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CHICANA LITERATURE AS A CULTURAL PHENOMENON

Decades ago, literary critics were of little interest to representatives of various ethnic, racial, and immigrant groups in U.S. literature. Today, completely unknown literary sub-traditions are increasingly coming to the fore. If the African-American component in American literature was criticized in the early twentieth century, Indian and Jewish - in a few decades, Asian-American and Latin American literature belong to little-known traditions, but those that are developing rapidly.

In addition, Ukraine's independence opened up fundamentally new opportunities and prospects for full-fledged domestic literary studies. It has finally been able to address issues that have long been ignored or interpreted in a distorted light.

The urgency of the work is due to the current state of American studies, one of the main tasks of which is the problem of revising the general cultural and theoretical canon of modern literary criticism, as well as the need for detailed study of Mexican-American writers. One of the most famous among them is the Mexican-American poet, writer, essayist Ana Castillo. The aesthetic significance of the writer's work lies in the fact that she developed her own feminist discourse - xicanism, and embodied it in her novels. The study of her work forces literary critics to take a closer look at the differences between the feminism of women whose skin colour differs and introduces a new term into literary circulation. Mexican-American literature is of great interest to scholars, as the characteristics of this sub-tradition are multifaceted, intense cultural interaction of a frontal nature, a combination of Indian, Spanish, Mexican, Anglo-Saxon elements. In the United States, there are already works devoted to the analysis of the works of individual writers of Chicano, Mexican-American folklore, but a holistic picture of the development of this literature is not yet available. The desire to re-evaluate the literary process in the late 70's and 80's of the twentieth century in the United States became widespread. The concept of multiculturalism was defined, transferred to the sphere of mass use, and this in turn influenced the literary process itself. Researchers looked at the literary canon, the literature of ethnic groups, the role of women writers in the history of national literature differently. There is no doubt that the multiplicity of regional traditions and the complex interaction with ethnic literatures that retain their identity have determined the specifics of US literature. Therefore, previously unknown marginal literary traditions of African Americans, Chicanos, Native Americans, Asian Americans are now studied in universities, their works are included in anthologies. The names of immigrant writers from around the world, Americans "through a hyphen", appear in the pages of literary magazines, their works are studied in detail by American critics. Within the complex of problems related to the reproduction of a holistic picture of artistic creativity in the United States, of particular interest is the question of the Mexican-American phenomenon in US literature. It is quite interesting to study because it has absorbed the traditions of the ancient civilization of the Incas, Aztecs and Maya, and is a conglomeration of Mexican and European cultures.

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