

APPLICATION OF LITERARY TEXTS INTERPRETATION IN THE PROCESS OF STUDENTS' NATIONAL AND PERSONAL VALUES FORMATION

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Інтерпретаційний аналіз роману І. Карпи «Добрі новини з Аральського моря» був спрямований на дослідження стереотипів, які мають етнокультурну специфіку. Він відбувся в ході курсу міжкультурних тренінгів для формування національних і особистісних цінностей, який було проведено з метою полегшення міжкультурної адаптації для студентів, що виїхали за кордон.

Ключові слова: стереотипи, міжкультурна комунікація, ціннісні ставлення до особистості, національна самосвідомість.

The interpretive analysis of I. Karpa's novel "Good News from the Aral Sea" was aimed at researching stereotypes that have ethno-cultural specificity. It took place during a special course of intercultural trainings for the formation of national and personal values, which was conducted with the aim of facilitating intercultural adaptation for students who have gone abroad.

Keywords: stereotypes, intercultural communication, values of a personality, national self-awareness.

In the beginning of 2022 Ukraine faced an unpredictable challenge, when millions of Ukrainian citizens fled abroad saving their life from Russian full-scale military invasion. Many students from SNAU (Sumy National Agrarian University), mostly female, left for abroad, but continued their studies online. Academicians arranged a set of trainings to facilitate moral and spiritual condition of students for their intercultural adaptation in a foreign country. A special course of intercultural trainings was targeted to form students' national self-awareness and personal values. It was pivotal, because national self-awareness and personal values form the guiding principles of life, according to which people decide what is important and significant for them, and what is insignificant. Personal values influence a person's motivation and behavior. The blurring of values determines the inconsistency of actions, since it is easier to influence such a person than a person with clear and unquestionable values. The clarity and consistency of personal values is manifested in the strength of the individual's life position, willingness to take justified risks to achieve goals, internal motivation for achievements.

The mass media content was used for the trainings, namely modern Ukrainian literary texts. The method of text interpretation enabled the study of the stereotypes as cultural concepts, that have not only linguistic expression, but also ethno-cultural specificity. It is essential, as despite their nature, stereotypes reflect the society to which the author belongs, not only in the images of a particular culture, but also a particular language. Thus, works of art created by representatives of a particular culture become sources of information about national concepts and the specifics of verbalization of universal concepts, taking into account the “exit” to the geopolitical, ethno-psychological, historical and gender aspects that are outside the literary work.

Irena Karpa's novel *Good News from the Aral Sea* was published in 2019. It is mostly autobiographical and also contains true stories of real women [5]. The novel is dedicated to *Filles de l'est* — girls from the East. This phrase is used in France to refer to all women from Eastern Europe — Ukrainian, Polish, Slovak, Czech [2, p. 141]. This name is rather pejorative and derogatory: when the French say girls from the East, they immediately imagine either an “elite escort service girl”, or a house cleaner or a bride via the Internet. But the stories of four Ukrainian immigrants do not fit this stereotype at all. The former Femen activist Masha found political asylum in Paris, and the former teacher Rita got a prestigious job and financial independence. After leaving the University of Vienna, Bohdana hid from her parents in this city and looked for new impressions. The musician Chloe fled to France, hiding from justice. Irena Karpa's heroines voluntarily avoided tourist sights and tried to stay away from the Ukrainian community of the French capital: they studied the authentic life of French, attending bohemian parties and family dinners, visiting squatters, getting acquainted with Muslim immigrants and French aristocrats.

At first, they were greatly impressed by the culture of the country where they found themselves: “Masha truly wanted to be a real Parisian. She also eagerly posted baguettes, cups of coffee on the terrace, hats, vegetable stalls in the market and rabbits on the lawn near the Invalids [2, p. 45]... Chloe liked Paris at first glance: there was no need to smile when meeting strangers. Walking with a gloomy or apathetic face was as normal as having a black umbrella in case of rain [2, p. 87].

But very quickly they realized that the glossy facade of bright life hid the contempt for immigrants: “The French, who suddenly fell ill with Ukrainophilia after the Maidan, ... rarely refused to eat or drink for free and often considered a rich friend with an awkward accent to be a “*mon client russe*” (my Russian client) — never mind whether he or she was Croat, Georgian or Ukrainian” [2, p. 81]. They often came across unveiled aggression — “Here we, the legitimate French have nowhere to work — cried *bistro-pasha*, and

you, Eastern European emigrants, try to scramble ahead!” [2, p. 121]. They permanently felt separated from the French society remaining only foreigners from an unreliable country.

Yet gradually, after experiencing a series of trials and disappointments, depression and confusion, and wishing “... that at least for a moment all the walls of the pretentious Parisian cafes were covered with swans from Alchevsk carpets” [2, p. 434]; the main characters of the book achieved national self-identification keeping some hint of self-irony.

The author used the technique of allusion, comparing the most famous Ukrainian dish, Borsch, and Madeleine cake from Marcel Proust’s works, as triggers that evoke nostalgia, childhood memories, national self-awareness [4]: “Borsch. Ukrainian Madeleine cake” [2, p. 378]. However, each of them found ways to earn for decent living, get social connections, won appraisal in the society, based on their personal and professional qualities by making the French overcome their own ethnic stereotypes.

Bohdana rebelled against her pre-arranged role of a “guardian of the family hearth”, feeling its falsity and hidden humiliation. She broke ties with her wealthy family, which imposed this position on her. For some time, Rita had been playing a traditional Ukrainian female role, living with an abusing husband, that led her to a loss of self-esteem and total frustration in life [4]. Chloe was in a way an androgynous character; her description emphasized the masculine traits of personality and appearance that resulted in her marginalized position in the traditional Ukrainian society. Masha actively defended women’s rights by participating in Femen, an organization known for its extreme performances. Thus, the author used the technique of subversion — games with a stereotype — on the gender representation of her heroines.

While living in France, the Ukrainian protagonists from Karpa’s novel enthusiastically discovered the worldview of the French women, their ability to respect and appreciate their own identity: “A French woman, who wants to be beautiful or even just spend free time reading a book, ... makes the reservation in a restaurant under her name but on his credit card. As far as a Ukrainian woman, estimating that her sweetheart can get sick with heartburn eating in a restaurant, and she is inspired spinning a million plates in the kitchen — downloads a new cooking app and happily claps her hands: “Trap! I am so happy!” [2, p. 312].

They highly evaluated the desire of French women for freedom and independence including the financial one; their ability not to hang on other people’s opinions, not to be ashamed of her potential, age or appearance. So, there can be traced the transformation of certain patterns of their culture to the foreign one, despite the fact that in a foreign society completely different domestic

stereotypes dominate. Furthermore, being able to transform own stereotypes, they managed to adopt to the life in a foreign society. It was inevitable, as stereotypes are inherent in any culture, because they are originated from this culture, and then influence the minds of people, hindering or helping to build interethnic contacts [1].

Thus, text interpretation of the novel “Good News from the Aral Sea” by Irena Karpa showed protagonists who sought to break stereotypes and go beyond their limits, being confident of their own national identity and personal values.

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