How does World Literature Change Us and the World?

Collection of papers of Ukrainian-Japanese student scientific seminars

Volume V

2025


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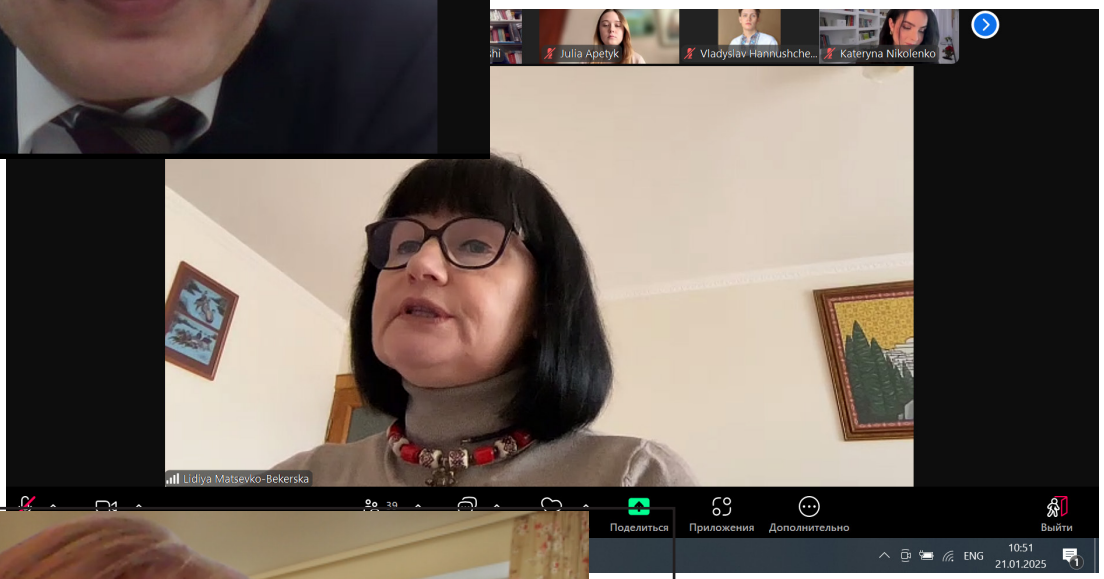
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TRANSLATION OF HAMLET

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Concept of the “joy of life” (“Anne of Green Gables” by L.M. Montgomery)

- Can you be always joyful?
- What brings you joy?
- What helps you overcome difficult circumstances?

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Oedipus

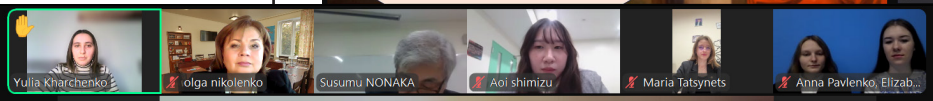
You who will dare anything, who from any just plea would derive a crafty trick, why do you make this attempt on me, and seek once more to snare me in your trap where I would feel most grief?

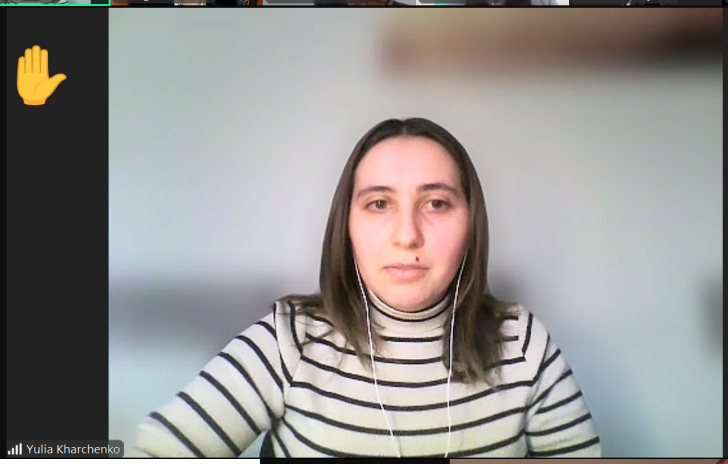
[. . .]

Yet such is the nature of your own offers to me: noble in appearance, but in substance base.

[. . .]

But you have come here with fraud on your lips, yes, and with a tongue keener than the edge of a sword; yet by their use you may well reap more sorrow than salvation.





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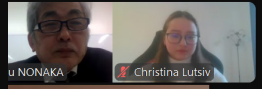

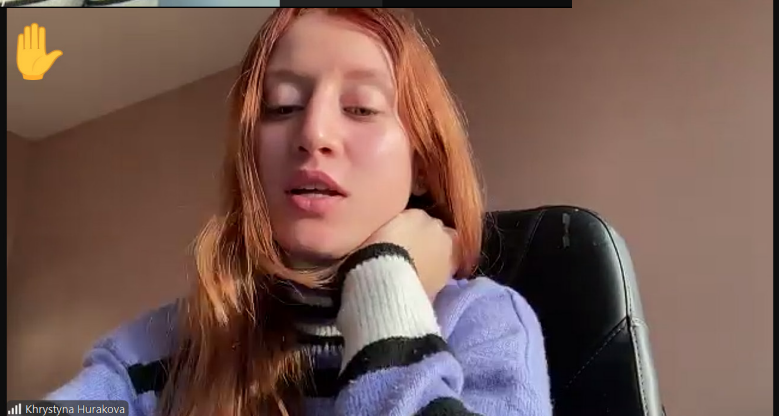

How does World Literature Change Us and the World?

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The publication includes scientific papers and reports by students and PhD students from Saitama State University (Japan), Poltava V.G. Korolenko National Pedagogical University (Ukraine) and Ivan Franko National University of Lviv (Ukraine), which were presented during international seminars within the framework of a joint scientific project "Perspectives of Comparative World Literature and Cultural Studies," which took place online from 3 December 2024 until 21 January 2025. The papers are dedicated to topical issues of Japanese and Ukrainian culture, classical and modern literature, gender issues, challenges of today's society, national traditions and art in Ukraine and Japan.

