

## THE THEME OF LOVE IN ENGLISH AND RUSSIAN LITERATURE OF THE 19TH CENTURY

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**Abstract:** The article attempts to compare the themes of love expressed in the Russian and English literature of the 19th century, with implications on the later period literature, up to the beginning of the 21st century. In particular, works of Bronte and Byron are considered, and their reflection in the Russian literature. The study of the topic of love, its perception and embodiment by the authors of the 19th century in their novels and images, especially women's, is always relevant for research, because the theme of love constantly arises against the background of social identification and spiritual liberation of women, the antithesis of family values and social development individual, Puritanism and freethinking, debauchery. The female theme is one of the dominant in English literature of the 19th century. The relevance of the study is determined by the need for a multifaceted analysis of the artistic interpretation of the theme of love, identifying some progress in the perception and implementation of this important aspect of personality development, including a woman and society in relation to the individual and its needs. The genre, style, conflict and plot of appropriate literature works are analyzed.

**Keywords:** Artistic system, English literature, Love theme, Romanticism, Russian literature.

### 1 Introduction

The theme of love, as well as the theme of interaction between a woman and society has always been multifaceted, one that has points of contact with the social, philosophical, historical, cultural spheres of science, society and life. This versatility leads to numerous discussions on the understanding of feelings, emotional states, behavioral stereotypes, the peculiarities of relationships with men and so on. Showing interest in women's destiny, exploring the peculiarities of women's nature, outlook and values, studying the possible social roles of women, English writers in their works tried to reflect their own point of view on the lives of predecessors and contemporaries, depict the struggle between the established and new priorities and values of society as literary creativity usually is a rapid reproduction of the individual's reaction to changes in the spiritual vector in the society of that time.

It is worth noting that the English society of the 19th century was characterized by norms and patterns of behavior based on patriarchal grounds. Thus, the right to make decisions in all vital spheres of life and activity, as well as to determine the degree of freedom of expression of the individual, belonged to men. The status of a woman, her dependent position and efforts to overcome the system over time aroused great interest in the issue of a woman in general, and in certain aspects of her life (love, for example), in particular. With the evolution of society, the attitude to the topic of a woman in love changed, as well as the social attitude to the women's issue and the psychological status of a woman also evolved.

The appearance during the 19th century of such a significant number of works of art devoted to various aspects of women's issues indicates the need of European writers to show the process of becoming a "new woman", changing her life principles. The parallelism of these processes in English and Russian literature, in particular in the works of A. Pogorelsky and V. Odoyevsky, form an unusually colorful and complex environment, which allowed writers to create a number of notable female images that enriched world literature. Our article presents an attempt to compare the theme of love in the works of some English and Russian writers of the 19th century.

### 2 Materials and Methods

In the article, a compositional-thematic method of text interpretation is developed and applied, which is in line with traditional philological methods. This technique includes four main stages: 1) dividing the text into compositional segments, which are the main units of analysis; 2) carrying out a level-by-

level analysis of the text in order to identify the compositional means of representing the topic of the text; 3) identifying ways of expressing the compositional centers of the text; 4) determination of the leading compositional level in the presentation of the topic of the text. The proposed method of text interpretation makes it possible to describe all levels of the text as a meaningful artistic system, united by the theme and composition of the text. The work also uses the methods of linguistic description and classification, elements of the comparative method.

### 3 Results

The heroine of one of J. Byron's first "oriental" works, Zuleika in the Turkish poem "The Bride of Abydos", is seen as a symbol of captivity because she is an oriental woman and a romantic heroine. Cut off from the outside world with the walls of a separate tower where she lives, the girl feels lonely and resists everything she does not like. When there is a threat to lose her own freedom and the opportunity to see a loved one (to be married to an unloved one according to the will of her father), Zuleika's soul awakens rebellious feelings that contradict her father's position. The girl runs away from her home and later dies. The heroines of the poems "The Giaour" (1813) and "The Corsair" (1814) are female slaves from the harem of Leila and Gulnare. They have a bright oriental appearance and a passionate temperament.

These three heroines of "oriental poems" (Zuleika, Leila and Gulnare) are perceived as images-symbols of the free spirit, seeking to break free from the oppression of the tyrant, the limitations of society. And they are capable of extraordinary deeds, even crime. The power of feelings, in particular their extreme manifestations (from all-consuming love to insane hatred), is the main feature of the romantic heroines of J. Byron's "oriental poems". The depth and brightness of their emotional state is enhanced by romantic images of nature [3].

Compared to Zuleika, Leila and Gulnare, Haidée gives the impression of a majestic, slightly proud young lady, but in her image we recognize the features of the heroines of "oriental poems": their bright appearance, stormy temperament and active life position in the struggle for happiness. Focusing on the image of the eyes, the author sees in Haidée's eyes an expression of exceptional emotionality: "her eyes were black as death; for when to the view; forth from its raven fringe the full glance flies, never with such force the swiftest arrow flew" [9, p. 74]. This emotionality and inner state of the soul are reproduced by symbolic pictures of nature. Thus, the birth of love to Juan in the girl's soul is symbolically compared to the transformation of the rivers of the snow-capped Alps into lakes, which, meeting the rocks, turn red in the morning.

Haidée is a free person, she was raised in the family of a pirate, and is the daughter of the ruler. The lonely island where Haidée lives and her proximity to wildlife are the factors that determine the character and psychology of the heroine. Gentle and sensitive by nature, in the face of the danger that threatens her beloved, the girl becomes like a lioness, and at such moments she reveals the features of her father – a pirate: "Serenely savage, with a little change/ In the big dark eye's mutual- darted flame; / For she, too, was as one who could avenge, / If cause should be – a lioness, though tame" [9, p. 127].

