

*Проаналізовано основні художні твори, в яких Тоні Моррісон піднімає расові, класові й гендерні питання та роздумує про свій життєвий досвід.*

***Сучасна американська література, сучасна афро-американська література, жінки-письменниці, роман, персонаж, романіст.***

*Стаття посвящена сучасній письменниці афро-американського походження, творчість якої сприяє усвідомленню різноманітності афро-американської культури, відзначається важливість звернення до минулого, збереженню культурної спадщини та національних особливостей. Показано, що афро-американська література є одним з найкращих і привабливих проявів сучасної американської літератури. Проаналізовані основні художні твори, в яких Тоні Моррісон порушує расові, класові та гендерні питання та роздумує про свій життєвий досвід.*

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УДК 811.111

## **CONTEMPORARY TRENDS OF DEVELOPMENT OF CANADIAN LITERATURE**

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*The article deals with the modern trends in the development of Canadian literature, which has become a mirror of a long and complex process of understanding the nation. The end of the XX century – the beginning of the XXI century mark the era of “new nationalism”. Canadian society interprets its own identity “by contradiction”: “we are not like the English”, “we are not like the French”, “we are not like Americans”. It is reflected in the works of contemporary Canadian writers who have received international recognition.*

***Contemporary Canadian literature, dominant cultures, multiculturalism, national self-consciousness, national identity.***

The development of each nation is tightly connected with development of its culture, art, music, literature. Canadian literature tends to reflect the country's dual origin and its official bilingualism. Historically Canada's dominant cultures were originally British and French, as well as aboriginal. Nowadays Canadian society interprets its own identity “by contradiction”: “we are not like the English”, “we are not like the French”, “we are not like Americans”. It is reflected in the works of contemporary Canadian writers who have received international recognition.

**Analysis of the latest research studies and publications.** Researches on contemporary literature studies in Canada have been presented since the early 1970s in PhD theses, international conferences, thematic journals in Canada and some other countries. Since 1971 Canada has gradually become home to a more diverse population of readers and writers. This year has been momentous in the

history of Canada due to the Prime Minister Trudeau's “Announcement of Implementation of Policy of Multiculturalism within Bilingual Framework”. Such linguists as Greif Hans-Jurgen, Gauld G. Dewart Edward Hartley, Butling Pauline, Rudy Susan, V.M. Zhirmunsky, I.V. Zhukova, M.V. Tlostanova and many others contributed a lot in terms of multicultural education, national self-consciousness, national identity through linguistics, literature studies and a number of interdisciplinary sciences. But close look at some trends in development of contemporary Canadian literature needs detailed analysis and systematization.

Thus, **the main aim of the research** focuses on contemporary trends in development of Canadian literature and its influence on modern society.

**Presentation of basic material of the research.** Canada's literature, whether written in English or French, often reflects the Canadian perspective on: (1) nature, (2) frontier life, and (3) Canada's position in the world, all three of which tie into *the garrison mentality* [7].

This mentality is assumed to come from part of the Canadian identity that fears the emptiness of the Canadian landscape and fears the oppressiveness of other nations (especially the United States). The term was first coined by literary critic Northrop Frye and further explored by author Margaret Atwood, who discussed Canada's preoccupation with the theme of survival in her book "*Survival: A Thematic Guide to Canadian Literature*".

Traits common to works of contemporary Canadian literature include:

Failure as a theme; humour (a serious subject matter is often laced with humour);

mild anti-Americanism: (a rivalry between the two nations); multiculturalism;

nature (and a "human vs. nature" tension); satire and irony; self-deprecation; self-evaluation by the reader; search for self-identity; urban vs. rural and so on [5].