For students, graduate students, postgraduate students, and anyone interested in art, literature, and culture.

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Edited by Susumu Nonaka (Saitama State University), Olha Nikolenko (Poltava V.G. Korolenko National Pedagogical University), Lidiia Matsevko-Bekerska (Ivan Franko National University of Lviv), Kateryna Nikolenko (Poltava V.G. Korolenko National Pedagogical University).

FOREWORD

Literature saves the world

Nowadays, young people in different countries face various challenges. These include social and political instability, rapid technological development, changing relationships between representatives of different social groups, conflicts within communities and families, gender inequality, and others.

Among the important problems, one of the most painful is the war in Ukraine, which has affected the whole world, the global market, and relations between nations. In an unstable world, it is difficult for young people to find spiritual support, so art and literature, which accumulate the experience of many generations, come to their aid.

Since 2020, Saitama University (Japan), Poltava V.G. Korolenko National Pedagogical University, and Ivan Franko National University of Lviv (Ukraine) have been holding annual winter research seminars for students. Initially, they were called "Perspectives of Comparative World Literature and Cultural Studies" (2020–2023). Due to the escalation of the situation in Ukraine and the continuation of the full-scale invasion, it became necessary to change the name of the student seminars. Starting in 2024, they were renamed "How does World Literature Change Us and the World?"

The change in focus of the seminars proved to be very useful, as students now discuss not only scientific issues, but also questions of spiritual salvation, the role of literature and culture in the modern era, the importance of morality for personal development, human relationships and their reflection in literary works, and so on.

Literature as a mirror of society has become not only an important source of knowledge for students, but also an opportunity for self-discovery, self-knowledge, self-awareness, and self-education, as well as for intercultural interaction. In the process of discussing literary works from different countries, students better understand their own national identity, feel respect for representatives of other countries, and learn to communicate and work in an international environment.

In this collection of articles, we present reports by professors Susumu Nonaka, Olha Nikolenko, and Lidiia Matsevko-Bekerska, as well as reports by students that were delivered during six sessions in December 2024 – January 2025. These articles cover topics in classical and contemporary literature that are relevant to today's youth.

After the winter seminars of 2024–2025, a survey was conducted among students (organized by psychologist and Associate professor Danning Zhao), which showed the high effectiveness of the Ukrainian-Japanese seminars. Students from both countries noted not only the improvement of their English language skills, but also the opportunities to broaden their cultural horizons, understand the traditions and experiences of other countries, and establish friendly relations between representatives of different nations. Ukrainian students and teachers expressed special gratitude to Japanese students and teachers for their strong moral support during the war, which has been a serious test for every Ukrainian and the whole of Ukraine. During the seminars, Ukrainian students and teachers felt that the civilized world

had not abandoned them, that they were not alone in the face of aggression, and that culture is stronger than death.Thus, literature and culture, as we have seen, are the path to establishing peace and mutual understanding.

We express our sincere gratitude to all professors and students who participated in the international scientific seminars of 2024-2025. We thank all participants for their significant contribution to science, as well as for the development of COIL and CLIL technologies in the educational process.

We wish everyone continued success. Cooperation between Ukrainian and Japanese universities continues.

May literature unite people and bring peace to the whole world!

Professor Olha Nikolenko,
Professor Susumu Nonaka,
Professor Lidiia Matsevko-Bekerska,
Associate Professor Danning Zhao,
PhD Kateryna Nikolenko

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FICTION THROUGH THE AGES

Susumu Nonaka

Saitama University

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REFLECTIONS ON UKRAINIAN WEEK IN JAPAN: TOWARD A DIALOGUE BETWEEN NATIONAL AND WORLD LITERATURE

I would like to start my talk with some memories of a project we held in December 2023. It was called "Ukrainian Week in Japan 2023." We invited Professor Olha Nikolenko, Professor Lidiia Matsevko-Bekerska and Kateryna Nikolenko from Poltava National Pedagogical University and Lviv National University to Japan. They read lectures on Ukrainian literature and culture in several universities such as Saitama University, University of Tokyo, University of Kyoto, Keio University and Sophia (Jochi) University. Professor Michiko Komiya (Tokyo University of Foreign Studies) and I translated and published their lectures. (Nikolenko et al., 2024).

We hope that this book will help Japanese readers know how rich and beautiful Ukrainian literature and culture are. In fact, I got to know some important elements as to Ukrainian culture after listening to and translating the lectures. I was particularly interested in the significance of baroque and modernism for Ukrainian literature. I asked myself: Why baroque and modernism?

Let me formulate my explanation this way. In the 17th and 18th centuries, with the rise of the Cossacks, the Ukrainian national consciousness blossomed. The rise of national consciousness and national power brought about special developments in the art of the period by producing a lot of outstanding talents, patrons and audiences. This applies also to Ukrainian modernism which flourished from the end of the 19th century to the beginning of the 20th century when the Ukrainian national movement regained its power and breadth. This gave rise to a lot of important poets, novelists and playwriters who had a lasting influence on the subsequent development of Ukrainian literature. That is why baroque and modernism, and maybe contemporary literature, occupy a special place in Ukrainian literature.

We can see the same relationship between national power and artistic movements in other countries as well. For example, which country is the most famous for its Renaissance? Of course, Italy. Why? In the 14th and 15th centuries when Renaissance flourished, Italian republics such as Firenze (Florence) and Venezia (Venice), which were wealthy and powerful, helped to create the social conditions for the emergence of many artists, thinkers, and scientists. Therefore, the Renaissance has long been considered Italy's national style, even though, of course, it also had its respective styles and movements, too.

