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PERCEPTION OF UKRAINIAN LITERATURE IN ENGLISH-SPEAKING WORLD: STEREOTYPES

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Historically the perception of Ukraine and Ukrainian literature both in the UK and around the English-speaking world is mainly based on stereotypes. V.Horyev notes that a «stereotype contains a kind of «knowledge pill» ... The basis of ethnic stereotypes is ethnocentrism, i.e. the tendency of people to consider the cultural expressions of other people through the prism of their own cultural traditions and values» [1, p.65]. This situation should not be considered as a unique one; a stereotyped perception of the Other is rather constant, usual practice than something special much less exceptional in international relations. D.Nalyvayko draws attention to this fact, saying that «substitution of imagological image for stereotype ... is very common, regular phenomenon not only in antiquity and the Middle Ages, but in recent times» [2, p.10].

Except the two authors cited, the author refers to imagological formulations of a research team, which published several fundamental issues of «Except the two authors cited, the author refers to imagological formulations of a research team, which published several fundamental issues of «Literary Comparative Linguistics. Imagological aspect of modern Comparative Linguistics: strategies and paradigms» and works in Imagology of some other scientists.

Without getting into detailed analysis of Anglophone stereotyped paradigm in all its fullness, it should be noted that in recent years the three components – «Ukraine is not Europe», «Ukraine is a part of Eastern Europe» and «Ukraine is a post-Soviet country with a hybrid identity» have played the leading and

especially remarkable part. The article aims to identify the roots, determine the nature and characteristics of each.

Perception can be of two types. In some cases, it takes the form of a counter process (first literature into the second, the second – into the first one) in the other cases it takes mainly unidirectional process form (the first into the second in a large volume, and, with visible consequences for literature that perceives; the second into the first one, in a minor amount, without any consequences for perceiving partner). However, no matter which type reception will be included in each case, it should be taken into account that the process of perception and the perception of one national literature by another creates the image not only of literature that is perceived by another one, but also to some extent characterizes the literature itself that perceives. The well-known theory of receptive esthetics and less common concept of receptive communication are manifested.

Perception of Ukrainian Literature in England and English-speaking cultural world most likely belongs to the other type. More literary material comes from them to us than from us to them. In addition, the nature of interpretation and learning that comes from them to us, draws much more attention, respect and performance due to the inclusion to the national literary process than interpretation and assimilation of our literary material in their countries. The process of acquaintance of Ukrainian literature and culture with English on the one hand, and English Literature with Ukrainian on the other can be certainly considered as a movement in two directions, although asymmetrical, but mutual action. However, this interaction is of specific type, the counterstreams vary considerably in scope and, moreover, differ from each other by quality as well, and it is very essential for the consequences.

Ukrainian literature gets to the «reception area», which is proposed to mean the conceptual and functional guidance of subject for directing the subject in one form or another to a foreign literary heritage and experience, or, if we use the term of American linguists G. Lakoff and M. Johnson, the «target domain» of English literature and literature of other English-speaking countries on the one hand logically and rationally, on the other hand somewhat accidentally, spontaneously. This act is a result of the natural coincidence of two mutually independent processes: the expansion of the material perceived by the British and Anglophones from the array of non-English literature and culture, and gradual advancement of Ukrainian spiritual culture in general and Ukrainian fiction in particular to the Common Slavic and European arena and - accompanied by culture – the emancipation, the growth of its international prestige and a gradual increase of interest in it.

In this regard, it is useful to remind also «package» or, in other words, a regional approach to countries such as Ukraine, which was formed in England and in the UK historically and can be considered as one of the sustainable features of English view directed outwards. According to this, Ukraine is not perceived as the sole subject of international and intercultural relations, but as a member of such entities, united by geography, sometimes supplemented by historical basis or even some other. In the way of view based on the «package» approach, for the British Ukraine gets to the regional conglomerate in Eastern Europe or is included to Russia together with all the consequences of this fact, especially with steady, almost stereotypical perceptions of it as «non– Europe», i.e., a remote part of the «old» continent in terms of geography that civilizationally does not belong to European civilization. At a certain stage of receptive interpretative learning of foreign literary experience, the «package» approach reveals the capacity for greater flexibility, which leads to the isolation of individual literatures of a real or speculative community formed as a relatively independent object of perception and learning.

Connecting national literature with a certain region, placing it to one or another «package» together with others, neighboring or close national literatures a special emphasis in the perception of it as a whole can be certain for the literature under different conditions and circumstances of both negative and positive effects. An example of the last possibility was mentioned at the 20th Forum of Publishers in Lviv by Ukrainian writer Y. Melnyk. Based on the thesis according to which the successful promotion of national literature to the space of other literatures in the world as a whole it is extremely important to create its «brand» that is, in other words, the original, recognizable, «top» idea of it, which would cause interest in wide readership – he mentioned that the world is much more aware, for example about Scandinavian literature than about Ukrainian, although the second one is not less rich and interesting than the first one. The explanation for this state of things, according Y. Melnyk, should be searched in the fact that Scandinavians are investing heavily in the creation and distribution of their «brand», while Ukrainians – no. There are no separate «brands» of Swedish or Finnish literature; there is a common «brand» of Scandinavian literature, i.e. regional [3] to the literature of Norway. Thus the regional identity of each national literature played to all of them into the hand, determining synergistic effect and making more well known out of their national literature borders.

The national science has a point of view, which is popular in certain circles, according to which an average Western European traveler in XV-XVII centuries, having come to Kyiv, felt that he got to «the last line of Europe» (K. Konstantynenko et al). The idea of eternal Kyiv as a European center is

taken here as an axiom, and all that confirms, at least not directly, but indirectly, is easily adopted and accepted, while everything that does not confirm or even denies conversely, a priori rejected appears in brackets. A look at you from inside in this case does not fully match the look from the outside, for example, the fact which is common in Europe. Neither the «old» Europe, which is traditionally accepted to include Germany, France, Italy, Belgium, Holland and some other countries in Europe or «new» represented by Poland, the Czech Republic, Hungary and others. Except on occasions Ukraine, tends to be considered the other way: not as an integral part of Europe, but at best as a «bridge» between Europe and Russia and Eurasia. For English and other subjects of Her Majesty the Queen of Great Britain, as evidenced by numerous facts and statements, Ukraine was not a part of Europe, and was considered as an area located outside the European space, at the distant and strange border, in terms of Britons. The difference in views on the issue referred, and the place of Ukraine in Europe, on the one hand, continental, on the other – an Island, British, components of common European space, in this case, of course, took place, but did not play a decisive role. View Kyiv, which is ascribed to an imaginary "traveler", should be regarded rather as an exception than a rule. In Lviv, as it is known, it is considered to call «the last limit of Europe» not Kyiv, but the «Lion City». In Eastern Prussia the boundary which allegedly separates not purely geographical, but civilizational values for Europe from the «non-European», used to see on the territory of not Ukraine, but Poland, in Warsaw, one bank of Vistula, which divides the city into two parts – Europe and the opposite one – «non-Europe», but something else.

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