The dominant genre in Quebec and French Canadian literature since the latter part of the 20th century has been the novel. It derived in part from the French *nouveau roman* of the previous decade and reflected the turmoil of the Quiet Revolution in their radical, often sexual, themes and in their unconventional structures [6]. The most significant works of this period are "L'Aquarium" by Jacques Godbout, "Prochain épisode" by Hubert Aquin, "Une Saison dans la vie d'Emmanuel" by Marie-Claire Blais, "Salut, Galarneau" by Godbout, "Kamouraska" by Anne Hébert, "Le Ciel de Québec" by Jacques Ferron. The authors highlight the main problems of the society. Among them are disadvantages and a scathing denunciation of Quebec rural life, the Americanization of Quebec, disappointment of young people, mocking biculturalism, etc.

By the end of the 20th century the political tone of the Canadian novel had greatly diminished because of the discouragement of many Quebec intellectuals after the defeat in 1980 of the referendum on separation as well as the defeat in 1995 of a second referendum on sovereignty. These tendencies are vivid in "Une Histoire Américaine" by Jacques Godbout, "Le Double suspect" Madeleine Monette, "Un Coeur qui craque" by Anne Dandurand.

The relationship between personal and national identity is often explored through the irony of the postmodern novel, such as Madeleine Ouellette-Michalska's "La Maison Trestler; ou, le 8<sup>e</sup> jour d'Amérique" and Acadian novelist France Daigle's "Chronique d'une naissance annoncée", both of which combine fiction, biography, and metahistorical commentary. Contemporary fiction tends to favour the personal, hence the prominence of fictional autobiographies, autobiographical novels, and diary and epistolary fiction [6].

In some works of French-Canadian writers there are subjects and plots which are not typical of Ukrainian literary traditions and culture. The main literary attention focuses on the social concerns of young lesbians, homosexuals ("La Rage" by Louis Hamelin, "Le Monde comme obstacle" by François Charron).

The second half of the 20th century is famous for an impressive growth in Quebec theatre and dramatic writing, with several dozen original plays being performed each year. One of the most prominent members of this generation is playwright and filmmaker Robert Lepage, whose performance-based plays are influenced as much by modern technology as by Shakespeare and Japanese theatre.

During the 1980s and '90s, increasing attention was also paid to the plurality and diversity of voices across the country. This period saw the emergence of numerous First Nations, Métis, and Inuit writers.

A recurring theme is the individual's painful trajectory as that individual negotiates between cultures, combats racial prejudice, and copes with shattered families and kinship groups. Works that engage these concerns include novels and stories by Jeannette Armstrong ("Slash", 1985, rev. ed. 1988; "Whispering in Shadows", 2000), Beatrice Culleton ("In Search of April Raintree", 1983), Tomson Highway ("Kiss of the Fur Queen", 1998), Thomas King ("Medicine River", 1990; "Green Grass", "Running Water", 1993), and Eden Robinson ("*Monkey Beach*", 1999; "*Blood Sports*", 2006)[6].

Other perspectives tackle the experiences of immigrants—their interrogation of the meaning of home and belonging, their feelings of cultural assimilation and estrangement, and their intergenerational struggles. Nino Ricci, a Canadian of Italian descent, portrays the long journey from Italy to Canada in his trilogy "*Lives of the Saints*" (1990), "*In a Glass House*" (1993), and "*Where She Has Gone*" (1997). In her lyrical and meditative novels "*Plainsong*" (1993), "*The Mark of the Angel*" (1999), and "*Prodigy*" (2000), Nancy Huston, an expatriate in Paris, reflects on dislocation and exile. Yann Martel's "*Life of Pi*" (2001), winner of the Booker Prize, depicts the fantastic voyage of 16-year-old Pi, who, en route to Canada from India, is shipwrecked and left adrift on the Pacific with several zoo animals)[6].

By the 1990s, Canadian literature was viewed as some of the world's best. Canadian authors have won international awards:

- In 1992, Michael Ondaatje became the first Canadian to win the Booker Prize for *The English Patient*.

- Margaret Atwood won the Booker in 2000 for *The Blind Assassin* and Yann Martel won it in 2002 for *Life of Pi*.

