

UDC 821.111:17.023.36

DOI <https://doi.org/10.32782/2522-4077-2024-210-1>

LITERARY DISCOURSE: MAIN TRENDS IN BRITISH LITERATURE OF THE SECOND HALF OF THE XX CENTURY

ЛІТЕРАТУРНИЙ ДИСКУРС: ОСНОВНІ ТЕНДЕНЦІЇ РОЗВИТКУ БРИТАНСЬКОЇ ЛІТЕРАТУРИ ДРУГОЇ ПОЛОВИНИ ХХ СТ.

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The article generally analyzes the main specific features of the literature of Great Britain of the 20th century. The convention of dividing the development of the entire literary process into two parts – before the Second World War and after it is considered to be conventional. The authors analyse the great influence of historical and political events on the literary process of Great Britain – primarily World Wars, the collapse of colonialism and some countries (the USSR, for example). Also the authors focus attention on the diversity of modern literature, its eclecticism, and «fusion» with other artistic genres – primarily with cinematography. Special attention is paid to the tendency to neomythologism and parable in the literature of the late 20th century. Turning to myths makes it possible to strengthen the universal sound of the writing, to transfer it from the level of a specific story situation to a universal dimension, to emphasize the scale of problems and images. The role of the reader in the constitution of the meaning of the text is underlined. The author of the late 20th century deliberately confuses the reader. He introduces unreliable narrators to him, mixes time layers, delays the revelation of mysteries, or leaves them without explanations at all. Writings of the 20th century require active intellectual work from the reader. The lack of a specific social or political target in the angry Philippic heroes, who splashed them on everyone and everything, determined the transience of the rebellion of the «angry». Separately, the authors of the article examine the peculiarities of the literary process in Great Britain by decades, establishing, among other things, the influence on them of various political currents – from the extreme left to the extreme right; it is stated that, over time, the art of Misty Albion, like the entire West, noticeably «shrunk». Ultimately, the authors of the article conclude that the modern literature of Great Britain is multifaceted, synthesized, saturated with psychologism and focused at the same time both on global themes and on the problems of the «little man».

Key words: World War, colony, novel, myth, modernism, postmodernism, crisis.

У статті узагальнено аналізуються основні особливості літератури Великої Британії ХХ століття. Загальноприйнятою вважається умовність поділу розвитку всього літературного процесу на дві частини – до Другої світової війни та після неї. Автори аналізують великий вплив історичних і політичних подій на літературний процес Великої Британії – насамперед світових воєн, краху колоніалізму та деяких країн (СРСР, наприклад). Також автори акцентують увагу на розмаїтості сучасної літератури, її еkleктизмі та «зрощеності» з іншими жанрами мистецтва – насамперед із кінематографом. Особливу увагу приділено тенденції до неоміфологізму та параболізму в літературі кінця ХХ ст. Звернення до міфів дає змогу посилити універсальне звучання написаного, перевести його з рівня конкретно-сюжетної ситуації в універсальний вимір, підкреслити масштабність проблем і образів. Підкреслено роль читача у формуванні сенсу тексту. Автор кінця ХХ століття навмисно заплутує читача. Він вводить йому ненадійних оповідачів, змішує часові пласти,

затягує розкриття таємниць або взагалі залишає їх без пояснень. Твори митців ХХ століття вимагають від читача активної інтелектуальної праці. Окремо автори статті розглядають особливості літературного процесу Великої Британії за десятиліттями, встановлюючи, крім усього іншого, вплив на них різних політичних течій – від крайньо лівих до крайньо правих; констатується, що з прином часом мистецтво Туманного Альбіону, як і всього Заходу, відчутно «полівішало». Зрештою, автори статті дійшли висновку, що сучасна література Великої Британії є багатогранною, синтезованою, насиченою психологізмом і зосередженою водночас як на глобальних темах, так і на проблемах «маленької людини».

Ключові слова: Світова війна, колонія, роман, міф, модернізм, постмодернізм, криза.

Introduction. «Literature is the expression of society, just as words are the expression of human beings» [1, p. 87]. These beautiful words were once said by Professor Thomas Huxley, a British biologist and anthropologist. Indeed, literature is a powerful medium for expressing society and its various aspects.

British literature of the second half of the 20th century was greatly influenced by the historical events of that period. The Second World War discredited the ideas of traditional European humanism. The young generation of the 1950s and especially the 1960s painfully feels the loss of ideals, disappointment in the post-war reality, and lack of perspective. At the same time the war gave such examples as selfless heroism, and sacrifice in the name of others. The whole paradigm of Western culture underwent a radical revision.

