Publishing house "Ararat" created in 1977 by Ahmet Dogan became widely known. First, it was located in Stuttgart, and in 1980 moved to the Turkish Kreuzberg district in Berlin. Such publishing houses were opened in Frankfurt, Hamburg, Berlin. We can say that in 1980 began a new stage in the development of the literature of the Turkish community in Germany, which is represented by the writers of the second generation of migrants. [4]

The representatives of the second generation of writers include Yuksel Pazarkaya, Alev Tekinay, Zafer Shenodzhak, Emine Sevgi Ozdamar, Osman Engin. They wrote their works in German. These people did not have such a connection with the homeland as the first generation of migrants. Many of them are poorly remembered by their compatriots because they moved to Germany at an early age. Their work is characterized by the problem of identity and national identification: they are not Turks, but not yet the Germans. For example, Yuksel Pazarkaya moved to Germany as a schoolboy. He learnt German while studying at German universities. The main topics of his work are the problems of migrants who faced with the problem of self-identification. Pazarkaya also is known as a translator, thanks to him the German reader got acquainted with the works of such writers as the Turkish Orhan Veli, Nazim Hikmet, Aziz Nesin. [3] The first German women writer of Turkish origin Emine Sevgi Ozdamar was a new discovery in the field of literature for the theater. Her first theatrical performance in the comedy genre is called "Karagöz in Germany" (1982). [5] Thanks to the writers and poets belonging to the second generation of Turkish migrants Turkish culture and language became more widely known in Germany.

Modern literature of German Turks is represented by the writers of the second and third generations. This literature is called "cross-cultural" or "transcultural literature." It should be noted that the literature of the German Turks enriched new genres such as children's fairy tales, historical and crime novels, theatrical literature, and bears little resemblance to the literature of migrant workers, based on feelings and emotions of the first workers.

Thus, literature of migrants can be compared to a living organism, born in Germany, developing mainly in the German language. It can be treated as a part of German literature and literary history.

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THE IMAGE OF DEATH IN ENGLISH GRAVEYARD POETRY

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The article is devoted to the theme of death in the works of the leading authors of the English Graveyard School. The article points out its main motifs such as transience and imperfection of life, loneliness, omnipresence of death, death as the only way to salvation, inevitability of a sorrowful fate. The phenomenon of the graveyard poetry parody is considered as well.

The Graveyard school as one of the literary genres originated in the context of the English sentimental literature in the XVIII century. It was the period when English literature was undergoing a number of changes determined by the process occurring in the country and in the culture at the beginning of the XVIII century. Sentimentalism differed in many respects from the preceding classicism: sentimental poetics proclaimed the cult of feelings and the interest in one's private life, refused rationality and rigour. The most prominent idea of

sentimentalism was the opposition of nature and disastrous urban civilization the protagonist tried to escape from. The late period of sentimentalism demonstrated that the English writers in their attempt to comprehend the nature of the human soul began to realize that sensitivity by itself couldn't be the main driving force for the personality changes. M. Abrams offers the following definition: "…the literature of sensibility, the reference is to a particular cultural phenomenon of the eighteenth century. This type of literature was fostered by the moral philosophy that had developed as a reaction against seventeenth-century Stoicism (which emphasized reason and the unemotional will as the sole motives to virtue)…" [1, p. 282]. Conflicting feelings, emotional versatility of an individual, their complex inner world, duality of decisions and virtues were shown in the form of internal struggle of human passions.

Poetry was particularly widespread in the English sentimental literature, as it focused mainly on the theme of nature and death connected with the writers' desire to protect themselves from the spoilt civilization, to leave the city bustle and to join the rural nature.

The lyrical hero was a nature admirer who was tired of life and disillusioned by it. L. Sidorenko emphasizes the particular image of the hero: "The poets sing of loneliness of a man, who was left alone with himself, when he reflects on his deeds in the face of God and glorifies the beauty of the surrounding nature. The lyrical hero of the sentimental poetry is often a youthful poet" [2, p. 213].

The hermit hero is inclined to constant meditation on the frail reality and the vanity of life. Immersed in his thoughts he is lonely and gloomy, his only consolation is wandering and the memory of the past. Sentimental poets found their solitude in nature, among churchyard crosses and tombs. Such an interest in meditation on death in the cemetery atmosphere entailed a set of works, associated with the term "graveyard poetry".

