

NATIONAL CULTURAL MODELS OF THE XIX—XX CENTURIES

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ABSTRACT

This article is devoted to the end of the XIX century, the United States came to a paradoxical combination and coexistence in one, relatively short period of time, completely heterogeneous and contradictory cultural phenomena that directly affect the ratio of the general and the particular within the national culture.

KEYWORDS: assimilation, pluralism, unity and integrity, disintegration, classical, national doctrine

АБСТРАКТ

Данная статья посвящена концу XIX века, когда Соединенные Штаты пришли к парадоксальному сочетанию и сосуществованию за один, относительно короткий промежуток времени, совершенно разнородных и противоречивых культурных явлений, непосредственно влияющих на соотношение общего и частного внутри национальной культуры.

КЛЮЧЕВЫЕ СЛОВА: ассимиляция, плюрализм, единство и целостность, дезинтеграция, классика, национальная доктрина

ABSTRAKT

Ushbu maqola 19-asrning oxiriga bag'ishlangan bo'lib, Qo'shma Shtatlar bir, nisbatan qisqa vaqt ichida mutlaqo heterojen va qarama-qarshi madaniy hodisalarning paradoksal kombinatsiyasi va birgalikda yashashiga kelib, milliy madaniyat ichidagi umumiy va xususiy nisbatlarga bevosita ta'sir qiladi.

KALIT SO'ZLAR: assimilyatsiya, plyuralizm, birlik va yaxlitlik, parchalanish, klassik, milliy ta'limot

INTRODUCTION

The idea of living in the future and the idea of one's own country as a dream that only needs to be realized in the history of American culture is supplemented quite early by the opposite trend — a tendency to periodic, nostalgic calls to "return the golden age of old America" (or later, from the beginning of the XX century, a more applied option — to learn lessons from the past, which can be used — in particular, from the "usable past" by Van Wyck Brooks). Culturologist U. Sasman calls it the eternal search by Americans for self-justification and self-deification through their own national history. This ideal is constantly shifted back an order or several orders of magnitude and is essentially non-historical, because what he paints, whether it is the arcadia of a southern plantation, not yet disturbed by the Civil War, or the "honest capitalism" of individualists who achieve their wealth by hard work in the spirit of Horatio Alger, finally, the illusion of cultural unity and integrity, which is drawn today by apologists of monoculture and the unshakable canon. Never existed in reality. Whenever a great future came, it turned out that the imperfect past was exactly the closest embodiment of the national dream and ideal. Already in the XIX century, the idea of history as an instrument of "civilization" and the idea of progress in various material and spiritual forms were merging, which greatly simplified and rationalized the idea of the history and future of the country for the "average" American.

METHODS

In the XIX century, two main, opposite views on American culture were formed, which in one way or another have existed until today. Both of them were based on turning to the future and believing in the unique mission of their native country, in this sense radically different from, say, Frederick Jackson Turner's frontier model of culture, which postulated the masculine character of American civilization, which, as he put it, came "out of the woods", and not from the church, but at the same time, to some extent to some extent, and pessimistic, because with the closure of the frontier, the future of the entire civilization, so closely connected with it, was in question. Hence, by the way, the desire that arose after a while as a reaction to Turner's theory

to "invent", to create a substitute for the disappeared, "real" frontier, i.e., in other words, again to give meaning to the national movement into the future.

DISCUSSION

The first ideal was very protective and "exclusive" in nature, seeking to protect America from further encroachments on its already very conditional cultural unity. Later, he expressed himself in the most complete form in the "Doctrine of Manifest Destiny", which had acquired a mass secularized character by the end of the XIX century. In particular, historians — creators and propagandists of a democratically nationalistic version of the national doctrine, directed against separatist tendencies in culture and for the fullest possible unity and centralized power, are associated with this ideal. First of all, we are talking about W.H. Prescott, F. Parkman and, of course, J. Bancroft, the author of the influential "History of the United States from the discovery of the American continent to the present" (1834-1875). The second ideal was distinguished by great pluralism, a certain tolerance, an emphasis on various models of mixing ethnic, religious, linguistic elements, as a result of which a new American was supposed to turn out. Traces of the latter ideal can be found in scattered form in such thinkers as R. W. Emerson or, for example, in the poetic ideal of the "nation of nations" by W. Whitman. It is no coincidence that the legacy of both is now actively exploited by critics dealing with issues of diversity and cultural openness. Already in 1845, Emerson wrote with his characteristic enthusiasm that "on the American continent, all nations will mix to produce a new race, a new religion, a new state, a new literature and culture — as vital as the new culture of Europe, born from the dark ages of the Middle Ages." Whitman echoes Emerson in his famous metaphor of "races of races" giving up "everything but their own diversity"⁴. These moods, as it turned out, were not generally reduced to the romantic pathos of the XIX century, but they have safely survived to the present day, preserved in the idea of America as an eternally unrealized opportunity, a country that "will be, and not is," in the words of the poet of the XX century — Langston Hughes.

RESULTS

America has gone through and continues to go through various manifestations of centripetal tendencies towards unification, which underlie all attempts to define, if not create, a single national culture. Let's list just a few of them: already in 1798, the Act on Foreigners and Rebels was adopted, in the 30-40s of the XIX century, the famous "cultural wars" related to Americanism and Nativism raged, expressed, in particular, in the activities of organizations such as the Young America group, which called for the creation of a truly national literature. In 1845, a Party of Native Americans was created, which, as one might think, has nothing in common with Indians, but on the contrary, is a "nationalist" organization whose activities are directed against the influx of new immigrants. In the XX century, in 1921-24, discriminatory, racist legislative acts were adopted, introducing for the first time a quota system and a provision on national roots.

By the end of the XIX century, the United States came to a paradoxical combination and coexistence in one, relatively short period of time, completely heterogeneous and contradictory cultural phenomena that directly affect the ratio of the general and the particular within the national culture. An important role in it continues to be played by the puritanical ideas of the God-chosen America and its special path, somewhat worldly by Unitarianism, and the centripetal, nation-forming pathos of the American Enlightenment, expressed especially vividly in the rhetoric of the Declaration of Independence and the Constitution, and at the same time, there is a clear tendency to preserve a special path within normative culture (primarily in the form of regionality).

CONCLUSION

The struggling centrality and centripetality, the alternating primacy of something common and something special in American culture, have found a peculiar expression in two very well—known cultural models, both close to each other and immeasurably distant - the Doctrine of Manifest Destiny and the metaphor of the melting pot, which are directly relevant for determining today's processes related to cultural diversity, decentralization and openness.

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