The confrontation between the two socio-political systems during the Cold War years also left its mark on the literary texts and on their inner content.

For Great Britain the collapse of the colonial system as a result of the victory of national liberation movements in the countries of the «third world» is a tangible blow. Independence encourages the development of their own literature in the countries of Africa and Asia, which will soon occupy worthy places on the literary map of the world.

New trends, genres and forms of literature appear. One of them is an active development of eco-literature. Ecological warnings are described by science fiction writers, authors of dystopias and cautionary novels.

All these factors influenced the formation of literature of the second half of the 20th century.

Theoretical framework and literature review. The influence of the Second World War on literature of the second half of the 20th century was depicted by T.W. Adorno who points out that «It is impossible to write poems after Auschwitz» [2, p. 135].

The tendency to neomythologism and parable is worth mentioning in the literature of the late 20th and early 21st centuries. T.V. Bovsunivska, researching genre modifications of the novel in the 20th–21st centuries in the monograph, points out that «The emergence of the novel-myth as a special genre falls on the 20th century. And until now there were no genre justifications, but only scattered opinions about mythologism, mythopoetics, mythologemes of the novel» [3, p. 204]. L. V. Yaroshenko (2004) calls it a «myth novel». Mythology and archetypal images in novels were studied by Frye Northrop.

The influence of mass culture on literary process was investigated by Fr. Jost and L. Mulvey.

In the course of the research historical, psychological, comparative, temporal methods of studying literature were used.

Research design and methods. In the course of the research, historical, structural, psychological, comparative, temporal, compositional-plot methods of investigating the main trends and genres of the literature of Great Britain of the 20th century were used.

Results. The traditional division of the literary century into the «first» and «second» halves is, of course, a convention that helps to organize the vast amount of artistic material. The watershed lines between divergent intentions of artists, understanding of the goals and tasks of literature, and aesthetic principles of its creation do not follow the calendar, but content coordinates, marked by shifts in human consciousness. Likewise, it is logical to start counting its «second half» somewhat earlier than

the beginning of the 1950s, namely, from the Second World War, because it was the war that forced the entire paradigm of Western culture to undergo a radical revision, in particular, the ideas about the limits of human capabilities. On the one hand, the mundaneness of inhumanity, which, unfortunately, was marked by the war, proved the illusoriness of moral boundaries, which man is seemingly unable to cross. They were dispersed by the smoke from the ovens of Auschwitz and Buchenwald. The famous German philosopher and sociologist Theodor Adorno noted that «It is impossible to write poems after Auschwitz», «To write a poem after Auschwitz is barbaric» (T.W. Adorno). Usually, his statement should be interpreted metaphorically, not as a call to stop literary activity, but as a statement of the need to review its foundations, since traditional European humanism has discredited itself. On the other hand, the war also gave opposite examples, such as selfless heroism, and sacrifice in the name of others, which also, albeit in the other direction, expanded the knowledge of what a person is capable of. Thus, we can talk about the philosophical lessons of war as one of the factors in the development of literature.

The confrontation between the two socio-political systems, which took shape in the post-war world and gained its most acute expression during the Cold War years, also left its mark on the conditions of production and consumption of literary texts and on their inner content. It is also about the censorship of art in the countries of the socialist camp; and about the «iron curtain» due to which Soviet literature (including its Ukrainian component) was forced to develop in isolation from general European processes; and about imposing a single creative method on writers; and about the ambivalence of the position of many western literary liberals, who believed that despite all the negativity that plagues countries with communist ideology, they have no right to sharply criticize them, because this would harm democratic tendencies in the world. The tragedy of writers' destinies and untruth (or not the whole truth) in art are the main results of this situation.

In turn, the West was also not without its contradictions. Time dulls the memory of the horrors of the war, and in Europe, recovering from the ruin, and in the prosperous United States, a post-industrial «consumer society» develops, with its emphasis on material well-being, on the continuous cycle of procreation, and the satisfaction of desires. The young generation of the 1950s and especially the 1960s painfully feels the loss of ideals, disappointment in the post-war reality, and lack of perspective. In the countries of Western Europe and in the USA, waves of protest are growing, taking different forms. In the culture of Great Britain and the USA, they are first expressed in the movements of «angry young people» and beatniks, later they are replaced by youth (mainly musical and visual) counterculture, hipsterism, and «sexual revolution». Then, during the «tumultuous decade» of the 1960s, student riots spread through France, Germany, America, and England, inspired by the ideology of the «new left». This tumultuous atmosphere contributed to the strengthening of feminist sentiments, which branched out in many directions in the following decades. For European countries, in particular, Great Britain, the collapse of the colonial system as a result of the victory of national liberation movements in the countries of the «third world» is a tangible blow. This process is manifested not only in the political and economic but also in the cultural and psychological sphere since the former residents of the metropolises have to say goodbye to their «imperial» skills. In addition, the acquisition of independence encourages the development of their own literature in the countries of Africa and Asia, which will soon occupy worthy places on the literary map of the world.

