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SOME ASPECTS OF CONFLICT IN *TESS OF THE D'URBERVILLES* *AND ANNA KARENINA*

Conflict is one of the most significant elements of a literary text, which should be understood as a collection of the author's individual reflections on certain situations and events in a plot. The distinction between events and situations is that the former is a dynamic element and the latter is a more static element of a plot. The role of plot in a literary text is not just arrangement and alternation of events and situations for expressing the core idea; it is based on another element, "conflict" (from lat. Conflictus – collision).

In early literary criticism (studies), conflict was understood as a collision, struggle, and expression of opposite assessments and confrontation of forces, both in the internal and the external worlds of heroes. Following this assumption, the role of conflict is to represent the hidden dualism in a text. This dualism is also the main principle of the structure of reality: good and evil, spiritual and material aspects, friendship and enmity.

However, in modern literary studies, conflict is understood as not only a collision or confrontation, but also a state and essence of relationships. When an author describes the loneliness of their hero, at first glance, there is no conflict, but a closer analysis will show the state of a hero's selfness in relation with space and time.

Conflict always indicates the presence of two, most of the time oppositional components: one with positive and the other with negative assessment, but it does not deny the possibility of having a positive potential in both components.

Such opposite components can be presented in a text by various structural elements of the narrative.

1) When the essence of the conflict is associated with different worldviews and goals, different perceptions of time and space, there can be two characters: a positive one (usually the main character) and their opponent, or foil (mostly negative). For instance, in *Tess of the D'Urbervilles* by Thomas Hardy, Tess is a positive character (protagonist), and Alec is her opponent character (antagonist). In addition, we can mention the relationship between Tess's father (Mr. John Durbeyfield) and mother (Mrs. Joan Durbeyfield). The father is an idealistic character, but the mother has a pragmatic character. In *Anna Karenina* by Leo Tolstoy, we can mention the relations between Anna Karenina as a protagonist character and Alexei Karenin as an antagonist character. In both cases, there are meaningful oppositions in value systems of the characters.

2) The components of the conflict can be a character and nature, when the hero struggles with natural forces, mostly superior to their capabilities. In *Tess of the D'Urbervilles* we read: "*The house was overrun with ivy, its chimney being enlarged by the boughs of the parasite to the aspect of a ruined tower. The lower rooms were entirely given over to the birds, who walked about them with a proprietary air, as though the place had been built by and for themselves*". Such

conflicts are not based on worldviews, but presuppose some more profound metaphysical reflections based on the opposition between the human and the non-human.

3) There can be two different social worldview systems, whose goals are overwhelming to each other. In both novels, almost every character has his/her own worldview. They struggle to find a compromise, but there is something deeper and hidden in their relationships, which prevents them from finding a common ground. Every character has a specific social background, and their worldviews are formed within their backgrounds.

4) The opposing forces of conflict can be natural phenomena as such (mostly animals or natural catastrophes), the collision between which occurs without the direct participation of man. Thus, after the accident, which led to the death of the horse, Tess blamed herself for this loss, but she was not guilty and she did not participate in this event. However, after all, this event had a deep influence on Tess's life.

5) The opposing forces of a conflict can be represented as a character and society, when the conflict is based on the desire of an individual to realize his/her capabilities within the worldview, which is imposed by the author, and most often the impossibility of such realization. Angel in *Tess of the D'Urbervilles* is one of the characters who, despite his social class and education, confronts social norms and tries to shape his individuality.

In *Anna Karenina*, Levin is also a character, whose worldview is somehow different from other aristocrats. He refuses to accept the prescribed ways of doing things and looks for new methods to improve life in the community.

6) A "man and fate" type of conflict is built upon the confrontation of a hero with fate. This is the basis of the vast majority of ancient tragedies. The whole novel of *Tess of the D'Urbervilles* is based on the role of fate and destiny that is predetermined by nature as a scientific idea. Thomas Hardy was under the influence of Darwin's theory of evolution by natural selection, according to which all life on Earth is connected and interrelated, and this diversity of life is a result of natural selection. Tolstoy is believed by critics to be an adherent of the idea that an individual's character and potential are defined and determined by their background.

7) Confrontation of the forces in the inner world of a hero, when the source of conflict is the problem of necessity of "choice" between duty and desire, conscience and demand, opportunity and obligation, etc., is one of the crucial driving forces that shape the text's main idea. Thus, for Tolstoy, honor presides in the hierarchy of values. Karenin marries Anna because he believes it to be his obligation, while Vronskii in similar circumstances betrays Kitty's hopes.

8) Another aspect of conflict is confrontation of spiritual and material elements of a hero's inner world, which propels him/her into choosing and acting accordingly. This aspect of conflict seems to be the most important one. Spiritual and material ideals are the fundamental elements, according to which every character acts in a text. In both novels, in different occasions, characters act

differently, but the core of their behaviours determines the way they approach their ideal(s). To find a way out of the confrontation between the “spiritual – material” is the core idea in both novels.

In the novels by Hardy and Tolstoy, conflict is based on the implicit contradiction between the external manifestation of events and their essence. It has a certain universal nature, because it is linked with the limitations of the heroes’ knowledge, experience, and ideas and even limitations of all humankind’s knowledge, which proves this notion about man’s inability to correctly understand the essence of events and through outside facets of phenomena see the inner, deeper essence of their environment.

In the literary texts that we have looked in our study, different groups of conflicts (internal, external, and synthetical) intersect, flow from one to another and are in a cause-effect relation. The cause of an internal conflict can be an external conflict and vice versa, but in any case, the emergence of conflict is determined by the presence of reasons and goals. The main determining principle lies in the fact that the conflicts in these novels (as well as in fiction in general) are the result of perceiving the world as a structure with oppositional elements. At the same time, conflict itself forms the semantic core of a text. Therefore, the conflict can be defined as the main element of content and the main tool of transferring this content into a literary text. Due to the conflict, its development and the results of its resolution, there arises what is usually called tension, acceleration or deceleration of actions, which are the result of collision of opposite forces.

The conflict invariably puts not only the hero, but also the author in a position of choice, which can be philosophical, moral, logical or aesthetical. Both the author and his characters are constantly forced to choose between truth and lies, the fair and the unfair, the logical and the illogical, beauty and hideousness, the moral and the immoral, etc. It is impossible to avoid such a choice in a literary text, since this is a conflict in a secondary reality, which is different from conflicts in real life as a primary reality. It differs, first of all, in the fact that conflict in a literary text exists within time and space, which are characterized by discreteness and locality. Therefore, the choice can be postponed, transferred to another time or to another space. There is a possibility to delay the selection process itself and even refuse to make a decision (and this is also a choice), but it is impossible to get away from the choice. Tolstoy and Hardy seemed to reenact these existentialist ideas long before they found their theoretical embodiment.

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ГЕНДЕРНЫЙ ВЕКТОР В ЭМИГРАНТСКОЙ ПРОЗЕ ДОЙНЫ ГАЛИЧ БАРР

Литературная репрезентация гендерных проблем приобретает особую значимость в современном глобализованном, многополярном обществе. В художественных произведениях рассматриваются сложные вопросы осмысления многогранного опыта современного человека, фиксируются определенные социокультурные изменения в жизни общества последних десятилетий.