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MULTICULTURALISM OF MODERN ENGLISH LITERATURE

Abstract: *Until the 1970s, it was believed that the term "English literature" meant, first of all, literature created in the area of the British Isles. The work of major writers who lived outside of England was either not studied or assimilated within the English tradition. The literature of the United States of America stood apart because it had its own history. However, American literature has been explored outside of North America quite sporadically, although many American writers have preferred to live in England and Europe.*

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Introduction

Since the second half of the 20th century, the point of view on English-language literature began to gradually change. The attention of critics was attracted by Australian prose and literature of the Caribbean (West Indies), as well as the work of writers from African and Asian countries that gained independence. In a number of universities (Canada, Australia, South Africa) courses of lectures were given on African, Irish and Canadian literature. Books written by regional authors expanded the understanding of the cultural range of the "young literatures". The plot of these works, their themes and style were based on extraordinary characteristics, not always accessible to the understanding of the European reader. In this case, the consumer of the latest literary production had to deal with such phenomena as the social images of the British in the perception of the inhabitants of the former colonies, American individualism, Nigerian tribalism, Indian mysticism, self-identification of the West Indians. Since writers outside of England tend to work within their own national literary tradition, it seems likely

that "awareness of the essence of other English literatures may become part of our reading habit".

The problems of intercultural communication, communication between carriers of various cultural stereotypes in modern society are increasingly forcing researchers to think about issues related to translation as a cultural, linguistic and literary "transfer", and Western writers to increasingly talk about whether the language they "turned out to be able to master a truly global language based only on the scientific and military superiority of the West." These considerations are becoming more and more relevant every day, as they make it possible to somehow realize whether this language, along with the overwhelming flow of standardized slogans of the mass media, advertising and marketing, is capable of creating a common basis for interethnic communication, which will make translation the most important phenomenon of social landscape.

The globalist tendencies towards unification in the last decades of the last century were opposed by the position of cultural relativity emerging in modern cultural studies and ethnology, which defended the

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diversity of cultures and their specific characteristics, even though it is quite difficult to talk about cultures in terms of an authentic, self-sufficient "whole". The so-called post-colonial discourse that developed after the collapse of the world colonial system replaced the concept of cultural relativity with the idea of cultural difference, thus embodying a paradigm of cultural contacts and clashes that underwent transformations, which seriously influenced cultural politics. The re-emerging, largely controversial, theories about the "clash of civilizations" (S. Huntington) declare that the axis of future international conflicts will run rather not along the national, but along the cultural "meridian" separating various religious, political and economic systems: "In the foreseeable future, no universal civilization is foreseen yet; rather, we will face a world of different civilizations, each of which will have to learn to coexist with its neighbors."

Such postulates pose a serious challenge to the humanities, whose traditional categories and concepts of "intercultural pollination", mainly Eurocentric, require revision. In this regard, in the debate on the problems of world literature, the idea that a huge variety of literatures and cultures can be seen as based on a multifaceted "archive" of texts is becoming less popular. This diversity must be shaken as a result of a serious collision with the explosive dynamism of the text itself, which spreads the energy of unification from its base in the central zones to the periphery of the global cultural space.

The need to create a space of "oscillation" between cultures outside the framework of nations, in which a new productivity of atonal consonances can be discovered, and the experience of border zones in all its inconsistency can be mastered, is on the agenda. Such an area should take the place of the synthesis of "multicultural symphonies". Based on this, "every effort in expanding the horizons of world literature will face cultural misunderstanding, but this moment can also play a stimulating role in terms of creativity."

The growing influence of national literatures in English becomes a reflection of such cultural and political phenomena as the collapse of the British Empire, the entry of new nations into the world culture, the weakening of ties within the countries of the British Commonwealth, the growing awareness of independence in former colonies, the reaction to US attempts to play a special role in the world. The English cultural tradition is no longer dominant

outside the British Isles, and it is unable to support this or that elite subject to British influence. The destruction of the established idea of English in national literatures reflects the growing cultural fragmentation of the English-speaking world. The English language comes into conflict with the way of life, behavior and national traditions of those who speak it, and, moreover, those who write it. Writers, educators, scientists do not unquestioningly follow the patterns of speech, behavior, morality and beliefs that dominated minds in the past. The loss of the unity of literary culture entails the recognition that the acceptance of the pronounced qualities of diverse national literary traditions has become an urgent need.

It is important to note that the so-called "English studies" became relevant at a time when the Greek and Latin languages had already lost their unconditional role in the education and upbringing of a gentleman. Homer, Virgil, Cicero, within the framework of the European tradition, as sources of moral and intellectual education, gave way to Shakespeare, Donne, Pope, Dickens on the lists for compulsory reading and study. In the process, of course, the sense of solidarity inherent in the European worldview was lost, the palimpsest of human memory was destroyed, the historical vision was crushed, which was previously built on a more acute sense of the momentary, closeness to the spiritual world of beloved writers.

The literature of the early twentieth century can be seen as an echo of the classical tradition, which was formed by an instinctive attraction to the cultural heritage of the past. The transnational thinking of T. S. Eliot, E. Pound and D. Joyce became "part of the modern cosmopolitan style, but the writers managed to maintain a clear, timeless, permanent view of human nature, in which the past always serves as a tuning fork for existence in the present."

The embodiment of ideals in English poetic and prose works often came down to the themes of rural solitude, family values, patriarchal traditions associated with the family estate, and, as a contrast, the depravity of the urban environment. Very often, as, for example, in D. Austin's *Mansfield Park* or E. M. Forster's *Howards End*, the intrigue of the work was associated with who would inherit the estate, and this, to one degree or another, led, in the end, to the issue of inheriting the best cultural tradition.

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