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LITERARY IMAGOLGY: THE IMPACT OF DIFFERENT CULTURES ON NATIONAL LITERATURE

The issue of literary imagology in foreign literary studies was addressed by Jean-Marie Carré and some others, who stood at the origins of the completely new field of *la littérature comparée*. Later, this specialization was developed by a lot of scholars. Mr Desyrenko in his research «Imagology and the Problem of Ethnic Identity» touches on the problem of defining imagology as a field of literary studies and the science of national identity, defines the concept of «ethnoimage». J. Liersen in the article «National identity and national stereotype» interprets national stereotypes, which are also included in the spectrum of research tasks of imagologists, as our stable and habitual ideas about others. D. Nalivayko, who defined the subject and strategies of literary imagology, first drew attention to this discipline in Ukrainian literary studies. M. Ilnytskyi devoted a whole chapter in his textbook to this field and defined imagology as an interdisciplinary specialization of literary comparativistics.

Great importance for the success of any dialogue belong to the mutual perceptions of the participants about each other, in particular, knowing oneself through one's own Self and through the perception of oneself by others and our perception of the Other. Imagology is an extensive system of related disciplines that study the historical, cultural, sociological, psychological, political aspects of those images through which communication participants imagine themselves and their partner [4, with. 244].

Literary imagology does not exist separately, but in connection and cooperation with the mentioned branches, but not dissolving in the «general imagology» [8, p. 91]. Literary imagology chose a rather specific range of research tasks: trying not to lose sight of literary imagery as such, it focused on ethnic images [4, p. 245], which are created in a certain national or regional

consciousness and are reflected in literature; by their nature and structure, they are integrated images, specific ethno- and socio-cultural discourses, which are marked by considerable durability and duration, but do not remain unchanged [8, p. 91].

The emergence of imagology as a scientific field is associated with the French historical school «Annals», which developed in the middle of XX century. The fact that this scientific discipline was formed and developed precisely in the second half of XX century, as noted by D. Nalyvaiko, is to a large extent determined by the processes of world-historical scale and importance that unfolded in this period [8, p. 93].

The spectrum of intermediary genres that spread ethnocultural images, not only recording, but also shaping the history of intercultural communication and mutual knowledge, is extremely wide: travel notes, traditional (ethological) novel, historical, ideological, adventure novel, as well as translation, critical reception, journalistic essayist etc.

Although stereotypes are simplistic images, they are inevitable. After all, we as private individuals mainly know foreign cultures (and our own) not directly, but from their reputation, established public opinion about them, their publicity [12, p. 1]. A national stereotype is a mediator between us and other cultures, a kind of identifying mark that has a very conditional connection with the national character. «At the stage of its initial formation, it can fix some results of cognition, but then, by absolutizing these relative results, - notes I. Dzyuba, – it stands in the way of cognition and can deform human consciousness and human relations» [4, p. 253]. Such stable ideas are formed and evolve during the long historical process of inter-ethnic and inter-cultural communication, when the ethnic We self-identifies, comparing itself with other ethnic groups. Imagology proceeds from the fact that the degree of truth of such generalities is not a necessary subject of scientific consideration.

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