

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

peculiarity of writers of that period, including T. S. Eliot, was the active usage of mythology, borrowing myth motifs, themes or parts of them and play them up later in their literary works [4, C. 502].

Like many of his contemporaries-modernists, Eliot sought for a reassessment of existed literary works. Despite the denial his belonging to modernism, in Eliot's poetry, the most striking characteristic of this movement can be traced which reflects the essence of the poet's aesthetic views.

In spite of numerous allusions and borrowings from the Bible, Dante's "Divine Comedy", Shakespeare's tragedies and much other literature and music masterpieces of the past, creativity, literary and aesthetic views of Eliot were just in the spirit of the Modernism. Appealing to the previous experience, in order to rethink it, the destruction of the established canons to search for a new aesthetic that reflects the philosophical search for the beginning of the XX century, an attempt to create a new mythology, based on the new experience of civilization and each person separately, all that are common features of all the modernists, including Eliot.

An example of a theoretically based mythmaking can be called Eliot's literary and aesthetic theory which was based on the rejection of the tradition to consider a piece of art in connection with the personality of its author and his biography. According to Eliot, an artwork exists quite independently of the author; it is an autonomous, separate, self-contained value. This view became the basis for the theory of the Anglo-American "new criticism", which abandoned the socio-historical interpretation of a literary work, insisting on its inherent nature. Eliot developed a new approach in the evaluation of the contemporary literary process, according to which poetry should be impersonal, that means that the author should create works that realize his personal experience as part of the experience of his literary predecessors to complete dissociation. Thus, poetry became an escape from the personal [5, c. 25].

The desire to lead the creative process of the writer's personality, make it a universal, impersonal, objective, so at some point it is a try to return to the author his former status of the bearer, the narrator of the myth that reflects the trends and the experience gained by generations but not his own feelings and attitudes, so the author should not be the creator.

This notion of "objective correlate" implies that the author reflects temporal limited historical and cultural paradigm, the experience of his contemporaries, including his own, with the help of artistic means. Inability to get away from subjectiveness, need to include one's own experience as a part of the universal one allows to create generalized characters, which in this case are representatives of various stratum of the society in which Eliot lived, that also allows to fill the artistic world out of everyday images and details, which are often belittled in the spirit of naturalism in contrast with the sublime images, so they are transformed into an aesthetic category, acquire new symbolic value.

In this regard, in the poetry of Eliot, special attention should be paid not only to obvious allusions, reminiscences or an established symbolic images, but also in the images of things and actions that were so commonplace, everyday routine in the days of Eliot, as well as their interaction, as they are the objective correlate, which appeals to the subconscious experience of the poet's contemporaries.

But the recent process of Eliot's works research reject the direct poetry analyzes, and changes in actual scientific research of methodology or socio-cultural debate, in which an author's text is just an occasion to express their own views of the researcher and development of innovative methods. In such cases, the literary research turns to the discourse about some aspects of culture in terms of today's perspective: the hierarchy of the sexes, the relationship of sexuality and brutality, sexism, phobias and complexes inherent in the personality of the poet, or the theme of nazism and anti-Semitism [6, c. 67].

However, engaging in interdisciplinary research and the study of contemporary issues, it is worth remembering that the study of literature is based on the study of literary works [9, p. 30]. The essence of the historic-contextual method lies in the deep multi-level analysis of a literature work, starting from the structural analysis of the text itself, and ending with its interpretation as part of world culture.

To achieve this requires a detailed analysis of the text itself is needed. At this level, we don't need to know even the author's name. In this connection, there is a need to operate and the detailed analysis of the text itself T. S. Eliot followed by interpretation and analysis, which would be based on concrete examples that would confirm the objectivity and feasibility studies. This includes a detailed analysis of the poetic text in the first stage, except the author's biography (which corresponds to his aesthetic convictions), considering the rhythm, sound organization, rhyme, system of characters, art trails, author punctuation and semantic opposition [9, p. 30].

Disassembled thus text needs to follow the interpretation that requires experience, but the experience is not a modern human and cultural experience of a typical representative of the British society at the beginning of the XX century, as an objective correlate was aimed precisely at this audience, and in our time and cultural context is not It is urgent that already require specific knowledge of the researchers in the field of cultural history and literature of the period. Further studies will identify duplicate images with the same ideological content in all the works of Eliot, as well as allow to determine how close they are to the ideological and artistic views of the poet's contemporaries, that certainly is possible, since, claiming universality, Eliot sought to unite in his work the whole formation of the European culture, interest in which is preserved throughout the creative way T. S. Eliot,

as evidenced by used them in his essay "Tradition and Individual Talent" concept of "European identity", the embodiment of a pan-European cultural consciousness in the poem "The Waste Land".

This justifies the selection of the historic-contextual method.

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COGNITIVE INTERPRETATION OF THE ENGLISH PROVERBS (IN COMPARISON WITH BELARUSIAN AND RUSIAN ONES) WITH THE DOMINANT "WEALTH"

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The article reveals the particular attitude of Englishmen, Belarusians, and Russians towards the concept "wealth".

To begin with, language is closely connected with culture. Every language is ethnocentric. It is orientated towards a particular nation. Therefore, it should be noted that we have no possibility to depict a "right"/ "true" worldview in our consciousness. Language supplies individuals with some peculiar conceptions of the world of things surrounding them, forming a "trivial worldview". The last one presents a set of ideas of the world around, ground rules, values, etc. that is based not only on a human's individual experience but on the accumulated wisdom of the preceding generations as well. Some fragments of such a "trivial worldview" are reflected in proverbs.

Proverbs are part of the national culture. They cast light on the reasons why we are like this now, that's why many scholars are still deeply interested in their analysis and interpretation. Because of their shortness and eurhythmy they appeal to each member of any nationality. Every nation has a large fund of proverbs. They are still both a characteristic feature of any nationality and an object of research as well. The comparison of proverbs and sayings of different cultures points out how specific their national character is and how much members of diverse cultures of the world have in common.

By means of cognitive interpretation of English proverbs (in comparison with Belarusian and Russian ones) we were able to show the similarities and differences in meanings of the concept "Wealth / Money" in the consciousness of the English, Belarusians and Russians. We came to the conclusion that three above-mentioned cultures (English, Belarusian, Russian) have both some common features and some essential differences.

The analysis of some proverbs made it possible to divide them into some semantic blocks according to their meanings or the meaning that they convey. Moreover, we revealed some resemblances among the proverbs of the mentioned cultures.

After the analysis of English proverbs describing the concept "wealth" we could mark out the following logical-semantic groups:

1. Having money is considered as a mark of power (Money is power; a light purse is a heavy curse; money makes a man; money makes the mare to go; he pays his money and he takes his choice).

2. Negative attitude to money (muck and money go together; money often unmakes the men who make it; money is the root of all devil; money is a good servant but bad master; bad money drives out good).