

## GENRE FEATURES OF SHELLEY'S LETTERS

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### ABSTRACT

*The article describes Shelley's epistolary prose, although it is cited in many articles and monographs devoted to his work, so far it has not become the subject of special consideration. At the same time, Shelley's letters are not only necessary material for a comprehensive study of his biography and work. They are an important link in the development of English epistolary prose. They reflected the taste and style of the era of romanticism. Hollowly, Shelley's letters require their study primarily from the point of view of their genre originality.*

**KEYWORDS:** *Literary, Letters, Novel, Publication, Culture, Epistolary, Prose, Article, Poetry.*

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### INTRODUCTION

Since ancient times, writing has become a fact of culture and literature. For more than two thousand years of its existence, the epistolary genre has gone from rhetorical, belonging to high oratory, to deeply personal, confessional. Its place in the genre system of certain eras changed. This process is traced in detail in his dissertation work N.A. Dezen. We will pay attention to the fact that already in antiquity there are literary letters as a special genre; "fictitious letters", which are either introduced into comedies, novels, or are independent and real letters generated by the urgent needs of life. In the future, these forms of writing, different in form and function, will develop in two directions - literary letters, oriented towards reading by the general public, i.e. for publication with a literary orientation, and everyday letters - designed only for a specific addressee, and therefore not subjected to literary processing.[1] Together they represent different aspects of the epistolary genre, one of the most interesting and difficult to analyze phenomena in the system of genres. The study of letters and, in particular, letters of writers is of particular interest, because. They "reveal before us the half of the writer's being hidden from everyone, exposing the most intimate sides of his soul and mind" (8, p. IY). Letters not only allow you to learn more about the biography of the writer, to penetrate deeper into his inner world, but also represent a kind of creative laboratory in which the features of the style and artistic manner of the writer are formed. They also reflect the trends in the development of literature, concentrating in themselves its genre potential. As S.S. Averintsev rightly notes, "the study of "younger", "hybrid", generally semi-recognized genres is always important in the history of literature, because these genres are especially plastic and mobile; they lay the foundations for later genre phenomena". In addition, writers' letters can be a borderline case, when everyday correspondence in its purpose, reflecting the originality of the creative talent of its authors, acquires a literary quality, developing into epistolary prose of enduring aesthetic value. It is these

borderline cases that are of the greatest interest for study, on the one hand, and appear to be little studied phenomena today, on the other.[2]

Speaking about the Western European epistolary tradition, scientists pay great attention to the art of writing in France in the 11th century. This is due to the fact that French literature of this period gave rise to vivid examples of artistic writing. The letters of such masters as Guesse de Balzac, Voiture, and Madame de Sevignier have been studied in sufficient detail. The epistolary literature of England, within the framework of the general tradition, is mentioned in passing, more often the name of A. Pope is mentioned, who published three collections of his letters, purposefully subjecting them to literary processing.[3] However, in modern literary criticism there are separate works devoted to the letters of English writers, which represent a fairly deep analysis of them and, in their totality, allow us to talk about the traditions of the epistolary genre in English literature. In the English literature of the Enlightenment, which is called the "golden age of epistolary prose", this genre occupied a leading position.[4] As V.L. Sidorchenko notes, "at the end of the 11th century. The publication of private letters has become quite common in England". Moreover, they were a fact and part of public life. We also note that in the English literature of the Enlightenment, the genre of the epistolary novel is becoming widespread. Shelley's epistolary prose, although quoted in many articles and monographs devoted to his work, has not yet become the subject of special consideration. At the same time, Shelley's letters are not only necessary material for a comprehensive study of his biography and work. They are an important link in the development of English epistolary prose. They reflected the taste and style of the era of romanticism. The study of Paul's letters and their comparison with the letters of Byron and Keats opens up a new level in the study and definition of the typological features of this genre in the literature of romanticism. Hollowly, Shelley's letters require their study primarily from the point of view of their genre originality. [5]

Epistolary Prose of the Romantics" by A.A. Elistratova examines Shelley's letters in the context of the epistolary heritage of contemporary Romantic poets. As their distinguishing features, the researcher notes the presence of "lyrical landscapes", the motive of loneliness, and special punctuation. However, Shelley's letters require a detailed study precisely as a fact of literature, as an independent genre of the poet's work. At the same time, it should be taken into account that the genre specificity of Shelley's letters is largely due to the fact that they were not subjected to copyright editing and were not intended for publication. Therefore, the problem of the unity of the epistolary text also arises, which, however, has already been resolved a priori by literary critics.[6] Nevertheless, genre indicators have not yet been defined that would prove this unity and would characterize Shelley's letters as a special literary phenomenon. In addition, the poet's letters represent just the borderline case when everyday writing develops into literary, which also determines a special interest in their study. The relevance of the work is determined by the insufficient study of the poet's epistolary prose as a whole and the need to introduce it into wider scientific use, the lack of studies in literary criticism devoted to the study of Shelley's letters as a literary genre. «The principal aim of this new collected edition of Shelley's letters is to establish an accurate text from the original manuscripts, a text which is presented with unified and consistent editorial principles. [7] Such an achievement has been made possible by the work of my predecessors, especially H. Buxton Forman, Roger Ingpen and Seymour De Ricci; and by the fact that now for the main body of the letters are available at one and the same time. Of the 745 letters (and cheques) in this edition, 453 were taken directly from the original manuscripts by the