It is possible to say the same regarding Classicism for France, Romanticism for Germany, and Realism for Russia. These styles have had a special position in the literary history, art history, and intellectual history of each country.

So, how about Japan? I think we could say almost the same about our country, too. For example, Waka poems (or tanka, 31-syllable poetry) spread among the aristocrats in the

10th century and the *Tale of Genji*, which is the oldest novel in Japan was written by a female aristocrat in the 11th century, when Japan was developing its own culture after breaking away from the strong influence of China.

The second example is the Edo period (17th-19th centuries) when the then Tokugawa government stopped trade with Europe. During these closed but peaceful 250 years, haiku and kabuki spread, mainly among the merchant classes. Thus, we can say that tanka and haiku, both of which we traditionally regard our typical national literary genres, were born in the periods when Japan accumulated its national power and identity. We might conclude that changes in art schools are not just a change in style, but are linked to social movements in each country.

However, having said all of the above, I would like to state something that appears to be contrary to this. My thesis is that the development of national literature does not occur within a closed national framework, but is almost always caused by contact with world literature. Furthermore, what seems to be unique to one particular nation is often reflected in the "mirror of others." What does this mean? Let me give an example from Japanese literature to explain my theory.

Ryunosuke Akutagawa's "Thread of Spider." I hope many participants of today's seminar know the story, but let me tell you briefly about the writer and the plot of the story.

Ryunosuke Akutagawa was born in Tokyo, formerly Edo, in 1892. We can assume that he was raised in the atmosphere in which old Edo culture was still strong and competed with a new culture based on Westernization and modernization. In fact, Akutagawa was deeply familiar with haiku and ancient Chinese literature as a child, but majored in English literature at university. It was very typical for Japanese intellectuals of this era to have two types of education which were very different from each other. One can say that Akutagawa's literature was born from the mixture of these two types of literature and culture. "Spider's thread" is a work that clearly shows these characteristics of Akutagawa's literature.

"Spider's Thread" was first printed in 1918 in the first issue of *Akai Tori (Red Bird),* a new journal for children's literature. Akutagawa wrote some stories for children, and "Spider's Thread" has been regarded the best work among his works of this genre.

The plot is simple. One morning, as Buddha (Shakyamuni) was taking a walk around the Lotus Pond in Gokuraku, a Buddhist paradise, he saw hell far below. He noticed one man named Kandata who was suffering in a pool of blood. Budda felt pity for him because he knew that Kandata did only one good deed in his life. He saved a spider's life when he almost stepped on it. So, Buddha hung a spider's thread from paradise to hell so that Kandata could climb up that thread and come out of the pool of blood. Of course, he tried. Perhaps, he might have been able to climb up to paradise! However, when he got tired and looked down, he saw many other people from hell climbing up the spider's thread trying to escape too. What do you think Kandata did? He shouted, "You all get off the thread! This is mine!" The thread broke instantly, and they all fell back down into the pool of blood. Buddha sadly looked at that, but said nothing and continued to walk around in Paradise.

The story ends:

> The lotuses of the Lotus Pond, however, were unperturbed. They swayed their perfect pearl-white blossoms near the feet of Lord Shakyamuni, and from their golden centers

> wafted forth each time a never-ending fragrance wonderful beyond description. I think it must have been close to noon in Paradise. (Akutagawa, 2009, p. 41)

One can say that "Spider Thread" shows some important features of Akutagawa's literature. First, he made an adaptation of a Buddhist story, which is his most representative technique. Second, he made most use of stylization with elaborate metaphors and fantastic imageries of Buddhist Paradise and Hell. As a result, an originally religious story was transformed into an aesthetic fairy tale with a hint of a moralistic message about human egoism. As a literary scholar has stated, "it is not a thread of faith, but as one of beauty that remains in readers' hearts" (Hiraoka, 1982, p. 308). We can say that it is aestheticization of a religious motif which is dominant in this story.

What is the source of Akutagawa's story? Many scholars have conducted research about it. The established theory is that Akutagawa got the idea when he read a Buddhist story "The Spider-web" originally written in English by Paul Carus (1852–1919), a German American writer and scholar of comparative religion, which had been translated into Japanese by Daisetsu Suzuki (1870–1966), a famous Japanese scholar of Buddhism (Yamaguchi 1978). We can say that "Spider's Thread" was born out of contacts and dialogues between West and East regarding religion and literature.

Interestingly enough, it seemed that Ukrainian tradition was also part of this process. Panteleimon Kulish (1819–1897), a Ukrainian writer and folklorist, published a collection of Ukrainian folklores, *Notes on South Rus'* in 1856, in which we see a similar story about a man who went to Paradice, but from there saw his mother suffering in hell. He asked Christ to save her. In her life she did the only one good deed – she once gave an old man a leek (цибулька):

> And Onisim saw from heaven that she was suffering great pain, and said: My dear God, my Savior, Christ! for all my sincerity, for all my truth, do me such a favor – let my mother be in paradise with me. And Christ said to him: No, Onisim! your mother is very sinful. Take out that onion lying in front of her, and when you pull her out of those abysses, then let her be in paradise with you. So, he took the leek and gave it to his mother. She grabbed hold of it... look, he'll pull out, look, he'll pull her out of hell! What is impossible for saints? But no! As so many sinful souls who had gathered were crammed into the sheet and the head of the onion, the little onion could not hold back: it broke off, and it dangled into the hot tar!
>
> А Онисим и побачив з неба, що вона велику муку приймае, та й каже: Боже мий милий, Спасе мий Христе! за всю мою щирость, за всю мою правду, зроби мини таку ласку – нехай и моя мати буде в раю зо мною. А Христос и рече ему: Ни, Онисиме! вельми гришна твоя мати. Визьми хиба оту цибульку, що лежит перед нею, та коли витягнеш ii с тии бездни, то нехай и вона буде в раю с тобою. Узяв вин тую стрилочку та й подав матери. Схопилась вона за неи… от, от витягне, от, от витягне с пекла! бо що-то Божому святому? Аж ни: як поначиплювались ий и в плахту, и в намитку гришнии души, що б и соби с того пекла вибратьця, то й не здержала тая цибулька: перервалась, а вона так и бовтнула в гарячу смолу! (Г. Кулиш, Записки о южной Руси, т. 1, с. 306–8)