Haidée's feelings range from love to the anger of an enraged animal protecting its loved one. Having lost him, she dies. The traditional decision of the fate of the heroines of romantics – death for love, through separation from a loved one – unites these female images, symbols of the free spirit.

Romantic dreams and an irreconcilable desire for an all-consuming feeling of love and freedom are the main values of Haidée, as well as the girls from the harem of Dudu, the heroine

of the poem of the same name by F. Chateaubriand Atala and sultana Gulbeyaz.

But if for Haidée high status is not an obstacle to the expression of freedom-loving feelings and impulses, then for the sultan's wife, Gulbeyaz, it is a limitation that can restrain her oriental temperament. [3, p. 28 - 37.]

Unlike Haidée, who is free not only externally but also internally, the greatness of the sultana is only a mask behind which a woman hides, limited by social shackles and her own emotions, unable to fight uncontrollable passions and ready to hypocrisy for the sake of whim. Her freedom is limited by her status and the danger of losing power over her husband. In public she hides her own desires behind the mask of indifference and independence, while in the presence of Juan – “o'er her bright brow flash'd a tumult strange / And in her dear cheek the blood was brought; / And in her large eyes wrought, a mixture of sensations might be scann'd, / Of half voluptuousness and half command” [9, p.164].

The character of the sultana is similar to the character of another heroine of “Don Juan”, Donna Inez – Juan's mother. Actually she has everything which makes weak gender dangerous: “Her form had all the softness of her sex, / Her features all the sweetness of the devil, / The sun himself was scarce more free from specks / Than she from aught at which the eye could cavit; / Yet, somehow, there was something somewhere wanting, / As if she rather ordered than was granting” [9, p. 164].

A friend of Don Juan's mother, Donna Julia, a Spaniard, has darker skin, brighter features of face and a more rebellious temperament than the European women around her. Preserving the features inherent in the romantic heroines of oriental poems (bright look and emotionality), the image of Julia is due to the morality of the society in which she lives, and the status of a married lady. She does not give herself completely to her passion, but adjusts her feelings and behavior according to the moral requirements of the society in which she lives. The impulses of passionate Moorish blood, which is initially suppressed by social upbringing, forces her to wear a mask of indifference, and then turn to religion, and only later she realizes the futility of trying to forget about restrictions and “plunge into the vortex of love” [3, p. 31].

Like for most romantic heroines, for Julia love is identical with life. But if the love of the heroines of “oriental poems” Medora, Zuleika, Leila is an all-encompassing high feeling, for Julia and Gulbeyaz it has other shades and is transformed into passion, manifested in emotional and sexual sense.

Julia's inner desires (not to depend on limitations, to feel the all-consuming love) romantically contradict her capabilities and reality in general [3, p. 31].

To convey emotions J. Byron resorted to the use of the image of fire. It flared up in the eyes of temperamental heroines of “oriental poems” in moments of special tension of the conflict. Now the power of the heroine's emotions is compared to the flame burning in her soul, reflected on her face: “She blush'd, and frown'd not, but she strove to speak, / And held her tongue, her voice was grown so weak” [9, p. 28].

The image of the yellow moon is the embodiment of intrigue, hypocrisy, lie: “The sun set, and up rose the yellow moon: he devil's in the moon for mischief; sees half the business in a wicked way on which three single hours of moonshine smile – and then she looks so modest all the while” [9, p. 28]. The moon and the carefree beauty of nature, according to the author, sharpen the feelings of the heroes and weaken their resistance to temptation, encouraging betrayal and deception.

In her quest for the harmony of human relations, Julia encounters the opposing forces of social norms in the person of her husband and the mother of her beloved, who separate the beloved. The name of the heroine is symbolic: it is compliant with Juliet W. Shakespeare, who for the sake of love went

against the will of family, hatred and quarrels, gave her own life for love. Romantic heroines die after losing their loved. Failure in love makes Julia think about the mismatch between woman's and man's perceptions of happiness, about the main purpose of a woman who can realize herself only in love, unlike a man who is more interested in career and secular life.

The images that we classify as “European” type embody the features of European women of that period: external calm, the ability to control their emotions and obey fate. For the most part, facing unexpected difficulties, the heroines of the “European” type, humbly and painfully thinking, wait for the decision of their fate, and having heard of the tragedy (death of a loved one), cannot stand emotional suffering and die [3, p. 32].

Such female characters include Medora, the heroine of the poem “The Corsair”, Conrad's beloved. Like Gulnare, she depends on her love, the power of which can lead to madness, separation from a loved one and emotional stress about his fate. The intensity of feelings, the depth of emotional stress makes Gulnare and Medora similar romantic heroines.

Similar to Medora is another female image of J. Byron embodied in the historical tragedy “Marino Faliero: Doge of Venice” (1820) [10], which belongs to the Italian period of his work and conveys the feelings and impressions of the writer from Italian reality.

For Angiolina, the young wife of a senior Venetian ruler, happiness is associated with peace of mind. She prefers respect for her noble husband over all-consuming sacrificial love. According to her words, she is “humble in heart with duty” and “loves all noble qualities which merit love” [10, p. 48]. Prudence and respect for family values – traits not inherent in “oriental” heroines – bring this type of a woman closer to the decent heroines of S. Richardson, H. Fielding, J. Austen (Pamela, Clarissa, etc.).

Raised by loving father, Angiolina understands how “to single out what we should love in others, / And to subdue all tendency to lend/The best and purest feelings of our nature/To baser passions” [10, p. 48]. There is no violent expression of emotion in her character and behavior, only a weak protest against a specific injustice to their family. But, like Medora, despite the external calm due to her upbringing and status, deep inside she cares about the fate of her beloved husband.

