

ANALYSIS OF DEPICTION OF HUMORISTIC CRITIQUE OF ENGLISH SOCIETY IN
THE NOVEL A ROOM WITH A VIEW E.M.FOSTER

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Annotation: *This article highlights the novel's analysis using its characters, plots, setting, writing style and tone and point of view of the novel by E. M. Forster.*

Key words: *E.M.Forster, Lucy Honeychurch, Mr.Beebe, George Emercon, Charlotte Bartlet, Cecil Vyse setting, plot , writing style and tone , theme and morality.*

Nowadays Uzbekistan is constituted well-disposed relation with countries all over the world. After first years of independence ,Uzbekistan has been dealing with the same educational and economic cooperation with several foreign countries. It clears that it has an influence on the speaking foreign language. It is known that 21st century is considered as a technology century. Several technology devices are discovered and used now. That is why most of the people can not imagine their life without modern technologies. They are the main part of our lives even in education. Many websites are in English and computers are assissants every aspect of social life. Currently, there is an important problem that is knowing and being aware of foreign language culture in learning English. Born in London in 1879, E. M. Forster is the author of six novels: Where Angels Fear to Tread, The Longest Journey, A Room with a View, Howard's End, A Passage to India, and Maurice, the last published posthumously. He also wrote a number short stories, in addition to criticism and essays. His books have been adapted into several popular movies. He was nominated for the Nobel Prize in Literature in 13 separate years. He died in 1970.Forster in his essays comes to us as good stylist. His prose is racy because he starts with an argument and links it with various aspects of life. His prose is simple, easy and direct. The predominant quality of his prose style is its fidelity 'to the truth of life' It aims at a beautiful amusingness not without truth.Forster at Trinity College, Cambridge, in 1927, in which he discusses the English language novel. By using examples from classic texts, he highlights what he sees as the seven universal aspects of the novel, which he defined as: story, characters, plot, fantasy, prophecy, pattern, and rhythm.

A Room with a View is a 1908 novel by English writer E. M. Forster, about a young woman in the restrained culture of Edwardian era England. Set in Italy and England, the story is both a romance and a humorous critique of English society at the beginning of the 20th century. Merchant Ivory produced an award-winning film adaptation in 1985.A Room with a View follows Lucy Honeychurch as she fights against her society in search for both, independence and love. While she first believes these two

to be mutually exclusive, she realizes that, in George Emerson, she can have both. Themes A Room with a View is a romance novel whose romantic plot centres on Lucy's decision between George and Cecil. The main theme is the conflict between social convention and passion.

Details

Plot and structure

Our story begins in Florence, Italy, where two English women, Lucy Honeychurch and her spinster cousin Charlotte Bartlett, are at a hotel full of other English tourists. They are displeased with their rooms, which don't have a pleasant view from their windows, but a pair of unconventional fellow guests, Mr. Emerson and his son, George, offers to switch rooms with them. This sparks a whole discussion of what is proper and what is improper, a dialogue that continues throughout the book. Eventually, the women take the Emersons' offer, only after a visiting pastor, Mr. Beebe, convinces Charlotte that it's okay.

The majority of the hotel guests are still unconvinced that the Emersons are socially acceptable, though. Lucy, who realizes early on that Mr. Emerson is actually just an old sweetie-pie who doesn't play social games well (or refuses to), is saddened by the attitude of the other guests towards the quirky father-son duo. We see that she's confused and not entirely convinced by the strict rules and regulations of "good" society, and that she's tempted to follow her own emotions sometimes, rather than just doing as she's told. She wishes something would happen to her – and it does. She and George both witness a dramatic murder in a Florence square, and both are irreversibly changed by it (as we all would be, no doubt). This makes Lucy realize that life is not as simple as she'd thought it was up to this point in her life, and she begins to slowly question her belief in the social order she grew up with.

The plot gets thicker when the guests at the hotel go on what is meant to be a pleasant drive in the country. When they arrive at their destination, a particularly beautiful "view" from a hilltop, everyone wanders off to explore. Lucy inevitably (though unintentionally) finds George, and, overwhelmed by the beauty of nature and the beauty of Lucy herself, he kisses her. She is shocked! We are shocked! Charlotte, who accidentally witnesses the kiss, is shocked! Part One of the book ends as Charlotte and Lucy beat a quick retreat from Florence, attempting to avoid any further complications with George and his father.