It is true that the Ukrainian version is somehow different from Akutagawa's story. But still, we can see a striking similarity among them. How would you explain this similarity? Perhaps, there existed a prototypical story which is unknown to us, and that evolved into the story of the spider's thread in one culture and the story of the leek/onion in another (we can call it "transmission theory"). Or is it possible to think that each culture by itself created similar stories ("parallel development theory")? Unfortunately, we cannot answer the question yet. But we know some other examples; the most famous of which might be the story of Orpheus. Japanese myth also has a story about a male god (Izanagi) who went to the land of the dead and tried to bring back his dead wife (Izanami). But he failed the same way as Orpheus; on the way home, he disobeyed the command not to look back to see if his wife was really following him. As a result, his wife was never able to return to the world of the living.

As can be seen from the above examples, we should look at the development of national literature not only in its own context, but also in the framework of world literature as nations and cultures are in constant contact throughout the ages. In fact, what we are doing at our international online seminar is a good example of such contacts. Hopefully, as a result, we will find something to enrich our national and world literature.

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FORMS OF INTERTEXT IN "ANNE OF GREEN GABLES" BY L.M. MONTGOMERY (1908)

In Ukraine, we study some Canadian literature at school, including novels by Lucy Maud Montgomery. We have a special subject called 'World Literature.' My colleagues and I have authored a school program and textbooks for secondary schools, and we want our students to know and read the best books of the world.

The novel "Anne of Green Gables" by Lucy Maud Montgomery is one of the best books of the world. The writer told us about the difficult times that the little girl Anne had to go through. She lost her parents and lived in orphanage. But then Anne's life changed.

She was taken in by new foster parents Marilla and her brother Matthew Cuthbert. Their home was called Green Gables, because people in Canada sometimes give their homes names. But even there her life was not easy because Marilla and Matthew wanted a boy to help them on the farm. And Anne ended up there by mistake.

At first things were very bad. Anne had a creative way of seeing the world. She fantasized a lot, and most importantly, she knew how to be happy about what was around her.

Anne was changing the world with her creative imagination, while also changing the people around her. At the end of the novel, the girl has grown up, but she retains her creative fantasy, which helps her to overcome any obstacles.

This novel gives strength and faith to those who read it. One must never despair. One should always rejoice in every day, every little thing. The world is beautiful and amazing for those who are open to it. This novel by a Canadian writer embodies the concept of optimism, the idea of the joy of life, no matter how difficult it is.

In this paper, we want to discuss the forms of intertext in L.M. Montgomery's novel. Intertext as a notion denotes someone else's text within a work of fiction. Alien texts come in many forms. They manifest themselves through direct and indirect quotations, details, symbols, etc. Alien text interacts with the writer's text, and then there is such a phenomenon as intertextuality. Intertextuality is a text within a text. The term was first proposed by Roland Bart and Julia Kristeva.

What forms of intertext are there in L.M. Montgomery's "Anne of Green Gables"?

Based on the sources of "other" texts present in "Ann of Green Gables," we may identify such forms of intertext as **biblical, artistic, legendary, mythological, historical**. Within these five, we can build a more precise classification.

Let's take a look at some examples of semantics and functioning of different intertextual forms in "Anne of Green Gables."

Let's start with forms of **biblical intertext** first. They are mostly concentrated around the image of Anne and the people around her. Her arrival at Green Gables (which happened

because of a mistake) is accompanied by the allusion to the biblical image of a **lamb**, which symbolizes purity, innocence and kindness in Christianity. This image serves to emphasize the softness of Ann's heart and the purity of her intentions. In the Bible, "Lamb of God" (or Agnus Dei) is a symbol of Christ himself and his sacrifice. Matthew realizes that he's going to deeply upset the girl and disappoint her if he tells her there's been a terrible mistake.

So the biblical motive of **victimhood** is evident in Anne's image in the beginning of the novel. She is viewed as **an innocent victim**, which emphasizes the true drama of her life. This motif is supported by the description of Anne's first days in the Cuthbert household.

But as the plot thickens, the motif of victimhood is weakened and backgrounded, because Anne stops being a simple victim of her fate and circumstances. A new biblical component comes to the forefront in her image – an **angel** who is Lord's messenger on earth, a heavenly creature bringing *gospel* (or *good news*) to people. Anne herself is good news to Matthew and Marilla, because she has changed their lives for the better.

The archetype of an angel in Anne's image is supported by multiple allusions. The girl says: *"I'm going to imagine that I'm the wind that is blowing up there in those tree tops"* (Ch. X).

Overall, there are two planes within the structure of Anne's image – **the real and the philosophical one**, hidden in the subtext, which makes the image of the main heroine deeper.

The biblical archetype of the angel in Anne's image is complemented by details of her clothing. The girl keeps dreaming about a dress with puffed sleeves that look like wings. Finally, Marilla made three dresses for her: *"one was of snuffy colored gingham <...>; one was of black-and-white checkered sateen <...>; and one was a stiff print of an ugly blue shade.*"

In fact, Anne repeats three times that she wants to have a dress with puffed sleeves. *"Well, fortunately I can imagine that one of them is of snow-white muslin with lovely lace frills and three-puffed sleeves"* (Ch. XI)

Because Anne is portrayed as an angel on earth, she needs a white dress with puffed sleeves.

