their interests, residents had to draw a line between what is considered and what is not considered part of the area, and, accordingly, were pushed to define a lifestyle that is worth protecting. This process of space production includes institutional, discursive and performative dimensions, and leads to the physical delineation of the boundaries of the heritage area [3, p. 57].

Maria-Luisa Mendes argued that while middle-class living politics includes a strong institutional, symbolic, social and spatial boundary, it also expresses what they perceive to be inclusive political views. In other words, they claimed to defend the political rights of broad strata of society, not just the elite [4, p. 223]. The statements of middle-class neighbors demonstrate that it is possible to develop justifying rhetoric that simultaneously expresses an awareness of neo-liberal politics of residence and a desire for relatively exclusive spaces.

Conclusion. Thus, the traditional middle class positions itself as opposed to neo-liberal urban massacre, rather than as a rejection of treatment of less privileged people. The neighborhood rhetoric these residents use criticizes privatization and neoliberalism, bringing back pre-neoliberal social life in the area. Despite this, their claims of creation and ownership continue to perpetuate inequality.

Accordingly, the conclusion is clear: belonging to a territory inevitably becomes a matter of abandoning Chile's new, ambitious, emerging neoliberal middle classes.

1. Mendez, M.-L. Neighborhoods as Arenas of Conflict in the Neoliberal City: Practices of Boundary Making Between ‘Us’ and ‘Them’ / M.-L. Mendez. – 17:3. – City & Community, 2018. – 737–753 p.
2. Veltmeyer, H. Neoliberalism and Class Conflict in Latin America: A Comparative Perspective on the Political Economy of Structural Adjustment / H. Veltmeyer, J. Petras, S. Vieux. – New York: St. Martin’s Press, 1997. – 258 p.
3. Benson, M. Trajectories of Middle-class Belonging: The Dynamics of Place Attachment and Classed Identities. / M. Benson. – 51(14):3097. – Urban Studies, 2014. – 112 p.
4. Mendez, M.-L. Middle Class Identities in a Neoliberal Age: Tensions Between Contested Authenticities / M.-L. Mendez. – 56(2). – The Sociological Review, 2008. – 220–237 p.

THE WORKS OF W.H. AUDEN IN THE CONTEXT OF MODERNIST LITERATURE

Daria Borbachenko
VSU named after P.M. Masherov, Vitebsk, Belarus

Keywords: W.H. Auden, English Modernism, poetry, influence, generation.

Nowadays, the name of W.H. Auden, who has become perhaps the most well-known English modernist poetry creator, is popular not only among genuine connoisseurs of the 20th century’s daring and sophisticated literature, but also with ordinary admirers of intellectual lyrics, which determines the relevance of the given study. The vast readership of his literary works together with the truly

inexhaustible research interest in this Anglo-American poet's artistic personality, who was born in Great Britain and after the World War II gained citizenship in the United States, indicates that his creations still sound entertainingly fresh even after many decades since the acquaintance of the educated public with the first outstanding lyrical pieces by W. Auden, who happened to become the leader of the Oxford poets' group in the mid-twenties of the bygone age, and to speak about it with confidence presents the purpose of this research.

Material and methods. The method of contextual analysis together with observation and generalization is used while investigating a number of authentic critical articles, essays and literary works of both foreign and domestic authors in order to find confirmation of the thesis about the significance of W. Auden's work for the world cultural heritage.

Findings and their discussion. Speaking about English modernist literature, it is hardly possible to overrate the wholesome artistic influence of W. Auden's multifaceted lyrical inheritance on the efficient formation, progressive development and rapid proliferation of poetic creativity primarily of his fellow writers from different parts of the United Kingdom. Their enthusiastic search for an individual lyrical voice, the so-called poetic ideostyle, was properly crowned with priceless findings in a boundless spectrum of bold modernistic ideas, extraordinary motifs and innovative poetic techniques, which overall glorified the names of S.H. Spender, F.L. MacNeice and C. Day-Lewis on providing them with unfading renown of the brightest English Modernism poets by imprinting their personalities on the great tapestry of the 20th century world's most famous authors.

The apotheosis of W. Auden's own creative quest for a distinctive poetic style was presented by the transformation of his works into a shining beacon for his coevals who were fond of modernist tendencies as well as for a whole lyricist galaxy of the future.

However, it should be noted that this path to becoming a guiding cynosure for the contemporary generation was full of thorns that were embodied, firstly, in the necessity to overcome the propensity for the brilliant creative method of T.S. Eliot (who, in his turn, was the ideological successor of W.B. Yeats), and secondly, in the ambiguous attitude of the international critique towards the personality of the ingenious modernist. For instance, already during the lifetime of the latter, H. MacDiarmid (born C.M. Grieve), one of the key figures of the Scottish Renaissance, characterized literary creations of early Auden as a "complete failure", while the author of "The Times" obituary claims that "W.H. Auden, for long the enfant terrible[1] of English poetry…emerges finally as its undisputed master" [1].