The emergence of this independent term indicated many poets' pessimism, disappointment in many ideas, ideals clash against reality and its impossibility. "1740 is considered to be the period of the so-called "graveyard" poetry flourishing: "Night Thoughts" (1742–1745) by E. Young, "Meditations among the Tombs" (1748) by J. Hervey, R. Blair's poem "The Grave" (1743) came off the press" [3, p. 66]. It is believed that the eminent Scottish poet, Robert Blair, and his poem "The Grave" gave the name to this new phenomenon –"graveyard poetry". The churchyard theme became very popular and went a great way for the English literature.

The Graveyard poetry is a generally accepted term of the poetic grouping, whose main themes were meditations on death in the nature's bosom. Ch. Baldick defines the term "graveyard poetry": "Graveyard poetry, the term applied to a minor but influential 18th century tradition of meditative poems on mortality and immortality, often set in graveyards. The so-called "graveyard school" of poets in England and Scotland was not in fact an organized group. These works had many imitators in Europe…" [4, p. 107]. The most well-known authors of this school are E. Young, R. Blair, T. Gray and W. Cowper. Graveyard poetry is characterized by several features: the main genres are a poem, an elegy, an epitaph, rarely an ode, a ballad; there is an unfixed poetic form and size; the main character is a lonely aristocratic hermit, who escapes from the city bustle to be closer to nature; the principal setting is a cemetery or other remote deserted area; the actions take place at night or dusk; there is a somber religious tone, a return to the past. Among the English Graveyard poetry main themes are transience and imperfection of life, loneliness, omnipresence of death, death as the only salvation, inevitability of a sorrowful fate [5]. Graveyard poetry main stylistic devices are metaphor, personification, epithet, allegory, simile, oppositions and contrasts.

The Graveyard school made a profound impact on further literature development. Graveyard poetry imagery (the images of cemeteries, graves, ruins of churches), ideas and themes (the motif of human loneliness, the death motive), stylistic devices (contrasting beautiful and frightening nature, escalating horror, etc.) influenced significantly the emergence of the Pre-Romantic literary movement and became the bases for the Gothic novel of the XIX century.

The Graveyard school poems were filled with different images, generally correlating with meditations on death. T. Gray's "If I should die" (1761), "Epitaph on a child" (1765) and W. Cowper's "Hatred of Sin" (1778) contain meditations on death (Graveyard poetry basis). Several main themes are revealed in these works.

Death appears as an inevitable destiny, which you shouldn't be afraid of, but should take as a predetermination:

"If I should die and leave you
Be not like the others, quick undone
Who keep long vigils by the silent
dust and weep" [6, p. 247].

In T. Gray's «If I Should Die» death is a continuation of life, that ends sooner or later:

"For my sake turn to life and smile
Nerving thy heart and trembling
Hand to comfort weaker souls than thee" [6, p. 247].

The Deceased moves to a new phase of his existence, and leaves his affairs as comfort to sufferers who are able to believe it.

In T. Gray's poem "Epitaph on a Child" and W. Cowper's "Hatred of Sin" death is shown as a savior from life tortures. The same idea is found in the "Mortals!.." by W. Cowper:

"In vain we trifle with our fate,
Try every art in vain;
At best we but prolong the date,
And lengthen out our pain" [7, p. 208].

In "Epitaph on a Child" T. Gray describes his hero as a pure innocent soul, free from the torments and suffering, who has passed to a better world:

"Here, freed from pain, secure from misery, lies
A child, the darling of his parents' eyes…" [8, p. 138]

In W. Cowper's "Hatred of Sin" the hero is waiting for death as a deliverance from his sins:

"But though the poison lurks within,
Hope bids me with patience wait;
Till death shall set me free from sin,
Free from the only thing I hate" [9, p. 267].

The hero speaks about the sin, which makes his life tragic, about the sin, which poisons like poison («the poison lurks within»), but the protagonist is ready to wait meekly for the time to get rid of his torment.

E. Young's "The Last Day" (1713) and W. Cowper's "Contentment" (1769) are notable for their strong religiousness. The poems touch upon one of the most important subjects' divine majesty and predestined fate.

In E. Young's "The Last Day" the main theme is the end of the world, whose portent is shown in the images of frightening and fatal nature. There is the motif of recurrence and repetition of everything on the earth, mankind's sinfulness and its imminent forthcoming death.