When talking about Mrs. Allan, the new minister's wife, who had a dress with puffed sleeves, Anne compares her to a **seraph** (the highest rank of of celestial or heavenly beings, six-winged and closest to God). So she said she wanted to be a minister's wife when she grew up, in order to get closer to God.

For Anne, her biggest wish comes true on Christmas day: she receives a brown silk dress with puffed sleeves, made for her by Mrs. Lynde. It isn't white (which would have been appropriate for an angel), but Anne herself is not a biblical creature – she's a real girl. The brown color of the dress also correlates to the color of the earth.

At the end of the novel, Anne does receive a white dress with puffed sleeves when she is going to recite at the concert. She puts a white rose into her hair, and Diana tells her Mrs. Allan had said Anne looked *"like a Madonna"* (Ch. XXXIII) when she parted her hair.

So the biblical components within the image of Anne are dynamic, they change over time: she goes from lamb to angel, and then – to **Virgin Mary, Madonna, Mother of God**. As she grows up, her personality changes.

The biblical concept **"God is love"** (1 John 4:7-21) is also dominant in the image of Anne. Parallel to the main storyline about a girl going to live at somebody's house, there's a whole cluster of storylines forming about her discovering God, loving the people around her, uniting

these people through love, and helping them get to know God and his love better.

Anne keeps talking about love and loving everything around her. Love is a state of her soul: she lives in it, she craves it, she gives it to others and uses it as a filter through which she perceives reality.

Because no one has ever seen God, there's another important concept in the Bible – **divine imagination**. It is also present in L.M. Montgomery's novel. We understand that **imagination** is dominant in the image of Anne. This component of her character is supported by different forms of intertext – biblical, literary and others.

In the beginning of the novel, Anne earnestly believes her imagination to be a great sin, because Marilla had taught her so. But as she grows older, Ann realizes that her imagination is not a sin, but rather a great treasure of her soul, because her imagination can transform everything around her and even change people.

Within the **literary intertext** present in "Ann of Green Gables," we may define a few centers or clusters, that have images, motives and plotlines centered around them.

One of these intertextual centers comprises literary fairy-tales by **H.C. Andersen** and **Lewis Carroll**. The image of a blossoming cherry-tree that Anne calls the Snow Queen appears in the very beginning of the novel. It embodies the heroine's rich creative imagination and her ability to change everything through the power of her creativity. In H.C. Andersen's fairy-tale, the Snow Queen is a symbol of absolute evil and cold (based on the Scandinavian myth about the Ice Maiden). But in L.M. Montgomery's novel, this image is turned upside down. It symbolizes the beauty of nature, life, and imagination. For Anne, the cherry-tree she calls Snow Queen is alive. She doesn't just admire its beauty, but she also talks to her, trusting her with the most intimate thoughts and dreams. *"Dear Snow Queen, good afternoon"* (Ch. VIII)

Even as Anne grows older and more mature, the Snow Queen stays in her life and her imagination. The last carefree night in Anne's life is also related to this tree.

> *"Outside the Snow Queen was mistily white in the moonshine; the frogs were singing in the marsh beyond Orchard Slope. Ann always remembered the silvery, peaceful beauty and fragrant calm of that night. It was the last night before sorrow touched her life; and no life is ever quite the same again when once that cold, sanctifying touch has been laid upon it."* (Ch. XXXVII)

We can see Andersen's Snow Queen being referenced in this passage as a symbol of cold and death, because it was the next day that Anne found out Matthew had passed away – like the Snow Queen had kidnapped him into a land of eternal ice and frost.

Other fairy-tales by Andersen are also referenced in L.M. Montgomery's novel. The story of Anne as an ugly girl (Mrs. Rachel Lynde called her *"skinny and homely"* (Ch. IX)) who surprised everybody in the end by turning into a beautiful and smart young lady, is reminiscent of the "Ugly Duckling" tale. Her first night in the Cuthbert household, when she didn't feel cozy or comfortable, is reminiscent of "The Princess and the Pea." Anne also imagines herself to be someone living in a flower, which is a reference to "Thumbelina."

> *Oh, look, here's a big bee just tumbled out of an apple blossom. Just think what a lovely place to live – in an apple blossom! Fancy going to sleep in it when the wind*

was rocking it. If I wasn't a human girl I think I'd like to be a bee and live among the flowers" (Ch. VIII)

Allusions to "Alice in Wonderland" by Lewis Carroll play an important role in the portrayal of Anne. The image of Anne who lives in two worlds at the same time (the real and the imaginary) is quite similar to the image of Alice. This similarity is supported by multiple details: the girl sees a rabbit hiding in the grass; she looks at her reflection in the glass doors of the bookcase (as if taking a glimpse through the Looking-Glass); Marilla raises her like the Duchess from "Alice in Wonderland." This book is actually referenced in L.M. Mongomery's novel directly. The fairy-tale intertext emphasizes the richness of Ann's creative imagination.

"Marilla was as fond of morals as the Duchess in Wonderland, and was firmly convinced that one should be tacked on to every remark made to a child who was being brought up" (Ch. VIII)

The Shakespearean intertext in "Anne of Green Gables" enters the novel with the image of a **rose**.

"Oh, look, there's one little early wild rose out! Isn't it lovely? Don't you think it must be glad to be a rose? Wouldn't it be nice if roses could talk? I'm sure they could tell us such lovely things" (Ch. V).

This quotation is a reference to Juliet's monologue from Shakespeare's "Romeo and Juliet" tragedy: *"What's in a name? That which we call a rose By any other name would smell as sweet"* (Act II, Scene II). In Shakespeare's work, a rose is a symbol that has many meanings (beautiful nature, human passions etc).

In L.M. Montgomery's novel, a rose becomes a symbol of beautiful nature, but also a symbol of Jesus, Virgin Mary, Anne's creativity and life power. She looks like a Madonna with a white rose in her hair. She makes a flower wreath out of "roses and buttercups" (Ch. XII) as opposed to artificial flowers on other girls' hats and flowers (opposition between life and death). Gilbert picks up a rose that's fallen from Anne's hair (and that's an obvious symbol of love). And in the end, when Anne returns back home, the images of the Snow Queen and the rose appear together.