The literature of recent decades shows a special sensitivity to the results of the scientific and technical revolution, which takes various forms. One of them is an active development of the so-called eco-literature in our time. Environmental pollution and depletion of natural resources, which threatens life on Earth, has become one of the topics that unite writers on a global scale. Other dangerous consequences of irresponsibility in science are written by science fiction writers, authors of dystopias, and cautionary novels. Another direction of possible connections between different spheres of social consciousness is revealed through the «mutual exchange» of formal techniques between literature and «technical» types of art such as cinematography, and photography. Today, Internet literature is

being intensively formed, that is, hypertexts are being created, intended for reception in the electronic mode, where the role of the reader is significantly strengthened. Moreover, some writers use the appropriate technique to write «traditional» works on paper.

All these phenomena can be interpreted in the context of cultural globalization. It also enables many people to have almost instant access to texts created anywhere in the world. The means of mass communication have fundamentally changed and accelerated the procedure of literary contacts, which affects the process of creating new texts and the level of intertextuality in these texts is incomparably increasing. The ancient idea of «world literature» acquires new meanings today. At the same time, the globalization of culture has another dimension because mass culture is conquering the world. This phenomenon also deserves to be studied in order to find an antidote to the standardization of thinking and taste.

The collapse of the USSR and the world system of socialism in the 1990s became one of the events that led to disillusionment with any ideological constructions which determined the transition of the current era to the postmodern period. Postmodern literature is a significant component of the modern cultural process.

All these factors played an important role in the formation of literature of the second half of the 20th century. Usually, it is not possible to exhaust all its features in a short introductory article so here we focus only on those that seem to us to be the most important.

So, one of the fundamental features of modern literature is the multivariate artistic experience which is reflected in it. None of the directions or styles, none of the schools or currents can today, as it once was, claim a central role in the literary process. On the contrary, the writer feels like a descendant of all previous literary eras, among which he freely chooses what he needs to realize his plan. At the same time, the «playing field» has already gone beyond purely Eurocentric boundaries, since elements of other aesthetic systems, borrowed, for example, from the literature of the Far East, Africa, or Latin America, are involved in the creation of modern texts. Likewise, in the current situation, no subject position (male, white, European, etc.) can assert itself as dominant – the textual space is equally open to all, including those who were previously silenced or marginalized.

Despite the fact that mimetic (life-like) forms continue to play a significant role in art, in modern modifications of literary realism there is an active interpenetration of realistic and non-realistic tendencies, which each time, under the pen of each author, form new and unique fusions. «Classical» realism in the form in which it developed in the 19th century, almost without «mixtures», is practiced rather by writers of the second or third rank, while leading writers experiment with various types of conventional writing.

Among such types, the tendency to neomythologism and parable is worth mentioning in the literature of the late 20th and early 21st centuries. Turning to these forms of foreign literature makes it possible to strengthen the universal sound of the work, to transfer it from the level of a specific story situation to a universal dimension, to emphasize the scale of problems and images. In addition, the tangled internal structure of modern civilization, the complexity of the threads that connect continents and institutions, corporations and banks, science and production, do not allow them to be grasped by the external view of a realist observer. The main driving forces in today's society are difficult to interpret due to their decomposition into separate components, so writers tend to present them in the unbroken integrity of a myth.

The second half of the last century is characterized by the strengthening of the influence of mass culture, which leads to mutual penetration and mutual conflicts.

This process is most clearly expressed in postmodern literature, but it is not limited to it. Mass genres – detective, fantasy, thriller, women's novels – use philosophical and cultural theories in a reduced, clichéd version, while «high-minded» writers do not hesitate to use the techniques of the same genres in their ideologically deep works. As a result, much of modern literature has a multi-level structure, which makes it attractive both to experienced, well-prepared readers who seek intellectual pleasure, and to the mass reader who needs plot tension and an unexpected resolution.