As B. Shaw noted, in the Victorian era, the image of the ideal house angel woman, the guardian of the hearth, whose heart was created to love and whose soul was created to find solace in self-sacrifice for the sake of a loved one and children, was cultivated in literature and society. [27]

The pursuit of the ideal often made a woman a victim of the moral norms of society. For example, Fanny Dombey and Edith Granger are a kind of “human slaves” offered in exchange for material wealth during an agreement between parents and potential husbands; they are victims of the so-called “bourgeois marriage”. Dombey's second wife – Edith – an aristocrat from impoverished family are bound to be “the subject of a marriage contract” between her family and wealthy bridegrooms [4, p. 45].

The heroines of realist novels are completely different in their perception of love. Thus, in W. Thackeray's novel “Vanity Fair” (1848) [29], the virtuous and defenseless Amelia Sedley and the energetic and agile Becky Sharp.

On the one hand, Amelia falls in love and perceives all the qualities of her chosen one through the prism of her own feelings for him. On the other hand, when she meets her beloved after a long separation, she thinks about “how charming is the diamond pin on his tie” – a typically bourgeois materialist perception of reality. For Becky Sharp happiness is identified with wealth and belonging to a high society. There are only a few ways to achieve it in the modern era for Becky: to inherit or marry a

wealthy aristocrat (in particular Becky is trying to achieve the latter) [2].

In the image of Rebecca, W. Scott's heroine, the dominant shade of the content of the anthroponym is its first meaning – sacrifice and faith in their own preferences and ideals. On the contrary, in the image of Becky portrayed by W. Thackeray, another shade of meaning becomes dominant – cunning. For example, to stop the excessive Miss Crawley's admiration of "magic creature" – Miss Sedley in the presence of Rawdon Crawley, agile Becky did not forget to remind Amelia about her groom, "her old love" [29, p. 205]. To maintain a long-standing relationship with those on whom the success of her plans depends to some extent, Becky puts all her abilities into action. She intends to strengthen her position in the Crawley family and finds an approach to anyone who may interfere with her plans. With Mr. Crawley – her potential victim – she is respectful and obedient, admires his "excellent French", consults "about certain French statements", which she does not understand, "touched by his evening teachings" [29, p. 135].

In contrast to the portraits of several idealized heroines of Charles Dickens, W. Thackeray creates images of real people. The beautiful blonde with pink cheeks and white skin – Miss Crawley – her looks and character resembles Amelia Sedley. Her lack of determination, creativity, favorite hobbies and her own opinion are the main reasons for the baronet's short-lived interest in his second wife: "The roses on her cheeks faded, there was no trace of the charming figure left after the birth of two children, and she turned into a simple machine gun in her husband's house." [29, p. 125]. Even the clothes are evidence of her indifference to her own life: "She spent the other day in night shoes and papillotes" [29, p. 126]. Miss Crawley's only favorite hobby was needlework and flower gardening. Such a life distanced her from relatives, including daughters. The heroine's loneliness is due to the traditional Victorian perception of a woman, her role, rights and responsibilities in the family and society as a whole: "Her heart died much earlier than her body. She sold it to become the wife of Sir Pitt Crawley. Every day mothers and daughters do in such way at the Vanity Fair" [29, p. 213].

In different periods of development of literary criticism, the work of the Ch. Bronte was perceived in various ways. Modern researchers turn in detail to the specifics of the poetics of the novel "Jane Eyre", in particular its image system (for example, Wendy Won "Images of passion in Jane Eyre", 1993; Erin Wells "Fighting back", 1993; Mary Schwingen "Natural Imagery in Jane Eyre", 1994; Mark Jackson "Passion, contradiction and imagery in Charlotte Bronte's Jane Eyre", 1994) [19, 26, 31; 33]. Literary critics focus on reproducing the psychology of feelings of Jane Eyre, on understanding the special semantics of nature's images and so forth.

The rapid development of feminist and gender studies contributes to the intensification of scientific interest in the literary heritage of Ch. Bronte in the late 20th and early 21st centuries. During this period, there is a shift in research priorities from the analysis of patriarchy and women's experience to the analysis of the gender system. The works of gender theorists and representatives of feminist criticism such as F. Mort [21], L. Goodman [17], M. Poovey [24], H. Cixous [11], S. Gilbert and S. Cubar [15; 16], D. Logan [29] and others. In this context, the materials presented in the collections of articles "Women and British Aestheticism", "Women and Play writing in Nineteenth-Century Britain", "Women of Faith in Victorian Culture: Reassessing the Angel in the House" [13, 18, 35] are definitely interesting, as they consider not only the features of women's status and life in society, but also women's literary work, and the specifics of the artistic representation of the concept of "gender" in the works of Ch. Bronte and her predecessors and followers.

An important and new aspect of the study of the work of Ch. Bronte, which has attracted the attention of researchers only recently, are the early works of the writer, which were published in the 21st century.

Writer, publicist and critic E.V. Tur in the article "Miss Bronte, her life and work" (1858) [30] identifies the "category of duty" in the novels of Ch. Bronte and calls it the most significant in the value system of the author, one that appears in the foreground in all her works. The main characters of the writer's novels always give priority to moral duty, rather than their own feelings. They go through a plethora of severe life trials, but always remain true to their conscience, and therefore find happiness in most of the stories proposed by Ch. Bronte.

Considering the work of Ch. Bronte in social, educational and psychological aspects, the Russian researcher A.A. Druzhinina in her article "The Bronte Sisters" (2000) [14], focuses on the writer's creative rethinking of the achievements of the sentimental enlightenment novel and notes the shift of emphasis from the theme of "rewarded virtue" to the problem of freedom of personality and feelings. And in the romantic desire of Ch. Bronte of bright images and landscapes the literary critic sees her closeness to the romantic tradition of Blake, Keats, and Wordsworth. The landscapes of Ch. Bronte are considered by the author of the mentioned article as original illustrations to the works of Jung, Coleridge and, like most researchers of Bronte's creative works, emphasize the interaction of realistic and romantic aesthetics, which determines the creative individuality of the writer [14, p. 201].