"It's so good to see those pointed firs coming out against the pink sky – and that white orchard and the old Snow Queen. Isn't the breath of the mint delicious? And that tea rose – why, it's a song and a hope and a prayer all in one" (Ch. XXXVI)

So poetry, life aspirations and God have blended together for Anne in the image of a rose.

But there's also a literary opposition present in this fragment, stemming from Andersen's "Snow Queen" fairy-tale: life and God (rose) fighting evil and death (Snow Queen). And the next day, Matthew passed away.

"For the first time shy, quiet Matthew Cuthbert was a person of central importance; the white majesty of death had fallen on him and set him apart as one crowned." (Ch. XXXVII)

But still, just like in Andersen's "Snow Queen," life and God win over death in "Anne of Green Gables." By Matthew's grave, Anne planted a little white Scotch rosebush his mother had brought out from Scotland long ago. And there was no more sadness in Anne's heart because there is no death according to Christian beliefs.

> *"It made me feel glad that I could plant it by his grave – as if I were doing something that must please him in taking it there to be near him. I hope he has roses like them in heaven. Perhaps the souls of all those little white roses that he has loved so many summers were all there to meet him"* (Ch. XXXVII)

Throughout the novel, Anne is gradually transformed from a clumsy child into a beautiful young woman. But her beauty is not only external, but also very much internal, which comes from her love for the whole world. As an enchanted fairy and an angel at the same time, Anne comes to help those who require it. Anne works miracles all the time, for she changes people and the whole world with her love and creativity.

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LITERARY LVIV

Lviv is known to the world for its rich history, significant achievements in culture, education, and research, as well as for its location on the map of Europe. After all, it is here that logistics routes connecting continents and countries are concentrated. Lviv was founded by King Danylo around 1231-1235 (the first mention of the city dates back to 1256). Around 1272, the city became the capital of the Kingdom of Rus' (the Principality of Galicia-Volhynia). Shortly after the death of Prince Yuriy II, Lviv was ruled by the Kingdom of Poland for more than four centuries. In 1356, the city was granted Magdeburg rights.

Medieval Lviv was not only an important trade center but also a center of the Ukrainian and Polish national movements. After the collapse of Austria-Hungary in the fall of 1918, Lviv was for some time the capital of the Western Ukrainian People's Republic, the city survived the Ukrainian-Polish battle, and in November 1918 it was transferred to Poland. This transfer was officially approved by the international agreements of 1922-1923. During World War II, Lviv was captured by the Soviet Union and later by Germany. Under the terms of the Yalta Agreement of 1945, Eastern Galicia, and Lviv in particular, remained part of the Ukrainian SSR. In 1946, a population exchange took place between Poland and the Ukrainian SSR, which, together with the consequences of the war, significantly affected the population of Lviv. Since 1991, Lviv has been part of Ukraine.

The historic center of Lviv is a UNESCO World Heritage Site. The city has the largest number of architectural monuments in Ukraine. In 2009, Lviv was named the Cultural Capital of Ukraine.

During the Great War, after February 24, 2022, Lviv became the city that received the largest number of people fleeing Russia's large-scale invasion of Ukraine. Businesses from the occupied territories of Ukraine relocated here, and logistics that help the Ukrainian front are concentrated here. Lviv is also home to the largest humanitarian projects involving Ukraine's partners from around the world.

Lviv is a city whose writers have written extremely interesting pages in Ukrainian literature, and their works are included in the "golden fund" of world literature and culture.

Ivan Franko: "One of the Rusyns of Lviv"

Ivan Franko was born on August 27, 1856, in the village of Nahuyevychi, Drohobych county, Sambir district, Kingdom of Galicia and Volhynia, Austrian Empire. He died on May 28, 1916, in the city of Lviv, Dolytavshchyna, Austria-Hungary.

Ivan Franko is known to the world as a poet, prose writer, playwright, literary critic, publicist, translator, scholar, public and political figure. Doctor of Philosophy (1893), habilitated doctor (1895), full member of the Shevchenko Scientific Society (1899), honorary doctor of Kharkiv University (1906). Member of the All-Ukrainian Society *Enlightenment*.

Ivan Franko's literary activity lasted over 40 years. Franko worked extremely fruitfully not only in the field of philology, but also as a historian, sociologist, political scientist, economist, and philosopher.

Ivan Franko wrote in Ukrainian (most of his texts), Polish, German, Russian, Bulgarian, and Czech, and authored several thousand works, more than 100 volumes.

During his lifetime, Franko published more than 220 books and brochures, including more than 60 collections of his original and translated works of various genres. He was one of the first professional Ukrainian writers, that is, he earned his living from literary work.

The writer lived in Lviv for forty years. Here he studied at the Faculty of Philosophy at Lviv University, which now bears his name. In Ivan Franko's works, Lviv streets and townhouses come to life, and he describes in detail the life of the townspeople and their family stories. To this day, the memory of Franko is still being preserved in Lviv. Many coffee shops still have the interior of that time, and the cobblestones of Lviv streets hold memories of Franko.

Ivan Franko published a number of poetry collections: *Semper tiro, From the Heights and the Lowlands, Faded Leaves, From the Days of Sorrow* and *My Emerald.* During his life, he published nineteen collections of prose texts: *Galician Patterns, From the Stormy Years, Seven Fairy Tales, When Animals Spoke. Fairy Tales for Children, Little Myron and Other Stories* etc. The most famous works of the writer are the drama *Stealing is not Happiness*, the fairy tale *Mykyta the Fox*, the stories *Cross Paths, Zakhar Berkut, Boryslav laughs* and others.