In the same way, the borders between different genres, types, and even types of literature are weakening, and various «border» genre forms are emerging. Within the novel genre, it is almost impossible to distinguish its «pure» varieties, such as an educational novel, a historical novel, a detective story, etc. A modern novel, as a rule, is characterized by polygenre or cross-genre, that is, it combines elements of different genres. In addition, a dramatized episode can «intervene» in a prose work, and a poem can be suddenly interrupted by a fragment of prose, not to mention the combination of verbal and visual texts. Thus, traditional categories do not always work in today's art practice.

An essential feature of modern literature is the priority of style over content. In light of widespread ideas about the exhaustion of possible plots and images (it seems that everything has already been written during the many centuries of the development of literature), the question of not «what» but «how» is gaining more and more importance – it is not so much the events depicted in the work (the plot) that are important as from whose person, in what words, in what order they are presented, that is, poetics and style. Current literature largely relies on cultural and historical «texts» of the past, uses familiar situations or images – and then the reader, familiar with the content side of the work, shifts attention to how and why the writer «rewrites» the already existing text.

All the above-mentioned characteristics lead to a significant increase in the role of the reader in the constitution of the meaning of the text, which everyone who opens a modern work has to face. If the writer of the past carefully accompanied the reader along the paths of the text, explained the incomprehensible, and constructed the story in such a way that it was easier for us to follow his unfolding, then the author of the late 20th century deliberately confuses the reader. He introduces unreliable narrators to him, mixes time layers, delays the revelation of mysteries, or leaves them without explanations at all. Such texts require active intellectual cooperation from the reader. But if we still agree to the author's terms, reading turns into an exciting intellectual journey that gives pleasure not so much in the result as in the process itself.

What is a myth? It is quite difficult to establish the primary meaning of the word «myth». Its origin is associated with the ancient Indo-European language, which is considered the ancestor of Greek, Romano-Germanic, Slavic, and other languages. In ancient times, this word was used with many meanings. An opinion, a piece of advice, a story about the life of ancestors, a rumor, even a fiction or a lie – all this was then called a myth. Gradually, the word acquired the meaning in which we use it today – an ancient folk tale or legend about natural phenomena, historical events, gods, or deified beings, which summarizes the eternal laws of human existence. Myths were created to explain and make sense of what was happening in the surrounding world. They remain an eternal truth for people. The ability to understand them is an important step towards self-knowledge of a person. A myth is like an eternal mirror into which we look to learn more about ourselves. It has strong ties with culture, thanks to which they fruitfully enrich each other. However, scientists still argue about the specifics of this relationship. For example, the idea of a myth as an initial stage of cultural development and the assertion that its place is in the distant past look convincing. Meanwhile, the idea of the cyclical existence of a myth in culture, its «walking in circles» and its eternal return is finding more and more supporters. This means that the myth is everywhere: in the past, present, and future. It appears as the only true story in which the abolished laws of death and life of everyone are just a recreation of mythological events. The personal human experience becomes unnecessary in the myth because the experience of all humanity is valued.

In our time of relentless technological progress, the myth reliably preserves the mystery of Nature. The idea of a certain mysterious connection between us and the universe causes an irresistible desire to turn to mythmaking. The reproduction of the surrounding world in a figurative form becomes absolutely necessary for a conscious, meaningful life, and not a primitive existence.

Mythology is a country of inspiration. It lives according to its own dimensions of space and time. With the help of mythical thinking, a person tries not only to know the world but also, first of all, to evaluate it, to satisfy his spiritual needs. Mythical consciousness does not distance a person from the

real world. In a myth, a person does not lose his individuality, but this does not prevent him from feeling part of the universe at the same time. A mythical person is able to enter other images; they are like masks that help you experience someone else's life in order to better understand your own. Almost everything in the myth is personified. This form of pictorial representation of the world is called personification. The mythical world is created like the world of people. However, the kinship in the myth exists not only between people but also between a natural phenomenon and an animal, between a person and a plant, etc.

A person's proper name and surname testify to his personality, emphasizing his uniqueness and genetic connection with his ancestors. The life of a rootless person loses its meaning and turns into a meaningless existence. Family relationships are like a big chain. They are strong and reliable. If such a connection is interrupted, the family disappears. Each person becomes a part of the family team. That is why Ursula Iguaran from G. García Márquez's novel *One Hundred Years of Solitude* cares so much about her family. She personifies the image of Mother Nature.