Despite a certain exposure to the impact of the ideas and concepts of W. Auden's literary mentors (T.S. Eliot, G.M. Hopkins, C.W. Isherwood), his creative personality became the catalyst for the emergence of the Auden group, which in modern literature research is often called even more vividly: the Auden

[1] A famous or successful person who likes to shock people (Cambridge Dictionary).

generation. It is particularly remarkable that the analogy with the prominent Lost Generation of authors who took part in the World War I quite frequently leads to a confusion between the two meta-trends of English literature, which may seem similar formally, though being different from each other in fact.

The issue of the above-mentioned concepts' substitution has its essence as follows: the majority of the Lost Generation (E.W. Pound, T.S. Eliot, E.M. Hemingway, R. Aldington, E.M. Remarque, H. Barbusse et al.) extrapolated the desperate distrust of society developed by that dreadful wartime on their literary creations, imbued with unique pathos formed in the most severe moral and physical conditions, whereas younger "Audenovites" (besides the Oxford poets, E.F. Upward and R.E. Warner, both debuted in the 1930s, are referred to this group), according to W. Auden's close friend C. Isherwood, "…felt guilty for not taking part in the European war."[2] Thus, grounding on the judgements of the eminent Columbia University professor E. Mendelson, the poets who entered English literature in the 30s felt trapped in history as a whole generation, but while looking for a way out in action were instead doomed to endless reflection.[3]

It is also worthy of note that a crucially vigorous influence was exerted by Auden's creative method on a particular American poetic school, which in literary studies has got the symbolic name of the Confessional one due to numerous philosophical and meditative motives adopted by its adherents from their ideological mentor together with the tendency to dramatism as well as to creating images of poetic works that often contain a slightly melancholy touch of romanticism. These features may be easily traced in profound creations of such proficient lyricists as R.T. Lowell, I.A. Ginsberg, S. Plath and A. Sexton.

In general, various critical viewpoints regarding the objective awareness of the real value and fine understanding not only of the creative, but also of the spiritual legacy that was left by W. Auden in his thoughtful poems are in many ways quite at odds, in some cases even being literally diametrically opposed to each other. For instance, the written opinions about the aforementioned fact of W. Auden's emigration from the United Kingdom after the World War II are very diverse in their authors' attitudes as well as in judging tonality: these are artistic, publicist and even research reactions of H. MacDiarmid, P.A. Larkin, J. Ashbery, R. Jarrell, F. Scarfe and S. Hynes (the last two listed wrote "Auden and After" (1942) and "The Auden Generation" (1972) respectively). Nevertheless, none of them denies the fact of this Anglo-American poet's works obvious significance for the international literary heritage: on the contrary, it could be said that such a cultural resonance only confirms the given thesis once again.

Conclusion. Summing up the study, it should be also mentioned that the unprecedented poetic works by one of the 20th century's most outstanding English authors possess an undoubtedly unique imagery based on the original conscience together with certain ideas that stay relevant forever: such as considering lifetime in the perspective of eternity, reasoning about human existence or its sense, etc.

By skillful introducing of his poetic ideostyle characteristic features, the lyricist implements some ideas that are literally unfeasible for expressing in prose or, what is more, for any kind of visualization. And thus, the creator makes transcendental poetry dynamics overcome the verge of intangible, bringing his readership closer to the modernist way of thinking, which presents probably the greatest value of W. Auden's works in the context of world literature.

1. Smith, S. The Cambridge Companion to W.H. Auden / S. Smith. – Cambridge : Cambridge University Press, 2006. – 246 p.
2. Sanders, A. The Short Oxford History of English Literature / A. Sanders. – New York : Clarendon Press, 1994. – 678 p.
3. Mendelson, E. Early Auden, Later Auden : A Critical Biography / E. Mendelson. – New York : Princeton University Press, 2018. – 912 p.

DEVELOPMENT OF THE JEWISH EDUCATIONAL SYSTEM IN THE BSSR IN THE 1920S

Nikolay Boyarschonok
National Institute for Higher Education, Minsk, Belarus;
VSU named after P.M. Masherov, Vitebsk, Belarus

Keywords: Jewish school, national politics, education system.

Throughout the 1920s and 1930s, the Soviet Union invested in the development of social, political and cultural institutions in the native languages of its many ethnic minorities so that each Soviet ethnic group could instill enlightened Soviet values in its own language [3, p. 5]. The work of the Jewish section was carried out in the field of school education and high education. Most of the Jewish population was wary of Yiddish schools. Schools of traditional religious education (cheders, Talmud torah) had a great influence, than new-opened Yiddish soviet school. However, schools in the Yiddish language were opened only where there was a teacher who had sufficient qualifications.

The purpose of the article is to determine the characteristic features of the creation of the system of secular Jewish educational institutions.

Materials and methods. The research is based on the materials of periodicals and data of the Central Executive Committee of the BSSR. The research is based on the principles of objectivity and historicism, the comparative historical method and the system approach.

Findings and their discussion. In February 1921 the II Session of the CEC of the BSSR was decided to instruct the Commissariat of Education to take appropriate measures to ensure that national minorities can receive education in their own languages [2, p. 139]. The Education Committee also developed measures for the education of teachers: a Jewish pedagogical technical school was opened in Minsk and Vitebsk. Textbooks in the national languages began to