Part Two takes us back to Lucy's home in pleasant southern England, Windy Corner. We meet her family (her charming mother and her adorably ridiculous brother, Freddy), and her stuffy new fiancé, Cecil Vyse. Cecil is not exactly a barrel of laughs, but he certainly thinks he is. Through Cecil's devious and rather cruel maneuvering, the Emersons end up moving into the neighborhood. Their previous relationship with Lucy is a total coincidence – Cecil's a fool, not a monster! He doesn't know about Lucy and George's fraught relationship, and he only brings the Emersons to town to provoke a

local landowner, who's concerned with finding the "right" kind of tenants. Everything converges upon Lucy: George, who she secretly loves (it's a secret to her, too), Cecil, who she thinks she loves, her family, Mr. Beebe the pastor, and, to make matters even worse, Charlotte. Windy Corner is suddenly a powder keg of potential drama.

The spark that blows the whole thing up is a novel written by Miss Lavish, a fellow traveler they met at the hotel in Florence. In this trashy romance novel, a passionate kiss identical to the one Lucy and George shared is described. Unaware of this awkward fact, Cecil reads the scene out loud – he just thinks the novel's cheesiness is hilarious. However, he doesn't realize that in so doing, he reminds both Lucy and George of their Italian encounter. This inspires George to kiss Lucy a second time when Cecil's momentarily out of the way.

Lucy is torn between inexplicably complicated feelings for George and her social obligation to Cecil, which, in her mind, masquerades as love. She sends George away, claiming that she doesn't love him, but he manages to make her see how ridiculous Cecil is. She then realizes (thankfully) that she doesn't love Cecil, and breaks off her engagement with him. All of a sudden, she's down from two suitors to none – and she attempts to resign herself to a life of spinsterhood. She makes desperate plans to travel to Greece, hoping to escape her tumultuous feelings.

But when true love comes a-calling, packing up and going to Greece is not the answer (a valuable lesson for all of us to learn). At the last moment, Lucy runs into Mr. Emerson, who comes right out and begs her to face her emotions. She realizes that she's been lying to herself and everyone else – she really does love George. She finally throws off the restrictions and expectations of society and runs off with George. The novel ends where it began, in a room with a view in Florence, with Lucy and George happily united. It's not perfect – Lucy is alienated from her family, who feels that she's acted poorly – but it's still safe to say that love wins out over society in the end.

Characters

1. Lucy Honeychurch

Lucy Honeychurch is the protagonist of *A Room with a View*. She is a young middle-class Englishwoman who travels to Florence, Italy, where she is forced to confront the inconsistencies and absurdities of the Edwardian social etiquette that seems to govern all aspects of her life.

On the outside, she's a pretty, dark-haired, unremarkable and proper young English lady. Sure, she may express some unusual opinions at times, but everyone just puts that down to her youth and inexperience – after all, Lucy hasn't yet "acquired decency." On the inside, though, she's feistier than she'd like to admit.

2. Mr. Beebe

Mr. Beebe is portrayed early in the novel as an observant, thoughtful counselor with a good sense of humor and an unusually open mind for a clergyman. Mr. Beebe is the rector in Lucy's town. He is a tactful and pleasant man who aims to use his influence

to help various characters. He sees the good in everyone and was very supportive of Lucy until the end, where he surprisingly turned his back on her.

3. Mr. Emerson

Mr. Emerson is George's father, he also has very different views than most the other characters. He means well, but often offends, as he is abrupt and very honest. He helps play a role in Lucy's development and finding her way. George's father, Mr. Emerson is an intelligent, thoughtful man who comes from a somewhat lower-class background. He has little regard for social niceties and perhaps lacks tact, but he means well and is a kind person. He encourages George to trust in love and follow his heart, not realizing that George is in love with Lucy. When he learns that George has kissed Lucy twice, he apologizes to her, but once he realizes that Lucy also has feelings for George he is a major force in urging and persuading Lucy to follow her own heart and be with George.

4. Charlotte Bartlett

Charlotte Bartlett is Lucy's older cousin and an old maid. Charlotte accompanies Lucy to Italy as a chaperone. She has very old fashioned notions, and does not approve of the Emersons. While she seems tiresome and disapproving, she eventually helps Lucy become truly happy.