Infinity is a feature of mythical space. We watch the eternal return of spring, summer, or autumn. This vortex forms a mythical space-time. The movement of Nature's clock cannot be stopped, its mechanism is Eternity. A stop would mean «end» and Nature can have neither beginning nor end. She lives according to the cyclic dimension. According to its laws, a dead hero can become alive again or appear in several places at once. The man of the myth is indifferent to his own age. He is a part of Nature, which means that his life will last forever: an elderly person must give way to a young one, but his death is perceived only as a means of eternal renewal. His life continues with children, grandchildren, and great-grandchildren. In the novel *One Hundred Years of Solitude* by G. García Márquez, a sign of such eternity is observed in the constant choice of names for the children of the Buendia family. Almost all the men have the name Jose Arcadio or Aureliano.

A mythical message is quite different from an ordinary one because the type of thinking characteristics of a mythical message excludes the concept of «stories». They only talk about the past event. It can be evaluated, made more interesting than the real event, supplemented with one's own thoughts, and embellished with imagination. Contrary to the event of the past, myth does not know truth or fiction. Everything about it is considered completely reliable.

Myth is considered the primary basis of many arts. The culture of the whole world was influenced by it. Ancient mythology was reflected in the art of Ancient Greece. During the Middle Ages in Europe, the Christian myth reigned. The Renaissance turned to antiquity, a primordial creative source. In the era of classicism, the artistic value of works was measured using mythological heritage. Enlighteners of the 18th century also did not deny the myth but interpreted it in the spirit of contemporary philosophy. The view of history as a sequential series of events changed the attitude towards the myth and became the main reason for its decline. The complex process of destroying the worldview inherent in mythical consciousness lasted for several centuries. In the 19th century the myth, having finally lost its significance as a model of the universe, turned into a source of poetic elements for secular literature; its depth and multiplicity contributed to this. It was then that the idea of creating a new mythology arose, which would combine ancient and medieval myths.

At the turn of the 19th and 20th centuries, Western European society was gripped by a cultural crisis. It was caused by disbelief in social progress, despair on the eve of the First World War, and helplessness before the revolutionary element. It was the time of the birth of a new art – modernism. Having categorically rejected the idea of imitating the past, modernism treated the myth primarily as an artistic tool for his creative experiments. J. Joyce, T.S. Eliot, F. García Lorca, R. M. Rilke and other modernists actively used mythological heritage in their works. The time has come to revive the myth.

The myth becomes important material for the literature of the 20th century and is gaining popularity. Its capabilities are widely used to achieve philosophical and artistic goals. In the prose of the post-war years, the myth is more often used as a technique that emphasizes a certain conflict situation through a parallel to ancient or biblical mythology. Writers build their works in such a way that they were

perceived against the background of mythological models and, thanks to this, acquired a deeper and much more significant meaning (The Centaur by J. Updike, Homo Faber by M. Frisch, The Forest King by M. Tournier for example).

It is well known that postmodern civilization is based on the verbal system of expressing thought but prefers a visual form of its presentation, which greatly simplifies information and makes it more accessible. The process of forming a new visual culture began long time ago. Modern forms of social imagination of the Europeans were crystallized on the basis of cultural and historical products, which over the centuries formed aesthetic tastes, and created a context for the emergence of qualitatively new paradigms of creativity. At the end of the second millennium, the integration of cultures and the equal existence of arts, which do not so much influence each other as co-exist in the same time space, using the heritage of civilization, became a generally recognized norm. In the era of postmodernism, new codes of use of the iconic sign turned out to be relevant.

An iconic sign as a perceptual phenomenon not only presents a visual image of the real world but also produces new meanings. It becomes clear that not only literature influences cinematography, but also the dominant visual culture determines the nature and construction of the artistic image in literary text.

Cinematography significantly affects the anthropological structures of the public imagination. Even at the beginning of the 20th century, the French philosopher H. Bergson used a cinematic image as a metaphor that allowed us to trace the functioning of consciousness: experiencing a moment, a person distances himself from it, builds a static image of it, and then thought begins to unfold and generalize the situation.

After the Second World War, a new stage of relations between literature and cinematography began. A. Malraux, J. Cocteau, J. Giono, famous novelists, poets and playwrights, adapted their texts for the cinema themselves and created scenarios for the films. In fact, they rewrote their own text, adapting it for visual perception. The main direction of the development of sound cinematography in the 1950s was connected with adaptations of classical artistic texts. Focalization on dialogues rather than poetic descriptions of space confirmed the return to the practice of realistic storytelling.

The modernist film differs from the classic pre-war film in its compositionally looser narrative, weakened intrigue, the wide introduction into the frame of unclear secondary details of the second plan, which add «discussion» to the frame, but do not make the conflict clearer and do not affect the general passive position of the character, who is in a state of psychological crisis.

