

## SUMMARIES

УДК 821.111

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### **SOME ASPECTS OF THE GENEALOGY OF THE ENGLISH ROCOCO NOVEL (EARLY MARIVAUX'S WORKS AND HENRY FIELDING'S JOSEPH ANDREWS)**

Native history of the literature in the age of Enlightenment, according to a long-term observation, differs greatly in the evident inertness of scientific ideas development. Particularly, in the research of the English novel of the 18<sup>th</sup> century it is possible to single out some steady conceptual propositions left unchanged since the middle of the last century. These propositions include the following ideas: 1) it was the English novel that formed a classical realistic pattern of the novel; a romance preserves the lofty idealizing romantic traditions, but a novel creates new «true» story; 2) the Enlightenment saw two different ways how the English and French novels were developing, though the English type of novel left the French one behind to the extent of conflict between the old pattern and the «romantic» one and of forming both pre-romantic and realistic tendencies.

The given ideas are connected with the common theoretical concept of the development of a novel as a genre under the grounded idea that a modern type of novel was developed in the so-called «bourgeois epoch» – in the 19<sup>th</sup> century. Comparing the early novels of the English and French writers, we may notice not just a similarity in the process how a new type of «a comic epic in prose» (that is the transition from a direct parody to an ironical stylization) has been formed. This type became the first stage of forming a moralizing and psychological novel of the 18<sup>th</sup> century. But also a similarity of the sources for plot and style transformations (high Baroque novels, Cervantes, Fenelon) which provided the basis for the compromise mastering and transformation of the classical and Baroque traditions of Rococo Romance studies. It is evident that further investigation of Fielding's works is possible not while renaming realism in rococo, but carrying out a profound study of a historical and cultural context where Fielding's novel concept is derived from.