- Alistair MacLeod won the 2001 IMPAC Award for *No Great Mischief* and Rawi Hage won it in 2008 for *De Niro's Game*.

- Carol Shields's *The Stone Diaries* won the 1995 Pulitzer Prize for Fiction, and in 1998 her novel *Larry's Party* won the Orange Prize.

- Lawrence Hill's *Book of Negroes* won the 2008 Commonwealth Writers' Prize Overall Best Book Award.

- Alice Munro became the first Canadian to win the Nobel Prize in Literature in 2013. Munro also received the Man Booker International Prize in 2009 [4].

A literary critic from Ukraine, Yaroslav Holoborod'ko, in the article "Unknown literature ...with the world name" says, "Alice Munro's key characters are often women. She conveys the physiology of nature and the inner world of a female nature. A woman in her stories almost always is dependent – dependent from "the problems of a man". And

Munro recognizes the legitimacy and, obviously, the fundamental need for such relationships. A woman in her works is for a family life and cares, though not for the fact that she will find what she seeks in the family. It's vivid that a woman in Munro's stories due to some subconscious force searches for him – her husband, and if it's to speak more general – the only once chosen woman's lover [2].”

In fact there are not enough linguistic researches and articles on Alice Munro's works in Slavic and other languages. A few proceedings have been published where the authors make the attempts to analyse her short stories from stylistic point of view [1, 2].

As usual, the plots of Alice Munro's short stories are formed by overlapping fable lines, situations, characters with the help of principles of contrast and intertextuality, make the global image, where the dominant is a human mental-psychic being.

The author's concept of a personality, which arranges the structure of her short stories, is revealed through a synthesis of the lyric and melodramatic discourses, reflecting in the image-motive and chronotopic levels of the text. Using uncomplicated language, the author moves effortlessly around in time and place.

Among typical features of Alice Munro's style are the abrupt beginning, little people prospects, description of a fateful episode in a person's life, and the abrupt ending. Munro's short stories are finely crafted. They're about people more than things, yet the characters are unambitious, reserved folk, content to remain in their narrative for years unnumbered. The author teaches us to think about the fragility of people's lives, their love, their possibilities. Imagery, simplicity, symbolism are also typical of her style [3, p.582].

**Conclusions and recommendations for further research.** Thus, we may conclude that contemporary trends of development in Canadian literature are characterised by Canadian perspective on: (1) nature, (2) frontier life, and (3) Canada's position in the world, all three of which tie into the garrison mentality. Canadian literature has mentioned above dominant cultures and traits aiming at interpretation of national self-consciousness, national identity.

The perspectives of a further research deal with complex linguo-stylistic analysis and interpretation of the authentic Canadian texts. There are practically no translations from Canadian American into Ukrainian and other Slavic languages. This area of linguistic creativity and research should be studied more profoundly.

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*Розглянуто сучасні тенденції розвитку канадської літератури, що стала дзеркалом тривалого і складного процесу самоосмислення нації. Кінець XX в. – початок XXI ст. знаменують епоху “нового націоналізму”. Канадське суспільство осмислює власну ідентичність “від протилежного”: “ми не такі, як англійці”, “ми не такі, як французи”, “ми не такі, як американці”, що знаходить відображення в сучасних творах канадських авторів, які отримали міжнародне визнання.*

**Сучасна канадська література, домінантні культури, мультикультуралізм, національна самосвідомість, національна ідентичність.**

*Рассмотрены современные тенденции развития канадской литературы, которая стала зеркалом длительного и сложного процесса осмысления нации. Конец XX в. – начало XXI в. знаменуют эпоху “нового национализма”. Канадское общество осмысливает собственную идентичность “от противного”: “Мы не такие, как англичане”, “мы не такие, как французы”, “мы не такие, как американцы”, что находит отражение в современных произведениях канадских авторов, которые получили международное признание.*

**Современная канадская литература, доминантные культуры, мультикультурализм, национальное самосознание, национальная идентичность.**