The new method of narration was based on the fundamental rejection of montage and the wide use of the semantic load of the second plan. In the philosophical aspect, this meant the transition from the abstract fragmentation of reality through montage to an integral vision of the world. Many unrelated elements came into the viewer's field of vision, whose simultaneous coexistence in space provoked imagination and activated thought in search of ever new possible interpretations of what is happening in the frame. While watching the film, the viewer could create many combinatorial interpretations of situations and characters, which already created a stereoscopic effect and overcame the realistic flatness of the plot.

The new narrative structure of the feature film was not based on the usual «plan», which contained an abstract view of the world. The shot itself was both a plan and at the same time a fact, an event, a fragment, a reality snatched from reality in its original brutal form, in all its ambiguity and contradictions. The development of technical means of filming also had an impact, which added considerable freedom to cameramen and directors.

Between 1990 and 1995, the concept of a cinematographic genre disappears, the boundaries of which become so blurred that critics speak of «author's cinema». In cinematography, the concept of «author's cinema» secures the director and his creative team the right to use all artistic means, styles, methods, and genre forms that are necessary for the realization of their vision of the world. Similar processes are taking place in literature, where from now on it is inappropriate to talk about genre,

style, creative method, artistic trend, or direction of artistic development. Each work is unique and unique in its embodiment, although at the same time, it reflects already existing artistic discourses, quotes and refers to well-known texts, but is not connected with extra-textual, socio-historical reality.

The development of cinematography provided the literature of the late 20th century with new urgent questions, in the context of which the very concept of reality sounds problematic. Citations of previous works of art, comparison of iconic signs, and visual metaphors are examples of the techniques of cinematography included in a work of art of a large epic form.

The new writing technique and new narrative codes in literature are connected with the process of creating a collective poetic imagination, different from the previous space, imbued with visual methods of representation. Earlier, the word itself defined time and space as dimensions of reality. A person at the end of the 2nd millennium uses other cultural codes, his imagination is fueled by other stereotypes, and his thinking processes are based on the latest archetypes. This is due to changes in the mentality of people of postmodern civilization. The spread of urban space, speed in its most diverse manifestations of human life, neon advertising and the intermittent nature of its impact on the retina of the eye, the noise of a big city and the loneliness of a person, the spread of mental illnesses affect the self-esteem and well-being of a person. After the Second World War in large industrial cities and cultural centers, the situation of anonymity, the lonely existence of an individual person in a large human conglomerate is growing.

The next round of the attack on visual culture falls during the period of the development of television culture. Television marks the emergence of a new perception of the world. Sitting on a comfortable couch at home, a person can observe events that took place nearby or tens of thousands of kilometers away. The ability to directly observe an event, to describe the world and form an impression of it as an objective reality observed in one's own senses, is replaced by a mediated representation of the world. A person increasingly uses linguistic clichés and repeats the experience of his predecessors. Ersatz affects the perception of spiritual culture, simplifies it, and makes it easily superimposed on what is already known, self-reproducing, and repeating in series that are easily recognizable and identifiable.

Artificiality and deception entered the consciousness of a person of the 20th century as an experience of their own existence in an alienated, indifferent world. In order to survive, a person was forced to allow the experience of a bifurcated existence, that is, to escape mentally into memory, into a poetic imagination as a utopian space of wholeness and completeness.

Contemporary art is dominated by an indirect view of the world. The literature widely uses the techniques of film and photography. In practice, it looks like the presence of thematic and compositional echoes, refractions as impressions in water and mirrors. They express the separation of man from the world. Our contemporary person feels as if he is not able to enter, fit in with the world and engage in it with soul and body in order to love, actively acts, and realize himself. Even death in this world has ceased to be a reality given in one's own senses. The character who acts in the novels reflects the experience of a contemporary, admitted only to the image of the world, distanced from its essence so much that he is able to catch only the flickering of the image. Posters, photos, commercials, covers of newspapers and magazines, and postcards are all examples of mass media products that repeat stereotypes of the image of reality. These are the technical means of reproducing visuality as the dominant culture of a large metropolis.

Man has lost his central place in the universe. Cinematic effects are capable of questioning humanity, as they are known to deprive a character of psychological depth. The cinematography does not exert, as it did in the pre-war culture, a positive influence on consciousness: increasingly it turns out to be a low-grade compensation, a pale ersatz of real life. In the cinematic image, there is necessarily a second-level imitation.

The relationship between literature and cinematography at the end of the 20th century is studied by modern literary and cinematographic science in three main directions:

- shared mistrust of visual culture as mass culture and pop cultures;

– caused spectator reception as a situation of fascination, «obsession», and identification of oneself with the hero on the screen;

– viewed objective reality and its illusory counterparts in human perception.

