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RECEPTION OF UKRAINIAN POETRY IN CONTEMPORARY FRENCH-SPEAKING PRESS

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The post-structural paradigm of contemporary studies in human sciences tends to the spreading of the interpretational possibilities in trans-disciplinary researches that is connected with the anthropocentric approach in modern philology. The renewal of perspectives of the linguistic worldview opens the borders of media discourse to the integrative approach

of the media-linguistic conceptions that are developed in a wide range of different publications summarized in the Ukrainian philology by Dmytro Syzonov and Larysa Shevchenko in their newest researches [3: 4] integrating also the studies of the prominent foreign traditions. One of the aspects that was not studied enough neither in Ukrainian linguistics nor in Romanic studies remains the poetic discourse in the contemporary French-speaking media, although in the context of Russian aggression in Ukraine this kind of discourse suddenly gained importance so a special study of this aspects seems important for us. In this work we are developing our previous research that was studying other problems of Ukrainian poetic tradition in French-speaking discourses [1; 2; 6].

Russian war aggression against Ukraine has accelerated the publication activities of Ukrainian poetry in French-speaking countries as well as the spreading of Ukrainian poetic discourse in the media. Three editions have been published during 2022: the anthology of Ukrainian poetry “Solar clarinets” [7] edited and translated by myself, the publication “Ukraine: 24 poets for a country” [10] edited by Ella Yevtushenko and Bruno Doucey and “Our soul cannot die” of Taras Shevchenko in French translation by Eugene Guillevic presented by Andre Markowicz [5].

These publications were presented in the most important French, Belgian and Swiss media (“TV5-Monde”, “Le Soir”, “Ouest-France”, “La Liberte”, “France-Culture”, “LCI”, “BFM-TV”, “LN-24”) and were therefore a part of informative campaign gathering the solidarity with Ukrainian people in their war for the liberation. This article will be devoted to the first of these editions while further analysis of the two others will be provided soon. For example, Anne Kiesel in her article “Reading Ukrainian authors today” quoted my words from the interview where the emblematic figure of Taras Shevchenko was portrayed as the European intellectual and fighter for the democratic multicultural Ukrainian world [8]. Jean-Claude Vantroyen in our interview for the Belgian journal “Le Soir” published online on the 6th April 2022 broadens this perspective to portrait the historical background of the Ukrainian literature: from the Medieval Age of Kyiv Rous, Lithuanian and Polish period of Renaissance times to the formation of Cossack Republic in 17th century towards the Ukrainian Romanticism and the fight for the liberty in the beginning of 20th century and the role of Soviet writers from the generation of 1960-s in the formation of the Independent Ukraine in 1991.

Thierry Raboud in our interview for the most ancient Swiss journal “La Liberte” stresses also the fact that our poetic anthology starts with the name of Taras Shevchenko “the romantic poet whose verses awaken the national

conscience against the Russian oppressor so we read them feeling a new force” [9]. But the interview was also recollecting the days of rocket attacks on Kyiv region, the work of the international literary community for the support of the Ukrainian army, volunteers and the refugees. The brief history of Ukrainian literature and the fight of Ukrainian poets for the independence of our country was also exposed: for instance, the role of the National Writers’ Union for the formation of the National Movement for Perestroika (NRU). This broadening of historical perspective, the socio-linguistic analysis of literary process gave the opportunity to portrait the worldview of the Ukrainian European civilization, where poetry plays an important role for the cultivation of democratic values facing the Asiatic neo-imperial Russian paradigm.

These peculiarities of the interpretation of poetic discourse in French-speaking media in 2022 attest that the socio-cultural context made an important impact on the conceptualization of Russian aggression against Ukraine. Ukrainian poetry is described in the historical perspective as a part of European cultural heritage and even broader: as a part of European civilization fighting against Asiatic totalitarian regimes. These interpretations implying the war discourse are mixing the literary, social and political discourse markers in a communicative goal to strengthen the European solidarity of French-speaking countries saving their democratic axiological codex under the menace of Russian invasion.

The analysis provided in this work incites us to draw some perspectives for the future research: it seems that the reception of Ukrainian poetic discourse could change according to the development of the situation with the Russian aggression against Ukraine. The socio-linguistic and the socio-cultural context could lose some importance and therefore influence the interpretation of Ukrainian reception in French-speaking media. From the other hand, it would be also perspective to analyze the Ukrainian poetic discourse in diachronic perspective taking in consideration the socio-cultural context during previous historic times (First World War, Soviet Period, Post-Soviet times) comparing this context for the study of media-linguistic impact on the reception of Ukrainian literature in French-speaking countries.

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