative influence of "power of property" and staged indifference to all problems of nation and country. That's why, the novel "Fraternity" became the novel about their weakness, their moral degradation in epoch of World War. They were corrupted by power of money and decadence.

Tolstoy was quite a Russian writer; Galsworthy was also quite an English one. Their creativity had all humanistic matter, and was connected with national literary tradition. Galsworthy perceived very much from English realistic tradition. First of all it was critical

direction of creativity, ability to show the influence of social conditions to forming of individual and whole class psychology. Many investigators underlined, that Dickens creativity was most positive from such position. But in differ from the XIX century classes Galsworthy stepped much further than “Victorians” though he based on their experience in that creative aspect. Galsworthy was able to value objectively the positive features of created character even when they are not sympathetic for him. Writer created much convicted characters not by means of grotesque and hyperbola, but by means of gentle and complex psychological shades. As a matter of fact, Galsworthy’s interest to psychological phenomenon in human, nature was based also on national literary tradition. But in the same time, Galsworthy perceived all West-European literary traditions and experiences, and Russian one most of all. Russian literature influenced to Galsworthy in many, quite different aspects, and the main of them were viewpoints and artistic principles. But in the same time, Galsworthy was one of the best psychologists in English literature, and here Tolstoy’s creative’s influence is seen clearly. Galsworthy alike Tolstoy used the means of “intersection”. It means that personage is busy by self-analysis, in long, internal monologues talks with himself, explains and investigates all his acetous and ideas. For example, Christian Durrell is fond of such thoughts more than other Galsworthy’s heroes. For some persons, such analyses are means of self-defence. Analyzing himself, such personage comes to the conclusion that everybody is worse than him, and it would be better to put up with each life condition. But some other people, while self- analysing come to the conclusion that they are bad, negative humans themselves, and they have not any rights to judge somebody. If such self-analyses would be deeper, it would spoil all nature of human, all existence. At last, such persons began to criticize themselves sharply and were unsatisfied by themselves deeply.

J. Galsworthy in his earlier novels created portrait essays in which he described both personage appearance and gave him wide psychological characteristics, including biographic points about all previous days of his life. Sometimes, author’s characteristics and appearance descriptions can be separated from each others by means of other personages or collisions descriptions. In spite of it, central personages can be completely characterized at the beginning of book already.

It must be pointed out, that literary process is a dynamic and mutual phenomenon. John Galsworthy having been influenced by Russian writer Leo Tolstoy had also great influence on several generations of English writers following him.

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