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University Turan,*<https://doi.org/10.5281/zenodo.10381030>**Abstract**

The modern educational process is associated with the active integration of various fields of scientific knowledge. Philological research includes an interdisciplinary approach, according to which a literary text is analyzed from the perspective of philosophy, history and cultural studies. In this sense, the historical image of the English estate was vividly embodied in the literary tradition.

The English manor reflected the worldview of its owner, which maintained respect for the home, knowledge of one's genealogy and preservation of family dignity and honor, the dominance of ethical criteria and the ability to live in harmony with nature.

Keywords: integration, new scientific trends, educational system, literary text.

Philological science is closely related to integration processes in modern education. The literary text is studied in the aspect of an interdisciplinary approach and taking into account the latest achievements in the field of philosophy, history and cultural studies. In this sense, the historical and cultural traditions of the English estate are embodied in literary texts.

England occupied a leading position in economic development in the eighteenth century. English society was proud of these successes, which responded in the field of art with the preaching of patriotism and propaganda of the greatness of national significance in global human society.

However, the ever-increasing capitalization of all spheres of social life brought with it the dictates of a bourgeois view of the world, in which greed, "cynicism and pragmatism prevailed over the spiritual needs and moral values of the individual." [1, p.99].

The noble estate in this sense opposed this socio-political trend, which was based on trade relations, business interests, and the bustle of city everyday life, the measured rhythm of private life, the possibility of preserving family and spirituality, and defended the ever-present English independence and adherence to established traditions.

However, social problems and new economic orders inexorably penetrated into the English countryside, giving rise to works telling about the life of the English in this new society.

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The genre of pastoral poetry was one of the blessed monuments of English estate literature. In that genre, the values of the rural way of life and the ability to live comfortably in the natural environment were especially clearly proclaimed. "Pastoral as a poetic genre preached humanism and the human right to a spiritual and contemplative attitude towards reality." [2, p.21].

The natural environment was described as a certain ideal to which the human community should strive. This genre was in demand back in antiquity and successfully underwent the process of artistic adaptation in accordance with the literary tradition and aesthetic needs of various historical eras.

Reflecting the appearance and intellectual demands of a particular historical period, pastoral led to a universal model of the philosophical justification of human existence, life and death, the essence of love for one's neighbor and those far away. The English Renaissance drew its themes and inspiration from ancient bucolics. The English pastoral of these times often had a plot outline containing song competitions of shepherds glorifying love feelings against the backdrop of an idyllic landscape.

The joy of human existence in harmony with living nature made it possible to immerse the reader in the multifaceted world of feelings of an individual who accepts the world around him with all his heart and opens his tremulous heart to it ("The Shepherd's Calendar" by

Spencer, "Metamorphoses of Love" by J.D. Lily, "British Pastorals" by W. Brown). [3]

The eighteenth century remained faithful to earlier Renaissance ideals. Personal freedom, leisure time in the lap of nature, and nature itself as an incentive for creation and creativity were affirmed. But the educational trends of the new century still made themselves felt, and it was not the genre of ancient bucolic that became relevant, but the work of Virgil with his "Georgics". Virgil's "Georgics" contained the moral teachings of its author, who glorified agricultural labor, the advantages of the rural way of life and at the same time reflected on the fate of Great Rome as a whole, because his work fell on the golden age of the Augustan Empire.

The didactic basis of Virgil's poetic work was aimed at nurturing the patriotism of the Roman citizen and promoting rural virtues, which was very close to the aesthetics of estate literature. At the center of English Georgics is not a fictional or any exotic landscape, but the real outlines of the British landscape, creating the effect of authenticity and thereby mastering a realistic approach to depicting the natural, and later, the social environment ("British Georgics" by J. Graham)

In general, English manor literature demonstrated a relationship with both the bucolic and Georgic artistic traditions.

Pastoral praised the poetics of the everyday, finding deep connections between immersion in philosophical reflection and the sphere of objective human existence. She correlated "the values of the rural way of life with the need to form moral standards in human consciousness." [4, p.309]

"Georgika" expanded the boundaries of an individual estate, making it a symbol and strong stronghold of the entire Fatherland. She told the reader that a conscientious attitude towards one's native nest, one's land and righteous work on it serve the well-being and prosperity of the country as a whole. "Georgics" called for patriotism and fostering a sense of national unity for the British nation.

The following English poem about a rural estate was already overgrown with real details of the life and way of life of its inhabitants. The idealization of the style of rural life was accompanied by a rapprochement with reality and attracted democracy and a high degree of intimacy. However, the idealization of manor life did not negate the authenticity of the image, which sometimes reached photographic accuracy.

A new trend has been the expansion of the range of themes and motifs of estate literature, opening up ways to master reality in the genre of a future novel about "noble nests."

During this period, English poetry strives for descriptiveness, recreating pictures of living nature in real detail. The simplicity and uniqueness of the natural landscape motivated the philosophical and contemplative nature of artistic thinking. Nature appeared in its simplicity, charm and uniqueness, developing the language and style of manor literature ("Winsor Forest" by A. Pope) (1704-1712) and The Seasons of J. Thomson (1726-1780).