Cinematic visual discourse is a specific language with its own stereotypes and jokes. This is a new reality, a new form of citation in a verbal text, which from now on does not need to be described in order to be recognized as it is enough to recall and reproduce one of the common stereotyped expressions so that the memory reproduces the situation.

«Tradition and Dream» is what the English literary critic and novelist Walter Allen called his investigation of the two English-language literatures: one being that of Great Britain, and the other, the United States. Taken in the broadest sense, these categories, in his opinion, determine the main vectors of the literary development of the two countries: British writers, despite their active participation in all the aesthetic experiments of the last century, constantly return to the inexhaustible classical traditions of national literature, which were formed over many centuries. In turn, the core of the «younger» American literature remains the mythologeme of the «American dream», which inspired the Europeans of the 19th and 20th centuries to undertake a perilous journey across the Atlantic to build an earthly paradise in the New World. And although it has repeatedly changed its content throughout the history of the United States, the complex relationship with it – apologetics or criticism, controversy or efforts to restore its original meaning – continues to be in the center of the attention of American artists. Despite all the conventionality of such a division, it captures certain regularities in the literary progress of the two countries. So, continuing along the paths of English literature of the second half of the 20th century, we will try to compare its diversity with the concept of tradition. The questions of which traditions are actualized in this or that segment of the post-war history of England, how fidelity to tradition correlates with its violation or denial, and how the classical traditions of some writers coexist with postmodern strategies.

The significance of the Second World War as a watershed in the history of the 20th century is common to all European countries. Great Britain's experience is also exacerbated by the fact that the war hastened the collapse of the British colonial empire. Its disintegration, which took place over the course of twenty years, starting in the late 1940s, had an extraordinary impact on national self-awareness. After all, many generations of the British lived with the confidence that they were subjects of the greatest empire in the world, «on which the sun never set» – when it set over London, it rose over the numerous possessions of Britain in Africa and Asia. There were reasons for this: after the First World War, more than a quarter of the earth's territory and population were under the authority of the British crown. Such a system seemed eternal and gave the nation a sense of stability and confidence. So when it faltered, it led to a mood of confusion, a loss of foothold, and subsequently a need for a revision of national identity. The movement from «Great Britain» to «Little England» necessitated their re-evaluation of values. The national liberation struggle of the population of the colonies and the last convulsions of the empire were directly reflected in the works of J. Aldridge, D. Stewart, B. Davidson, N. Lewis, and G. Green. In a broader sense, the «fall of the empire» led to the presence in the literature of all post-war decades of the motif of rebuilding national consciousness, and rethinking one's English essence, which could no longer be constructed from a position of strength. The complex dialectic of this process is addressed by J. Fowles in the novel *Daniel Martin*: on the one hand, the generation that witnessed the demise of the empire felt relieved, freed from the «burden of the white man»; on the other hand, a vacuum is formed in the souls of these young people, and the desire to fill it could lead to «absurd nostalgia for the imperial, victorious past».

The question of the new formulation of «Englishness» is also complicated by the fact that the reality of everyday life in Great Britain includes the presence of a significant «non-white» population including natives of former African colonies, India, Pakistan, and the West Indies, which is constantly growing. The multi-racial and multi-ethnic nature of modern English society gives rise to a number

of complex social, cultural, and psychological problems, including the problem of self-identification. After all, excessive emphasis on the seemingly patriotic longing for «jolly old England» today can mask a chauvinistic desire for racial purity.

The general trajectory of public sentiment in post-war Albion can be outlined as a gradual increase in dissatisfaction (especially on the part of the younger generation) with the state of affairs, which reached its peak in the student riots of the 1960s, and then, in the 1970s, a return to a more conservative-style thinking both in politics and in other spheres of life. Roughly the same scheme is characteristic of many other countries of Western Europe and the USA, although in Britain, known for its restraint, the «tumultuous sixties» passed more calmly than, say, in France or America.