Franko's works were based on actual events and stories of his time. In particular, the author referred to the activities of the most active entrepreneurs of Galicia. Thus, in the story *Boa constrictor* the writer told the story of Robert Doms, a Lviv merchant, entrepreneur of German origin, public figure and philanthropist, founder and owner of oil and ozokerite mines. Robert Doms (1848) opened an industrial production of chicory coffee in Lviv.

Ivan Franko worked as a reporter for the newspapers Dilo and Kurjier Lwowski and was well aware of the story of the trial of Mrs. Weiss (1883), who in an unprecedented way demoralized local youth by attracting young girls to her private brothel located in Lviv on Skarbnivskoho Street (now Yosyf Slipoho Street). This lasted for twelve years, and was facilitated by local wealthy "lords." The comparison of the plot of the novel *For the Family Hearth* with real newspaper chronicles and trials is strikingly authentic. This work was filmed and was a great success with the audience. The story of the heroine of Ivan Franko's novel ends tragically with her suicide.

Ivan Franko's experience as a reporter gave him many extraordinary stories, from which he later developed impressive plots and created special characters. One of these works is the story *Fundamentals of Society* (1893-1895). The material for this story was a sensational trial in 1889, which Franko attended as a reporter. The landowner of the village of Kukizova, Maria Strzelecka, together with her son Oleksandr, sought to save the dilapidated estate and tried to kill and rob the wealthy priest Jan Tchurzhnytskyi. But the Strzeleckis belonged to a wealthy old noble family, so the entire society of the time, the court, and the press came to their defense. The court acquitted Maria and her son. Franko was so impressed by this story that he developed it into a novel. The author added a lot of fictional details to create more convincing and impressive reader experience. This story was also filmed in several series. The series *A Crime with Many Unknowns* was a great success with the audience.

Ivan Franko wrote the story *Zakhar Berkut* (full title *Zakhar Berkut. The Image of Public*

Life of Carpathian Rus in the Thirteenth Century) about the struggle of the Ukrainian Carpathian tribe against the Mongol invasion in the thirteenth century. The work was written in just a month and a half in 1882 and became one of the most successful novels in Ukrainian literature: in the 135 years since the novel was written, it has been reprinted in the original Ukrainian hundreds of times with a total circulation of over 5 million copies. At the same time, the story is one of the most famous works of Ukrainian literature abroad: the first translation into a foreign language appeared in 1889 (7 years after the original was published), and later it was translated into more than 20 languages.

Ivan Franko's story *Crossroads* (1900) is still known and popular today. The title of the work has a deep symbolism, as the fates of different people – representatives of different social strata, different professions, and nationalities (Ukrainians, Jews, and Poles) – intersect in the story. In addition to people, a wide variety of problems meet or intersect here: the relationship between Ukrainian peasants and intellectuals, the relationship between different social groups, the coexistence of power and subordinates. The poverty and despair of the peasants are shown in a sharp, sometimes cruel and naturalistic way. The author touches upon the problems of the judiciary in the early twentieth century, shows the drama of an ordinary Galician family that turned into a tragedy. Franko paid special attention to the difficult place of women in the society of that time.

Ivan Franko's character Mykyta the Fox is a well-known one. He is the hero of the fairy tales written by Franko: *Mykyta the Fox*, *The Painted Fox* (collection *When Animals Spoke*), as well as the satirical poem *The Animal Parliament* and others. The story was adapted into animated films produced in Ukraine in 1958 and 2007.

Stanislaw Hermann Lem: Literature and Foresight

The writer was born on September 12, 1921, in Lviv; died on March 27, 2006, in Krakow. Polish science fiction writer of Jewish origin. The most translated Polish writer. Stanisław Lem spent his childhood and adolescence in Lviv, which he described in his autobiographical book The High Castle (1966). He studied at the 2nd Lviv Gymnasium (now Lyceum No. 8 of the Lviv City Council, located at 2 Pidvalna Street). After graduating from the gymnasium (1939), the future writer, seeking to continue his father's profession, entered the newly established Lviv Medical Institute. The German occupation of Lviv in the summer of 1941 interrupted his studies.

While still a student, he published short stories in 1946, and in 1948 he wrote the novel Transfiguration Hospital, which he later included in the trilogy The Lost Time.

Lem mostly wrote classical science fiction about space travel, robots, and distant planets, as well as satirical and parodic works (*Cyberiad, Robot Tales, The Hunt* and *Repetition*). Lem did a lot in the field of essays, reflecting on the problems of his genre, and through them – on the ways of development of science, technological progress and, ultimately, of all mankind. He also wrote detective stories.

Perhaps Stanislav Lem was the first science fiction writer to predict the end of paper books. This happened in 1961 in his novel Return from the Stars, 40 years before the first attempts to create e-books. Lem envisioned them as small crystals with memory that could be inserted into a device somewhat similar to a modern tablet. He called it an "opton." Today we call it

a Kindle.

Already in the early 50s, Lem suggested that to increase the efficiency of powerful computers, they should be united into a single network. In his *Dialogues* (1957), he called this direction of development quite realistic: the gradual accumulation of "information machines" and "memory banks" would lead to the emergence of "national, continental, and then interplanetary computer networks."

Lem foresaw a future in which all people would have quick access to a giant virtual database, the "trionic library." In his novel *The Magellanic Cloud* (1955), he talks about what we call Google today.

Wil Wright, the developer of The Sims, one of the most successful games of all time, has repeatedly said that Lem was his main ideological inspiration. *The Cyberiad*, a series of short stories, tells the story of two robotic engineers, Trurl and Clapavius. The described state in a box became a source of inspiration for Wil Wright, who created a game in which each participant can create his own virtual world.

Stanislav Lem convincingly depicted virtual reality (the so-called "phantomatics") in 1964, long before many Western futurists began to seriously discuss this idea. In particular, in his book The Sum of Technology, the science fiction writer describes a "phantom generator" capable of creating an alternative reality that is difficult to distinguish from the "original."