The fate of the heroines of the youth series of works "Tales of Angria" by Ch. Bronte is in many ways reminiscent of the fate of romantic heroines who were at the epicenter of passions, conflicts between men in the struggle for power and became their victims. At the center of the main conflict in most "Tales of Angria" is the personality of the Duke of Zamorna and his conflicting relationship with Alexander Percy, and Percy's daughter and Arthur's beloved wife between them. The image of this heroine also highlights the typological features of the woman-victim, who in the works of writers of the "brilliant galaxy" is often subject to circumstances. The heroines of this series of stories constantly find themselves in difficult situations because of their love for Zamorna.

In this series which consist of the five works, the last three: "Mina Laury", "Henry Hastings" and "Caroline Vernon" (1838-1839) embody Charlotte's intention to write in her own style and create her own images of heroines. The theme of seduction and temptation, which haunted Charlotte for many years and found its final expression only in the story of "Jane Eyre", who rejected the offer of illicit love, is a common theme of these "truly feminine masterpieces" (according to T. Winnifrif) [34, p. 30].

During the youth cycle the motive of love is found in two opposite manifestations: on the one hand, in some characters it is the sincere sacrificial love of young people who resist certain circumstances in an attempt to keep love, in the struggle for their happiness in love, but quite often (according to romantic tradition) tragically die in this fight (Albion and Marina, Marquise Douro and Marian Hume). On the other hand, we see the struggle of passion with jealousy and moral violence, mistrust and desire to possess, but the inability to love, and revenge, embodied in the images of the neglected by the Marquis "secular lady" Zenobia Zelsia Ellrington, etc. [1, p. 70].

For example, in the first story of Ch. Bronte's series of "Tales of Angria" – "Albion and Marina" – defines the theme of the love triangle, which will become central in all subsequent youth series of stories. In the first story, as Bronte herself points out in the preface, she gives changed names to her fully recognizable contemporaries (perhaps thus leaving room for romantic fiction). Occasionally, as if by mention, the author calls Albion Arthur (the name of his real prototype Arthur Wellesley). This section shows young beloved – the son of the Duke of Strathelleraye Albion (or Arthur) and the daughter of a doctor Marina Angus, who had to experience the power of their love and fidelity through a long forced separation. Arthur's father went to Angria for public affairs and, taking the family with him, gave his son the opportunity to test his feelings and grow up. In the fourth year of separation, the image of a distant love one began to fade in his memory, Albion was ready to succumb to the charms of a

new acquaintance, secular lady Zelsia Ellrington, known for her education and literacy, oratory, poetry and vocal talents. But the image of Marina, a vision that suddenly appears in his mind and begs him not to forget about her, forces Albion to leave Angria. Having returned to England, he learns that the vision was actually the spirit of Marina, who, like romantic heroines, died of mental anguish, believing rumors of the death of a loved one. In this turn of Marina's fate, the story of Byron's heroines, Medora ("The Corsair"), Zuleika ("The Bride of Abydos") and Corinne G. de Staël ("Corinne") is recognized [1, p. 69-71].

In general, the dimension of personal relationships of the main characters of the series of "Tales of Angria" is a springboard for the reproduction of eternal global conflict by Ch. Bronte: the confrontation of good and evil (Marina – Zenobia, Marquis Douro – Rogue, respectively).

Certainly, as in life, in the literary works about love, love is realized in different aspects: woman's love for her husband, mother's love for her child. It can be constructive, bringing good to the world, happiness to the beloved ones (Marina Angus and the Marquis of Douro), and, in some cases, destructive to the personality and to its relationship with the outside world (Lady Zenobia Ellrington). According to Ch. Bronte, a negative character will definitely be punished for his sins: behavior that goes beyond the conventional, the willingness to commit a crime to satisfy their own desires, which are contrary to Victorian morality. This happened to Zenobia, who is bound to have an unhappy life in a marriage with her hated, cruel Rogue. Zenobia, like Beatrice Cenci (P. Shelley), became a victim of the tyrant, her husband. But, unlike her, Zenobia created such a life situation by herself – wanting revenge, she linked her life with the enemy of her loved one. However, this situation eventually turned against her. The positive heroine, who knows how to patiently wait for happiness (in this case Marian Hume), got it in marriage with her beloved Arthur, the Marquis of Douro. The idea of "rewarded virtue", which is characteristic of the literature of the previous stage, finds its expression in this work and in the mature works of Ch. Bronte [7, p. 298].

Zenobia's attachment to the Marquis is as painful as the love of other romantic heroines of Ch. Bronte (Marina, Mina Laury). But if their love is a feeling for a living person, then the love of Zenobia Ellrington is more like a passion for an imaginary idol. Her actions are evidence that she loves his genius, his talent, rather than himself. But, unlike Corinne who is in love with Oswald and who abandoned him for his own happiness, Zenobia is not inherent in such sacrifice. Moreover, the transition to the side of the Marquis's enemy, the desire for revenge is proof of a defeated selfishness rather than torment over unrequited love. Famous heroines in love, created by romantics, suffer when their chosen men are in danger (Medora, Zuleika) and are ready to sacrifice their own well-being and even their lives for their rescue (Haidée, Gulnare, Rebecca). In passion, Zenobia, the heroine of the Byronic type, has no hint of such self-sacrifice. On the contrary, she is ready to give her life for revenge on her beloved, who had neglected her, to make him regret about his choice. In one of the clashes with Rogue, related to her passion for the Marquis, Zenobia glorifies Arthur in front of an angry Rogue, thus endangering not only her life but also the Marquis's, "adding fuel to the fire" of Rogue's hatred to the Marquis of Douro: "Sneaky villain, I despise your forgiveness <...> And do not think to harm the marquis: he is much higher than your power. These blood-stained hands will not be able to damage a single hair from the marquis's head. Also know, unhappy, that I respect him so highly, I perceive him more than a man, as an angel, a deity – and I would rather fall at your feet as a corpse than lose faith in him" [7, p. 224].