5. Cecil Vyse

Cecil Vyse is Lucy's fiancée. He is rather rich, stuffy, and pretentious. He is from London, and in turn, looks down upon the country people of Lucy's town. He is a negative influence on Lucy. He tries to be manly and authoritarian, but he is awkward and self-conscious.

Setting

These two settings may not be too far apart geographically (hey, Europe is tiny!), but they are worlds apart in terms of spirit. Forster's Italy is a place where anything is possible. After all, in her first few days there, Lucy wanders the streets alone, witnesses a dramatic murder, and receives her first kiss. Florence is dramatically different from the humdrum, quiet English countryside lifestyle Lucy's used to – as the narrator suggests, it's "a magic city where people thought and did the most extraordinary things" that has "the power, perhaps, to evoke passions, good and bad, and bring them speedily to a fulfillment" (5.37). England, on the other hand, has no such power. Characters frequently refer to the change that Italy has wrought in Lucy, and to the qualities that she never developed in her life at home. The England that Forster reveals to us is pleasant and homey, but certainly not as thrilling as Italy. Even when Lucy visits London, the city is empty and dull; most people are away on holiday during the week she spends at the Vyse residence. After her travels, Lucy isn't quite content to be back in England – the experiences she gained abroad make it impossible for her to simply return to her peaceful old life at home.

The historical period is definitely another important element of the setting. Forster wrote this novel in the early years of the Edwardian period (named after the reign of

King Edward VII, 1901-1910; this historical era is sometimes extended to the start of World War I in 1914), which immediately followed the somewhat more famous Victorian period. This is important because we see English society just starting to emerge out of the conservative, settled structures of Victorian society – the “new woman” that Miss Lavish pretends to be disdains the unambitious, old-fashioned “early Victorian” ladies, the Miss Alans. The curse of the entrapped Victorian woman, or the “medieval lady,” as she’s called in Chapter Four, is what Lucy eventually escapes by eloping with George.

Point of view

the narrative style affects the relationships between readers by easily favouring the character or by criticizing characters leaving the readers to make their own opinions. The narrative style in this novel affects the situation by connecting it to something that the audience can refer to, for instance, art and music. As a result, a much more vivid image of the situation is created in the readers mind.

Style and tone

The novel's third-person omniscient narrator recounts the story and comments on the characters with a tone that is at once playful and serious. The tone is mocking without being derisive and somber without being melodramatic. Style The narrative style Forster uses is simple and conversational, dotted with lyrical passages to describe moments of passion or descriptions of nature. He does not experiment with new forms of writing.

Themes and morality

Some of the major themes in 'Room' include the power of mother-child relationships, trauma and its effects on mental health, and the resilience of the human spirit. The metaphor of the room with a view applies to life in general (see “What's Up With the Title?” for more on that), and also to individual characters. The “view” that he's talking about is emblematic of a certain kind of ambition or lust for life.

Conclusion

George and Lucy have found their happy ending together, and it is fitting that they have found it in Italy (away from the constraints of British society) and in a room with a view onto the expansive, open outside world. After so many hurdles and so much denial, the power of love has at last won out. It is interesting that this scene takes place in a room with a view and not out in nature, though, which suggests that Lucy and George’s love—now made official through marriage—is one of both passion and society, and perhaps which also captures the way that Lucy is now both independent and dependent on George as her husband and love.

While true love has triumphed, Lucy is not absolutely happy. She has achieved joy to a large degree, but at a significant cost (though one the narrator thinks is worth it): the society for which she is now too “radical” has not accepted her choices. Meanwhile,

losing Lucy has intensified Cecil's tendencies to hold forth theories about women, as if they are mysterious creatures to be studied.

Now that she has found love, Lucy shudders to think of living without it, even though not too long ago she was determined to run away from it and live on her own, by fleeing George.

There have been many hints in the novel that Charlotte may have thrown away love in her youth, in contrast to Lucy. Here George suggests that Charlotte had—either consciously or subconsciously—actually wanted Lucy and George to end up together, that Charlotte was in fact moved by the possibility of love just as George and Lucy were. The novel ends with the happy conclusion of Lucy and George's love story, but also expands out to consider the "love more mysterious" that binds all people together.

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