editor». Shelley's epistolary prose is the subject of a special study in N.Ya. Dyakonova's article "Shelley's Letters" (1987).[8] The author sets as his task "to tell how they form into an autobiographical story of enduring significance. Show how the correspondence reveals the multifaceted, unique personality of the poet, his inner world", how the letters help explain Shelley's artistic work and reveal their relationship. N.Ya. Dyakonova focuses on the plot of the epistolary novel, which includes the facts of the poet's biography, his philosophical and socio-political views, reflected in the letters; on the image of the hero, which does not coincide with the lyrical hero of Shelley's poetic works. Among the features of the style, irony and aphorism are noted. The researcher comes to the conclusion that the letters, distinctly from Shelley's poetic work, have greater concreteness and common sense, that they "help to better understand and capture the lofty feat that is hidden behind every line of his poems" In the monograph "Shelley" (1994) by N.Ya. Dyakonova and A.A. Ya. Dyakonova "Shelley's Letters". [9]

Thus, Shelley's letters are considered among the epistolary heritage of contemporary romantic poets, as part of his work. We have the right to consider Shelley's letters, everyday by their nature, as a literary genre with specific features and design features. Dialogically, as a fundamental feature of the genre of writing, is also characteristic of Shelley's epistolary prose. At the same time, a distinctive feature of the poet's letters is the active involvement of the reader (addressee) in the narrative. Shelley's addressee has a special value.[10] This is due to the personality traits of the poet, who always strove for people. The letters show the attention and sensitivity with which Shelley treated relatives and friends, and with what respect - for political and literary opponents. The firmness with which Shelley defends his convictions (as, for example, in letters to Timothy Shelley, to Southey, some letters to Hogg) is combined with a desire to approach problems and disagreements more objectively.

The genre originality of Shelley's letters is inextricably linked with their wide thematic range. In Shelley's letters, the following "cross-cutting" topics can be distinguished: religious and philosophical, socio-political, aesthetics and literary creativity, and intimate.[11]

Percy By she Shelley's correspondence has been published in two extensively commented volumes by the American scholar F. L. Jones. However, in Anglo-American literary criticism there is only one article devoted to the early letters of the poet, "The Early Letters of Shelley" by John Freeman. [12]

In some works of domestic scientists, the problem of studying Shelley's epistolary heritage is posed. Thus, in the monograph by I. G. Neupokoeva "Shelley's Revolutionary Romanticism", the poet's letters are considered as an independent and significant part of his literary heritage. At the same time, they are involved by the author of the monograph in connection with the facts of the biography and creativity of the poet. [13]

I. G. Neupokoeva gives a periodization of Shelley's letters, points out some features of their content and style. For example, speaking about the letters of the Italian period, the researcher notes the presence in them of laughter, mild irony, turning into sharp grins at her literary opponents, the use of wordplay and puns.

I. G. Neupokoeva emphasizes the genre of open writing and considers its characteristic feature "the generous use of various emotional means of influence - from various shades of revealing

satire to the most sincere notes of frank conversation. The predominance of one or another means depends on who the letter is addressed to - a political opponent or like-minded person.

Shelley's epistolary prose gravitates towards certain genre forms that are in accordance with the subject matter of the letters (a friendly message, a journalistic letter, a diary, a treatise, an essay). Some of them are comparable to the genres of the rest of Shelley's work (for example, a treatise). [14]

The closeness of Shelley's letters and poetry lies in the fact that everything (both the life of the poet himself and everything that happens around him) is depicted here through the prism of lyrical perception. At the same time, the letters have a universally synthetic character (personal and public are merged in a single lyrical impulse). Shelley's letters tend to comprehend the issues raised in connection with the facts of his personal life, among other topics and problems in the form of a conversation with the addressee (epistolary conversation). [15]

Shelley's epistolary prose is determined by sincerity, immediacy of feelings, and the power of expressing the author's emotions. All this, together with a heightened attention to the addressee, a peculiar style of letters, their inherent lyrical outpourings, plot sketches, vivid images, determines a special place for Shelley's letters in the epistolary prose of romantics. [16]

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