Ch. Bronte's early images are in many ways symbolic images that reflect the young author's perception of the world in the universal categories of good and evil. In the works of the writer, the main defining motive for the actions of the heroines is love. If in the mature works of Ch. Bronte intelligence, common sense, moral norms prevail over emotions, feelings and influence

the decisions and actions of the heroines, then in the youth series of works – feelings largely control their lives.

In the "Tales of Angria" Ch. Bronte's main interest is in the feelings of her heroines. And only in the last story "Elizabeth Hastings" a female image appears, in the features of which we see the character that emerges in the later works of the writer, well known to us heroine of Bronte, who is a product of her time and surroundings, with an analytical mind dominated over emotions.

The female types represented in the "Tales of Angria" are similar to the romantic heroines created by G. Byron, P. Shelley, W. Scott, G. Sand in their emotional tension, understanding of life values – happiness in love, for the sake of which it is possible to sacrifice the life. In depicting her early heroines Bronte pays special attention to the sensual side of their lives, describing vivid emotions, powerful passions.

So, the most perfect of the early Bronte's characters is Mina Laury, a girl endowed with intelligence and abilities, but in all "Tales of Angria" she remains only the housekeeper of Zamorna. For many years the heroine was the "mistress" of the Duke of Zamorna, faithfully serving his illegitimate (from another mistress) son until he died at the hands of the rebels. Her unselfish love for her "master" and unobtrusive anticipation of his needs are reverently described by Ch. Bronte: "As she approached the duke with a gentle gait she began to unbutton his heavy helmet... The duke smiled weakly as her fingers touched his chin and lush sideburns, and the burden of copper and sables was lifted." [8, p. 10]. Mina is ready to sacrifice everything for love. And her sacrifice is boundless, because a woman has nothing to expect from Zamorna, who, as we see from previous "Tales of Angria", is not an example of high morals. She is clearly aware of her situation, but her passion is incurable. Mina is ready to follow the duke, despite public reproach [6, p.52].

#### 4 Discussion

With her knowledge and bold reflections on various spheres of life she earned the respect of "high" guests close to the duke, who repeatedly visited the hunting lodge: "All evening she entertained her high-ranking guests – two on the porch were Lord Hartford and Inara – talking to them sincerely and cheerfully... She was so smart, intelligent, honest in everything she said and did, so arrogant aristocrats without hesitation communicated with her even in matters of paramount importance" [8, p. 4]. They did not consider it below their dignity to communicate with the "mistress" of the duke and perceived her as equal. One of them even offered the woman the heart and hand, risking to get the rejection of the girl loyal to the duke.

In the artistic system of romanticism as we know one of the central places is occupied by the specifics of the image of a personality, strong, bright and free in their impulses and feelings. Reproduction of features of this nature is always associated with a deep interest in the inner world of the hero, the correlation of their hidden experiences and appearance. Creating the image of Mina, Ch. Bronte focuses on the disclosure of her feelings, thoughts, emotional state and its appearance in different situations. Thus, when Zamorna compared her position to that of a royal slave, "the unfortunate Mina was so wounded by the duke's words that it was as if iron had been driven into her heart. A burning blush flooded her cheeks – and instantly tears of shame and bitter self-reproach flowed from her eyes" [8, p. 11].

Mina Laury and another heroine of the story, Mary Percy Wellesley, the wife of the Duke of Zamorna, familiar to the reader from a previous story ("Mary"), differ in their social status, but similar in strength of feelings for the duke.

Like most romantic heroines, Mina and Mary are lonely, and their circle of communication is limited to the duke and people close to him. The society does not accept Mina, but she does not seek becoming closer to him. She is self-sufficient and guided by her own feelings, she lives according to the inner state of the

soul. Both of these female images are similar in their feelings to the Duke of Zamorna. But a strong-minded Mina can stop the waves of her emotions, and Mary, a weaker and less independent woman who constantly doubts the duke's love, is jealous of him, only by chance – a letter from her husband – escapes from the death and tragic fate of the heroines of G. Sand (Valentine), G. Byron (Haidée), early Bronte (Marina).

As for Byron's romantic women, for Mary the whole world is associated with her love for the duke, her interests do not go beyond feelings. The only way out for her in case of separation from a loved one is death. Mina is a kind of image-symbol of the free spirit, the image of a woman-fighter. We see that she has such features which were close to Ch. Bronte's ideal. External attractiveness ("She was a beautiful girl... An example of a beautiful force in the full of health...") [8, p. 3], uncharacteristic of the writer herself, who often calls herself an "inconspicuous, small fragile woman", determination and ability to fight for freedom of choice, love (a trait characteristic of Bronte-writer, but less developed in Bronte-woman) – the main qualities of Mina Laury's character, a romantic heroine. In addition, the challenge that Mina poses to the norms of society, the moral shortcomings of the heroine (in society's opinion), her courage, ability to resist any restrictions (to be close to a loved one, despite public condemnation) – this is what, according to N. I. Sokolova [28], because of her inaccessibility in real life attracted Bronte-writer, allowing her to feel free from the constraints of society and morality. Apparently, weaknesses by Bronte-researcher meant the courage to allow oneself to love, without looking at social prohibitions, to be emotionally and morally free from any conventions. In real life Ch. Bronte could not be near a loved one. Like her heroine, Mina Laury, the writer fell in love with married man, Madame Eger's husband, the hostess of a boarding house in Brussels, where Ch. Bronte studied and worked. These feelings of the writer were mutual, but due to the marital obligations of her beloved Ch. Bronte left the boarding house. Her feelings were fulfilled only in a few letters to Monsieur Eger.

