

Y. KRAVCHENKO

**TRANSFORMATION OF GENRE CANON OF EPISTOLARY NOVEL  
IN EARLY WORKS BY J. AUSTEN**

The article concerns some poorly researched aspects of study of early works by «the first lady» of the English literature – Jane Austen. It is emphasized that the study of juvenile period works makes it possible to analyze the basis of adult period works of the author, helps to understand the formation of the author's literary world view.

The establishment of J. Austen's creative principles was based on her re-thinking the literary experience of the Enlightenment Period. The evidence of it is the fact that the author turned to the epistolary novel, the most productive literature genre of the XVIII<sup>th</sup> century.

At the turn of the XIX<sup>th</sup> century the genre canon of epistolary novel lost its productiveness and its ability to affect any further development of literature. The decline of the genre and duplication of its canon are reflected in the early works by J. Austen, particularly in “Lady Susan” which must be considered to be a kind of literary controversy on the author's way to establishing the principles of classical realism. The objective of this article is to define the character of parody and polemics transformation of epistolary novel techniques in J. Austen's novel «Lady Susan».

The author's innovation is her travesty re-thinking of genre canons of the XVIII<sup>th</sup> century epistolary novel. J. Austen's narration is laconic, reserved, non-instructive, unpathetic, deprived of excessive emotiveness. Rational and didactic beginning gives way to lyrically coloured imagination, ease and irony. The analysis of characters' positive and negative qualities which is characteristic of the epistolary novel is transformed in J. Austen's novel into a parody play on the plot and characters, e.g. the established motif of «awarded honesty» is parodied.

Significant is a decrease in the volume of the epistolary novel in J. Austen's works. The introduction of a small-volume epistolary novel focusing only on the key moments of the invariant plot is determined by hermetization and further deactualization of the plot.