Different «colors of time» also affected cultural processes in the country – in the early 1950s, «angry young people» broke into English literature (J. Vane, K. Amis, J. Osborne, J. Brian); in the next decade, their emotional but not very focused protest was replaced by the so-called working novel (A. Sillitoe, S. Chaplin, S. Barstow) with its attention to the everyday life of the British working class. Starting during these years and continuing throughout the rest of the century, the genre of the philosophical, or intellectual, novel successfully developed through the efforts of I. Murdoch, W. Golding, J. Fowles, A. Wilson, and L. Darrell. At the same time, writers of the older generation (G. Green, Ch. P. Snow, E. Waugh) who were already well-known and realistic at the time continued to create. The modern panorama of British literature, like that of any other country, impresses with a variety of directions, styles, and individualities, among which postmodern trends play a significant role. In order to understand the dynamics of the literary life of England, it is also necessary to indicate the change of reference points in relation to the national literary traditions chosen for imitation. If in the 1950s they preferred to free themselves from the restrictions of bourgeois decency and therefore focused on the free spirit of the 18th century, in particular on the manner of a loose picaresque narrative, then in the 1970s, when a return to traditional values was on the agenda, the Victorian era (the last two-thirds of the 19th century) with its classic authors began to attract more writers (even the term «Victorian revival» arose). Regarding the literature of our days, in terms of the traditions it uses, it can be called «omnivorous»: one of the signs of the writing of the postmodern era is precisely the free play with cultural artifacts of all historical eras available to the author. No matter which era in the history of culture attracts one or another modern writer, one name remains attractive to all: it is the name of Shakespeare. The Shakespearean intertext incorporated into one's own discourse in different ways can be found in the work of many writers of the second half of the century (I. Murdoch's novels *The Black Prince* (1973) and *The Sea, the Sea* (1978), *The Collector* and *The Magician* by J. Fowles, drama by T. Stoppard, etc.), where it performs various ideological and aesthetic functions.

Discussion. Let's dwell in more detail on some of the aforementioned literary phenomena.

At the beginning of the 1950s, a whole group of works by relatively young authors was published at short intervals. Despite all the differences between the writers, their prose and drama are united by a typologically similar hero: a young, educated person who is actively and loudly dissatisfied with his life and the situation in the country in general. These include the novels of J. Wayne *Hurry Down* (1953), K. Amis *Lucky Jim* (1954), and J. Brain *the Way Up* (1957). However, the public awareness that a new literary and social type had appeared in the country came only with the theatrical premiere of J. Osborne's drama *Look Around in Anger* (1956). It was the presence of «anger» in its name that gave critics a reason to unite the named authors with the common definition of «angry», although they never belonged to any one formal literary school and denied their kinship in every possible way. (And indeed, the subsequent literary and life paths of the «angry» diverged significantly: some (K. Amis, J. Brain), like their own heroes, adapted to consumer society and were satisfied with commercial success, others (J. Osborne, J. Vane) continued the search for moral alternatives in a different social atmosphere). But then they were perceived as one cohort whose voice expressed the thoughts and feelings of an entire deluded generation.

Conclusion. The victory over fascism gave hope to young people for democratic changes in the hierarchical English society, and for expanding opportunities for self-realization. For a short time, it seemed as if they were starting to come true, at least in the area of higher education. But young Englishmen from the middle or lower classes, even with education, found it difficult to make their way in society. A monotonous existence awaited them in a middle-class spiritless environment; hence the disappointment, irritability, and outbursts of seemingly unmotivated and causeless rage, which sometimes affected the people closest to the protagonist (as was the case, for example, with Osborne's hero Jimmy Porter). In the background of these manifestations is a powerless rebellion against the aimless everyday life, which extinguishes all impulses, dulls the intellect, and sharpens natural abilities and the will to act. The lack of a specific social or political target in the angry Philippic heroes, who splashed them on everyone and everything, determined the transience of the rebellion of the «angry». His energy exhausted itself at the end of the 1950s. From an aesthetic point of view, this movement in all genres is characterized by a simplicity of style that corresponds to the desire for the most faithful reproduction of reality in all its details; deliberate rejection of any techniques of artistic convention; with a very personal, ironic intonation. At the same time, as already mentioned, in the vicissitudes that befall the unscrupulous protagonists, one can hear the echo of adventure novels of the 18th century, and they themselves sometimes resemble their heroes who are tricksters.

In the 1960s, the baton of protest against the consumer society was picked up by the «new left», whose activities were closely related to the activation of the student movement. In Britain, it did not reach the same scale as in France, Germany, or the USA; regarding the literary dimension, it did not produce interesting artistic achievements. The lessons of this experience were later interpreted quite critically, even satirically by English writers, who saw social immaturity, selfishness, and unfounded personal claims behind loud «leftist» phrases.

It is obvious that the panorama of contemporary writing in Great Britain offers a fairly wide range of artistic directions, problem nodes, and imaginative solutions; common for the artists is the synthesis of the latest concepts of the world and its verbal representation with centuries-old traditions of English literature.

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