In the finale of "Mina Laury" there are no happy beloved ones who ended up marrying each other and would live happily. Mina remains in the former uncertain situation, as the duke reconciles again with his lawful wife, whose marriage is a kind of "tube of peace" between Zamorna and his crowned father-in-law, and spends time having fun. Such an ending is reminiscent of a real life situation that took place in the fate of the writer and was recreated in her last novel of the mature period ("Villette"), where happiness in love remains for the heroine only an unrealizable dream.

The motif of love in the works of Ch. Bronte and her contemporaries is reproduced on the basis of romanticism and realism with the transition to the dominance of the latter in close intertwining with the public perception of a woman, the formation of a woman's personality, and embodies the principles that prevail in the society during the author's lifetime. In the depiction of her early heroines, Ch. Bronte pays special attention to the sensual component of their lives, the description of vivid emotions, powerful passions. These images are symbols of free spirit, emotional and intellectual freedom. However, if the characters-symbols of the romantics are heroines who live with emotions and are ready to die for the sake of their feelings, then the secular beauties of the realists do not have such emotional outbursts. Her life and actions are based on a usual benefit.

The manifestation of the theme of love with the specifics of its coverage in the works of classics of Russian literature would should be started with an appeal to A. Pogorelsky's series of works "The Double or My Evenings in Malorossiia" (1828) [23], which includes four short stories about love. The characters in these short stories show their own, personal attitude to love – usually far from romanticization or idealization, which was typical of Russian literature of the above mentioned period. In our opinion, each of these stories schematically describes one of several possible models of love, the influence and impact of which a person can face in modern society. We will make an

attempt to analyze these works and compare some of them with individual fantasy works from the collection of V. Odoyevsky "Colorful fairy tales with a witty remark" (1833) [22].

The series of "Evenings in Malorossiia" is based on a philosophical conversation between two characters – the owner of the manor house and his strange unnamed guest – for several evenings, their discussion is interspersed with four fairy tales, illustrating some key points from the disputes of these characters and depicting unusual and mystically colored events. Fairy tales – *Isidor and Anyuta*, *The Dangerous Consequences of Wild Imagination*, *The Lafertovo Poppycake Seller*, *Travelling in a Stagecoach* – are stories about love and the peculiarities of the relationship between men and women; at the same time, the intricate fantastic pattern of the fairy-tale narrative is superimposed on ordinary pictures of everyday routine life, thus emphasizing the impossibility of their rational explanation.

The first short story of the series – "Isidor and Anyuta" – describes the model of romantic love. On the eve of the entry of French troops into Moscow in 1812, Isidor returned home to see the sick old mother and bride Anyuta, an orphan raised in this family in accordance with the aristocratic code generally accepted in high society. Isidor's heart is torn between the officer's duty to take part in hostilities against the enemy's attacking army and the duty to protect two weak women who are in danger if the enemy enters Moscow; the mother orders the young man to return to the military unit.

The work uses two narrative lines associated with mother and Isidor, Anyuta and Isidor. The image of the mother depicts a proud aristocrat who sheltered and raised the orphan Anyuta in her family in an aristocratic way, but treated her kindly like she was her real mother without prejudice to her human dignity. The mother sees her son as the bearer of class honor and a warrior, whom she blesses for a military feat, insisting that his courage be manifested in the defense of the homeland during the hard times of war. On the one hand, this manifests the great patriotism of the mother, who grievously accepts the probability of her son's death, and on the other, the aristocratic behavior of a high society lady is seen, who follows the class code of honor in everything.

The same sense of duty is the basis of the relationship between Anyuta and Isidor: in the absence of other protective measures and for the sake of preserving her own honor, the bride deprives herself of her life, which she considers to be obliged to tell her beloved even from another world. In the image of the girl, it is precisely this key characteristic that is deliberately distinguished – loyalty to the family in which she grew up, to her stepmother who raised her, to her beloved; in this form, adherence to the aristocratic code of honor and the preservation of undying devotion to the beloved are demonstrated.

The same aspects of class honor and duty are clearly manifested in Isidor. The hero tries to save his beloved and the family hearth from death and at the same time is ready to lay his life on the altar of saving the homeland; therefore his soul and heart are torn between the two aspects of duty. But the decisive vote belongs to the mother of Isidor, who inflexibly and firmly points out the son's military duty to defend his motherland, in the finale the hero dies. This story presents love-duty, love-fidelity, which is based on the aristocratic principles and an aristocratic code of honor.

The work "Travelling in a Stagecoach" describes the meeting of two travelers in a stagecoach on the way from Moscow to St. Petersburg; one of them – Colonel Fan-der-K. – tells the story of his childhood: by chance he was raised by the monkey Tutu, whom he accidentally kills; regret over this act tormented the colonel all his life. The key to understanding this incredible story about Mowgli's double (in the Russian interpretation) is the terrible remorse that the colonel is overwhelmed with due to his ingratitude towards Tutu, since the lack of gratitude to the benefactor is vicious and inhuman in its essence. However, the opposite of this phenomenon the demand for gratitude without any reason is even more shameless, the author claims.

Nevertheless, the main attention in the short story focuses on the animalistic character Tutu, who, according to the author, is the bearer of truly natural, irrational, noble, boundless maternal love worthy of all respect, pouring out on any object of adoration and, at the same time, protection – be it a person or a representative of the wildlife. In this plot, the model of maternal love-instinct, sacrificial love for a child, altruistic love without expectation of gratitude in any form is used and figuratively described; therefore the writer insists that one should always thank the mother-benefactor for the manifestation of altruism in any form.

The fairy tale “The Lafertovo Poppycake Seller” tells about a married couple – the postman Onufrich and his wife Marfa, raising their 17-year-old beautiful daughter Masha, the favorite of Onufrich’s childless aunt, who is actually a witch. Marfa asks the aunt to help Masha to get married. Shortly before her death the witch conducts a certain magic ceremony over Masha; soon the girl is getting married.