Nature appears as a sign of the end of the world, presenting a picture of anxiety and fear: "the valleys yawn", "and break the bondage of his wonted shore", "darkness the circle of the sun invade". "The troubled ocean roar", "a sanguine stain the silver moon o'erspread" and "darkness the circle of the sun invade" are Biblical portents of the Doomsday [10, p. 450]. Frightening and fatal nature is presented as God's punishment for the mankind's sins. The motif of the end of the world is also traditional for Christian mythology.

In W. Cowper's "Contentment" the leading theme is death as salvation, the motif of the Savior is strongly manifested:

"Thus I, who once my wretched days
In vain repinings spent,
Taught in my Saviour's school of grace,
Have learnt to be content" [9, p. 368].

In both poems God represents the main force, ruling the destinies (in "Contentment" by fatal nature) and which is able to bring salvation after death.

Particular attention should be paid to W. Cowper's "Epitaph on a Hare" (1784) and T. Gray's "Impromptus" (1767), which are considered to be parodies of the Graveyard School poetry.

The poem "Epitaph on a Hare" is a parody of an epitaph, there the Graveyard poetry ideas and themes are represented in an ironic manner. The author uses the typical epitaph formula (from the words "here lies" to "his long, last home") and typical epithets to describe death. The choice of the hare, that has lived his life in a box, as the main character, initially deprives the poem of solemnity. The image of the hare is a parody of a typical Graveyard poetry main hero – an aristocrat, who is understood by no one, who is dissatisfied with his life. The melancholic tone is created artificially with the use of the sublime poetic diction to narrate about the life of an ordinary rabbit from the box:

"But now, beneath this walnut-shade
He finds his long, last home,
And waits in snug concealment laid,
Till gentler Puss shall come" [7, p. 505].

The meditation on the hair's death and his doe-hare's imminent death parodies the leading Graveyard poetry themes (the inevitability of death and the tragic fate).

In T. Gray's "Impromptus" Graveyard poetry ideas are also parodied, in particular, the glorification of death as a deliverance from life's pains. The author "buries" his poem's characters ahead of time, showing his disrespect and criticism:

"Here lies Edmund Keene Lord Bishop of Chester,
He eat a fat goose, and could not digest her" [8, p. 96].

In this passage Gray detracts from the importance of death, does not glorify it, does not apply to the alleged deceased with respect, but exposes their ugliness. Under this parody of an epitaph T. Gray hides criticism of the real people of his time.

Thus, the English Graveyard poets highlight a key role of death theme. English authors and their works entailed many followers and imitators. The genre was further on developed in other countries: in Germany – by J. F. von Cronegk; in France – by Ch. J. De Chênedollé, in Russia – by N. Karamzin, G. Kamenev. V. Zhukovsky was engaged in the translation of T. Gray's "Elegy" twice; Novalis created his famous "Hymns to the Night" (*Hymnen an die Nacht*, 1800) under the influence of E. Young's poems. Many Graveyard poetry images, ideas, themes, motifs significantly influenced not only the literature of the 18th century, but also the further literary process.

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T. S. ELIOT'S POETRY RESEARCH USING HISTORIC-CONTEXTUAL METHOD

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The article describes the issues related to the consideration of literary works of Anglo-American poet Thomas Stearns Eliot within the historic-contextual method; a brief overview of the most relevant approaches to the analysis of the author's creativity is given, the choice of method is justified.

T. S. Eliot was a poet of the XX century, who won the Nobel Prize for innovation priority in the development of modern poetry; also, he was a literary critic and cultural theorist. As a prominent theorist of modern poetry, Eliot laid the foundation for an innovative reading of poetic texts and gave examples of such analysis. He published a number of collections of literary-critical articles The Sacred Wood (1920), The Use of Poetry and the Use of Criticism (1933), On Poetry and Poets (1957) [3, c. 4].

Eliot paid attention primarily to classical works where the author, kept away from one's personality up to the universal level. In his work, it can be retraced the influence of biblical texts, classical antique literature, Dante, and Shakespeare, as well as metaphysical poets of the XVII century, from whom he borrowed the technique of creating a concept metaphor which is a "total metaphor" for the entire text [3, C. 7].

Thus, Eliot was skeptical about Romanticism as the writers of that era were focused too much on personal experiences, emotions of their characters [5, C. 16]. In addition, the Romanticism imitated folklore, as opposed to modernism, which created various mythological parallels and combined them with realities of that time, which allowed modernists to make their works universal, showed human existence in time-eternity [8, C . 18]. The