

**DIALOGICAL RELATIONS OF UKRAINIAN AND ENGLISH
LITERATURE AND THEIR SPECIFICITY**

In the field of Ukrainian-English literary relations and the reception of Ukrainian literature in England and in general in the English-speaking cultural area, the «zero» stage in question can be considered quite clearly and vividly expressed and marked both chronologically and physically. «Pre-literary» information about Ukraine and Ukrainians, which were based mainly on previous, largely superficial, even too approximate and general, ideas about them, simplified to an even greater extent due to the presence and dominance of stereotypes in them, later played the role of a powerful a stimulating factor, without which the perception of Ukrainian folklore and literary material at the next stage of receptive interaction between England and Ukraine would have, in our opinion, a somewhat different character, as well as, quite possibly, a different intensity and effectiveness.

The initial stage of the dialogue between different national literatures is characterized, as a rule, by the initial adjustment of the flow of texts in one direction: from the donor literature to the recipient literature. Over time, this flow acquires signs of regularity, gradually intensifies. In the reverse direction– from the recipient literature to the donor literature – a certain movement of texts is also observed, however, as a rule, it is sporadic in nature, not drawing too much attention to itself. At the same time, the first – literature-donor – imposes on the second – literature-recipient – a position and self-awareness, a self-evaluation of the periphery in relation to itself (this tendency can be accompanied by various accompanying phenomena, such as, for example, a surge of enthusiasm for exotic «barbaric» literature or individual its elements on the part of the donor literature), while the latter, for its part, enters a stage of

special openness to the perception of everything that is offered to it, as well as a pronounced tendency to idealize and absolutize the perceived.

The middle of the intercultural dialogue is determined primarily by the moment of a certain levelling of the positions of its participants, the transition from «lord-vassal» relations between partner literatures to partnership relations with the subsequent beginning of competition between them. At this stage, the «third» element acquires special importance, which decisively contributes to the introduction of two opposite principles and intentions into the dialogic process almost simultaneously: on the one hand, symmetry, on the other, asymmetry. A kind of competition begins between the Self and the Other, a struggle for the right to dominate, to monopolize the space of meeting and contact, as well as those adjacent to it. This competition shows the ability to acquire a general, frontal character, covering various spheres of life and segments of the spiritual field, spreading, in particular, into the realm of value, ideological, moral and ethical concepts and aesthetic models. At this time, the degree of hostility in the recipient's attitude towards the donor increases, his desire for spiritual emancipation, independence is actualized. The recipient literature rethinks both its own role in the dialogue with the other and the relation of roles, making a claim to no longer be considered a periphery, claiming instead the right to the status of a new, original, independent centre, equal to the one that was until recently for it incomparably higher. At the same time, the very nature of the flow of cultural texts, which determines the exchange between them, undergoes noticeable changes: their practically one-way movement in the direction from the donor to the recipient turns into a counter movement in two directions, even if it is still far from completely symmetrical, unequal, but proportional in terms of quantity, as well as quality.

The final stage of intercultural dialogue, which with certain limitations can be considered a synthesis of what happened and took place during the first and second stages of the development of the receptive dialogic process, carries with it a breakthrough from a purely external perception of another culture to an

understanding of its inner nature. At this time, the elements of the semiosphere of the recipient culture's possessions come into the field of view of the culture that perceives the other, as a result of which the necessary basis is created for the transition from its reception to interpretation with subsequent clarification of the Image of another culture and literature. This circumstance, among other things, proves that the contact with another culture, the invasion of the Other into the world of the Self, its own, plays the role of, on the one hand, a destabilizer that creates certain, sometimes even very serious, problems for the free development of the recipient culture, on the other hand, a catalyst that prevents the establishment of an equilibrium (entropy) that is dangerous for it and for its forward movement, capable of causing deep stagnation under certain conditions and circumstances.

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