The thematic line of the female dictate over simple Onufrich by his old aunt and wife Marfa is clearly distinguished in the work. In household chores and life situations Onufrich always obeys the decisions of his wife, meekly recognizing her domination in all spheres of life. In relations with the aunt witch the hero only once decided to rebel against the oldest woman of the family, appearing to her for an admonishing conversation in the hope of turning a relative into a decent parishioner of the Christian church. The ending of the conversation turned out to be quite predictable – the old woman’s fair anger against the one who dared to put pressure on the older and wise witch, and her resentment against the stupid nephew led to the severance of family relations with him and his family.

The flames of the flared up conflict forces Marfa to weave a network of cunning intrigues behind the back of her confused husband to restore good relations with an influential, wealthy aunt. Marfa foresees significant difficulties in arranging her daughter’s personal life and the possible lack of prospects for marriage of Masha, a fortuneless young girl, and a rich aunt could provide significant help. The unenviable fate of the unfortunate granddaughter softens the anger of the witch, who helps Masha to arrange her family happiness. In the situation under consideration, the three characters Onufrich – his aunt – Marfa and their relationship fit into the model of family relations based on the following: a strong, strong-willed woman subjugates a weak-willed, spineless henpecked husband (or nephew), who in all life situations follows directive women’s instructions, not having the strength to build own decisive and independent behavioral line.

The thematic line related to Masha’s marriage should be considered separately. The dominant witch wanted her granddaughter to inherit her craft; for this purpose she planned Masha’s marriage with a witch’s assistant in witchcraft rituals – her beloved black cat, who can take on a human form. The cat in the bureaucratic uniform of the titular adviser Aristarkh Faleich Murlykin appears to the girl’s delighted parents to ask for marriage with their daughter, who consider marriage to an influential official a good catch for their daughter, but the heroine is horrified by such a prospect. In violation of the will of the old witch the girl wants to see her betrothed a young man Uliyan, with whom she secretly falls in love. Surprisingly, it is her beloved Uliyan who marries the heroine immediately after her refusal to the cat-official, and the fairy tale is crowned with the harmony of the destinies and hearts of beloved ones. The fact that the heroine demonstrates independence in choosing a groom shows her willpower and independence in making fateful decisions. In addition, Masha’s groom turns out to be from a family of wealthy merchants, so the young family does not face financial problems, so the girl’s decision turns out to be successful in all aspects.

This tale is based on the model of love: a weak man – a strong woman. The key figures are women, which is reflected in the title of the analyzed work: they have the decisive word in intra-family matters, and the decisions of Onufrich, dependent on women’s opinion, are not approved by the old aunt, wife,

daughter and therefore do not receive further implementation, since his will is obviously subordinate to women. The behavior model of the willful Masha, who is independent in choosing her future husband, indicates the independence of this character, acting at the behest of her own heart, and not on the basis of other people’s advice; in the finale the harmony of family happiness and well-being comes to exist in her life as a result of the girl’s commendable perseverance in her own matters of the heart.

In the story “The Dangerous Consequences of Wild Imagination” a plot scheme is used with a description of the love at first sight of the 20-year-old Count Alcestis for the beautiful girl Adeline, the count marries her and commits suicide, because on his wedding night he discovers with horror that the beauty is in fact an elaborate mechanical doll. Besides Alcestis all men who see her at least once fall in love with Adeline; but only the young count has an infatuation for the girl with whom he never manages to communicate or meet on a date; all that is available to the hero is the contemplation of a beauty for long hours in a window frame in a house opposite his own dwelling. In fact the hero falls in love with a certain graceful portrait: the look of Adeline-doll in a window frame is a transparent equivalent to a certain portrait of an abstract beauty that combines the typical features of other beauties – curls, eyes, lips, face, waist, etc. The portrait is deprived of the ability to speak, therefore Adeline is also deprived of speech, although she is able to move; the portrait has no feelings and does not have the ability to love, therefore, the heroine is devoid of heart and soul. And, despite all this, Alcestis falls madly in love with the portrait – a mechanical doll, completely surrendering to the power of her fatal charms and not having the strength to resist the gnawing passion which deprives the hero of the ability to sanity and control his own behavior.

The second storyline is based on the use of two special characters in the narrative – the Spaniards Venturino and Androni as the cunning inventors of the sinister mechanical doll. Something devilish slips even in the appearance of these characters: the red-black color scheme of Androni’s black wig and fiery eyes and a red cloak with a dark cocked hat of Venturino are associated with the crimson-black colors of the hell and evil wizards. In the end the creation of the evil magicians Venturino and Androni – the doll Adeline – destroys Alcestis. The cause of all the unfolding events is the long-standing enmity between Alcestis’s father and Androni, the result of which was the oath of the ventriloquist Androni to exterminate the entire family of the count that he skillfully and ingeniously implements. This work describes love-madness, love-passion and fatal love at first sight, leading the hero blinded and obsessed with love to quick death, since only a few weeks pass from the moment of the first meeting of Alcestis with Adeline until their marriage.

A similar theme of love for a doll can be traced in two fairy tales by V. Odoyevsky from the collection “Colorful fairy tales with a witty remark” (fairy tales 7 and 9); a complete analysis of all the works of the fairy tale series is presented in a separate study by T. P. Vorova [32].

The seventh “Tale about how dangerous it is for girls to walk in a crowd along Nevsky Prospekt” [22] tells about a group of girls on Nevsky Prospekt, they enter a fashionable ladies’ store, and after leaving it, they do not notice the absence of one of their friends. The foreign owner bewitches the poor girl with the aim of taking her natural beauty and giving in return the artificial beauty of the doll; a young man falls in love with a girl but being tired with a soulless doll, throws it out into the street.