The real landscape of Windsor Forest led the lyrical hero to reflections of political, moral and philosophical content. The author talks about problems of national, political and general cultural nature. The philosophical depth of A. Pope's poem is complemented by careful observations of the natural environment. The descriptiveness inherent in the author's individual manner allows us to see in him a supporter of the contemplative literary tradition and an ideologist of the classical movement in English literary prose of the 18th century. The poetics of descriptiveness also dominates in J. Thomson's poem "The Seasons". It is filled with picturesque pictures of the English landscape, initiates the reader into various details of the rural way of life and attracts attention with prominent everyday sketches.

In the works of English poets, a special image of the lyrical hero also appears. This is a person who has a noble origin and material wealth, but has abandoned the bustle and splendor of metropolitan life. He prefers to live on his rural estate in harmony with nature, and devotes his leisure time to reading classical literature, which gives food to the mind and serves to educate an exalted soul and a loving, compassionate heart for the fate of his neighbor.

English philosophy of the 18th century, with its empirical approach to explaining and reflecting reality, placed the natural environment and its beauty above art with its conventions and rules. But philosophical empiricism shared "a contemplative attitude toward the ever-changing natural landscape and encouraged an attentive attitude to rural life and the realities of the rural way of life." [5, p.119].

English literature of that era, following the aesthetics of a leisurely and moderate manor life, also absorbed the heritage of the medieval literary tradition.

Medieval Gothic developed the theme of the frailty of earthly life and the equality of all people in the finitude of their existence. The idea of equality of people in the face of death emphasized the value of the individual joys of life. The private sphere of intimate relationships, family and close friendships and human dignity in general received priority over publicity, vanity and the thirst for public recognition.

The rapid development of the capitalist mode of production and the accelerating pace of industrialization of life that came with it actively invaded the English countryside, mercilessly destroying its centuries-old national structure. This led to the ruin of many estates and the complete abandonment of thousands of agricultural farms.

These social problems were fully reflected in English estate literature. O. Goldsmith's poem "The Abandoned Village" (1770) was especially popular. It recreated the patriarchal image of the idealized past of the English countryside against the backdrop of its modern devastation due to the policy of enclosure and expulsion of peasants from their land plots.

Crabb D.'s poem "The Village" (1783) follows a different tradition and debunks the patriarchal ideal of the British village, describing the hard peasant labor and the hardships of an impoverished peasant life.

The English narrative tradition also underwent

changes in the late eighteenth and early nineteenth centuries. The British reader is less and less interested in the story of distant times, fantastic adventures, miracles and fictional heroes that filled the chivalric romances of the past.

The novel becomes relevant, in the center of which is the fate of modern heroes, experiencing dramatic changes and facing problems that reflect the life of England today.

The genre of the family novel emerged, which became an important milestone in the British literary process. This genre explored the life and everyday life of ordinary Englishmen with psychological authenticity and its origins were firmly "connected with the cultivation of the values of private life inherent specifically in the English way of life of that era." [6, p.211]. The moral worth of a person was substantiated and tested in the sphere of intimate-personal relationships, devoid of official obligations and external government control. The English family novel not only talked about private life, but also contributed to moral education and moral improvement of British society as a whole.

The epistolary form of S. Richardson's novels ("Pamela" 1740-1741, "Clarissa 1748") created for the reader the illusion of documentation and utmost authenticity. The form of the characters' letters and the dialogization of the narrative as a whole allowed the author to convey the inner world of the individual with maximum insight and lyricism.

The reader was imbued with the poetry of everyday life, comprehended the meaning and significance of private existence, and together with the writer analyzed the norms and mores of modern English society. The English narrative asserted an artistic opposition between rural and urban lifestyles.

In G. Fielding's novels, the ideal of home is a family nest, which is remote from the capital and is an artistic realization of patriarchal mores and moral and social ideas about the purpose of human effort and the meaning of human happiness [6].

Religious traditions and principles of Christian morality are also at the center of the English manor romance. The image of Priest Primrose in O. Goldsmith's novel "The Priest of Wakefield" (1766) combined the best moral qualities and a high degree of spirituality, which he strives to cultivate in the people around him.

Worldly wisdom, genuine philanthropy, care and sincere participation in the fate of his neighbors helped the hero of O. Goldsmith's novel to survive with honor

and dignity all the troubles and trials of fate that befell him.

O. Goldsmith is an innovator of the English narrative tradition in the sense that in the genre of the novel he tried to combine the adventurous tradition of the adventure novel of the past and the family theme of the manor novel. This led to the presence of two concepts in the artistic narrative - the road and the family nest. According to the plot of the novel "The Vicar of Wakefield," the main character goes bankrupt and loses his own nest. He is forced to live in someone else's possessions and depend on the will and desires of its owner.

English literature also explored the formation of female character. In the novels of the British writer F. Burney, "the rudeness, vanity and outright ignorance of many representatives of the noble class of that era were condemned." [7, p.49] The writer immersed readers in the moral and psychological aspects of private life, discussed the relationship between sober reason and all-consuming feelings and determined the content concepts of duty and justice. Her novels "Evelina" (1778) and "The Wanderer" (1814) improved the aesthetic, moral and ethical ideas of her contemporaries and had a certain positive impact on the development of English estate literature in general.

Thus, the English cultural tradition shaped the poetics and genre uniqueness of the estate literary text.

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