In this tale there is a strong wave of didacticism about the dangers of foreign education and its bad consequences which is clearly illustrated by a simple plot. First of all, the fairy tale emphasizes the harm and pernicious influence of Western education on Russian enlightenment which is initially natural, meeting the urgent needs of the Slavic soul whose image-symbol is the Russian beauty from the fairy tale. This generalization enlarges the scale of the tale, and instead of boring moralizing

about the mistakes of secular education, the theme of preserving national priorities and values through a reliable system of youth education appears. At the same time the author notes with bitterness that senseless foreign models are displacing the national enlightening spirit. The idea that it is the woman who is the bearer of culture and spirituality (as the image-symbol of the soul), contributing to the evolution of the man (the image-symbol of the physical body) is especially emphasized.

The ninth tale "The Wooden Guest Mr. Kivakel" [22] is a logical continuation of the previous seventh tale. In an allegorical form it introduces a description of the polar functions of the soul and body. In terms of content, the work is divided into two parts – the theoretical part about the ideal model of a person and the practical part about the results of the implementation of this model in society. In accordance with the author's idea, the ideal model of a perfect person includes a divine soul (a beauty from a fairy tale) and a beautiful body (a young man is a beloved of the beauty). To be beautiful, a beautiful soul must be in harmony with music and poetry, feel with its heart. However, the soul cannot immediately become ideal, since it was spoiled by unnatural upbringing, therefore it can return to its former beauty only after meeting with a wise holder of special knowledge.

A beautiful soul must match the physical body or her beloved man, who is seen in the dreams of the soul as a beautiful young man. However, to its horror during its time on this earth, the poor soul meets a pitiful semblance of its dreams which can hardly be called a beautiful person: a fat creature with a narrow forehead on which Kivakel is written. A disharmonious, phlegmatic-passive body does not correspond to a beautiful soul representing a person frozen in its development: he does not feel pity and compassion, there are no thoughts and imagination in his head. In such a figurative form the inertness of the physical body which without the presence of a divine soul is not able to raise the spirit above the material world is emphasized. The fact that Mr. Kivakel is wooden is an image-symbol of a personality that has stopped in its evolution: the only action available to him is a constant nodding of his head in agreement with the partner in conversation therefore he has a self-explanatory name – *Kivakel*.

The beautiful soul tries to help the body in its revival but fails; Kivakel is only interested in the life of horses and smoking eighty pipes daily: forty before lunch and forty in the afternoon. The number *forty* can be interpreted in different ways but, in general, it symbolizes "the dominance of evil forces", "change and death", – J. Cooper believes [12, p. 384]. This emphasizes that the soul in the bodily shell must methodically go through the same tests until the peak of spirituality is reached. However, for the wooden Kivakel all the diversity of the world remains outside the sphere of perception, and because of this the tormented soul leaves him.

In general, there are obvious analogies with the work of A. Pogorelsky in the tales of V. Odoyevsky: the treacherous blow of a manipulator-foreigner (in the seventh tale) is inflicted on the heart and head, that is the soul and mind of the girl turned into a doll which inevitably leads to her spiritual and physical death (the ninth tale). The difference lies in the fact that A. Pogorelsky presented love for a doll in tragic tones while V. Odoyevsky is more inclined to a meticulously-dry didactic tone. The heroine-doll of V. Odoyevsky and the young man who falls in love with her suffer deeply, experiencing torment due to mutual misunderstanding, lack of common interests, the presence of certain mistakes in upbringing, making it impossible to spiritual perception of the world which leads the heroes to thoughtless wasting of life. V. Odoyevsky was obviously aware of the aforementioned work by A. Pogorelsky since the motifs of the importance of domestic upbringing and love for the doll present in his work are clearly traced in the chronologically earlier work of A. Pogorelsky.

## 5 Conclusion

It should be emphasized that an appeal to the theme of love and the gallery of iconic female characters means an inevitable

connection to the tradition of world literature associated with the development of images of the Woman and the Eternal Feminine Principle which were traditionally designated through the terms "femininity" and "womanhood": it affected with varying degrees of depth and intensity the figurative system not only of English literary works but also of Russian works of the period under consideration.

In the history of English literature novels of the 19th century – in particular the novels of the Victorian era – are rightfully considered a significant phenomenon that arouses an inexhaustible scientific interest among literary scholars. Victorian writers not only used as a basis the traditions of their predecessors but also developed new themes, motifs and techniques thereby contributing to changes in the ideological attitudes of the time and the traditional family life.

The theme of love and the female theme inextricably linked with it – the position in the family, the role in social progress, the typicality of demands for personal rights and freedoms – occupy an important place in the creative heritage of English writers in the 19th century, being probably the dominants of English literature and a measure of the historical and cultural progressive process in the natural development of artistic consciousness and creativity. Recently there has been a revival of interest in a full-fledged understanding of this issue in modern literary criticism.

In contrast to the representation of the theme of love in the works of English writers, in the series of the works "The Double or My Evenings in Malorossiya" by A. Pogorelsky several clearly defined models of love are clearly manifested, succinctly presented in an emphatically abstracted form without declaring own author's assessment. These are the following models: 1) love-duty, love-loyalty based on the aristocratic code of honor; 2) love-altruism without waiting for reciprocal love, love-instinct; 3) a specific model of love in a married couple in which a strong-willed woman exercises dictate over a soft-bodied henpecked husband; this model is contrasted with true, peaceful love at the behest of the heart leading to harmony of hearts and destinies of the beloved; 4) fatal love at first sight, love-madness, love-passion.

In V. Odoyevsky's tales two images-symbols are presented – an unnamed doll-girl and a wooden Kivakel which carry a complex semantic load of the human soul spoiled by the absence of natural education and the sinful life of the physical body. According to the author's idea, love cannot exist in a doll / Kivakel pair due to the lack of spirituality and common interests.

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