Bohdan-Ihor Antonych: "A Kid with the Sun in his Pocket"

Ukrainian poet, prose writer, translator, literary critic. He was born on October 5, 1909, in the village of Novytsia, Kingdom of Galicia and Volhynia, Austria-Hungary. He died on July 6, 1937, in Lviv.

The writer was officially banned and became more widely known only in the mid-1960s. The poet's work had a significant impact on contemporary Ukrainian poetry, as the author enriched philosophical lyrics with religious and cosmic motifs, added Lemko folklore and pagan symbolism. Antonych's poetic style was greatly influenced by Omar Khayyam and Walt Whitman.

Antonych wrote prose works; he actively translated; he was the author of literary criticism and theoretical and literary articles. From 1928 to 1933, Antonych was a student at the Faculty of Philosophy at the Jan Kazimierz University in Lviv.

B.-I. Antonych introduced a mythosophical attitude to nature into his poetry, describing nature as full of images of Lemko paganism, a philosophical understanding of life, the laws of which are "the same for everyone." Antonych's poetry is rich in unexpected visual, color, and sound images, in unexpected pictorial and musical associations. His artistic perception of the world appears through the prism of music. Antonych's poetry is a vivid example of Ukrainian modernism.

Bohdan-Ihor Antonych is the author of six collections of poetry: *Greetings of Life, Great Harmony, Three Rings, The Book of Lion, Rotations, Green Gospel.* Some of them were published after the artist's death. In addition, Antonych left behind an unfinished novel, *On the Other Bank*, which became known from his drafts.

The poet's poem *God was born on a sleigh* is performed as a well-known carol. It was first set to music by Ukrainian bandura player Vasyl Zhdankin.

On November 20, 2016, a monument to Bohdan-Ihor Antonych was unveiled in Lviv on Horodotska Street, in the park opposite the house where he lived.

Andriy Sodomora: "Master of Translation"

He was born on December 1, 1937. Graduated from Lviv University. D. in Philology, Professor of the Department of Classical Philology at Ivan Franko National University of Lviv. Member of the National Union of Writers of Ukraine, full member of the Shevchenko Scientific Society. Winner of the Maksym Rylsky Prize, the Hryhoriy Kochur Literary Prize (2010), the Antonovych Literary Award, and the Mykhailo Vozniak Regional Prize. Honorary Citizen of Lviv (2012). He is a holder of the Order of Merit III degree.

Andriy Sodomora is the author of a large number of prose works: *Alone with the Word* (1999), *Anno Domini. The Year of God: Latin Inscriptions of Lviv* (2008), *Living Antiquity* (2009), *Tears of Things: Short Stories, Patterns, Meditations* (2010), *From Word to Heart, from Heart to Word* (2012), *Shevchenko's Garden and Franko's Field* (2015), *Aphoristic Essays* (2015), *Among the Lines of Both Old and New* (2023), *Under Another's Shadow* (2023).

Andriy Sodomora is an outstanding contemporary intellectual who discovered antiquity for the Ukrainian reader. He is known for his numerous translations into Ukrainian from Latin, Greek, and Roman works.

The writer studied at Lviv University at the Faculty of Classical Languages. However, at first he really wanted to enter the history department, but fate decided otherwise. According to the author, his first unexpected acquaintance with antiquity came through the interpretation of Mykola Zerov's texts. Andriy Sodomora began his translation career with the works of the Roman poet of the Golden Age, Horace. It was his poetry that the translator wanted to reproduce in Ukrainian. After his first successful attempts, Andriy Sodomora plunged into the whirlpool of translation.

The following famous Ukrainian writers studied at Lviv University: Markiyan Shashkevych, ethnographer and philologist, head of the Department of Ukrainian Literature and rector of the University Yakiv Holovatsky, historian and linguist Ivan Vahylevych, philosopher Petro Lodiy, Rostyslav Bratun, Dmytro Pavlychko, Roman Ivanychuk, Roman Fedoriv, Volodymyr Luchuk, Ihor Kalynets, and Iryna Kalynets.

CLASSICAL AND MODERN EUROPEAN LITERATURE

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REFLECTIONS ON "1984" AND THE LIFE OF GEORGE ORWELL

George Orwell's *1984* is a worldwide masterpiece, and there has been renewed interest in this work recently. We would like to discuss *1984* while reflecting on his life. In the following discussion, we will focus on three perspectives: the author's life and historical background, the author's experiences reflected in *1984*, and the futuristic nature of *1984* and relevant art movements.

The Author's Life and Historical Background

We begin firstly with the diagram above which shows the timeline of George Orwell's life alongside the timeline of the world at that time. The diagram shows that the period of his life coincided with a series of major events in the world. It is highly likely that these various upheavals influenced his life and works.

The Author's Experiences as Reflected in *1984*

Second, we would like to discuss his experiences and their reflection in *1984* from three perspectives.

The first is about his experience of working for the Indian Imperial Police. He worked as a police officer, but at the same time, had developed a distrust of imperialism. However, he could not express his distrust or criticize imperialism because speech was more controlled at that time than it is today. Since it was dangerous even for someone to find out that he held such ideas, it seems to have become a habit to hide such thinking. This may be apparent in *1984* when the term "doublethink" appears. This is a way of thinking in which one believes two contradictory things at the same time. It is possible to see his experience as a practice of the simpler version of "doublethink."

The second is the experience of serving in the Spanish Civil War. George Orwell was a socialist, but he rejected the Soviet system under Stalin's dictatorship because he had participated in the Spanish Civil War on the side of the Republic and witnessed the Soviet Communist Party's suppression of non-Stalinist organizations and its concealment and the falsification of objective facts. He saw the Soviet system under Stalin's dictatorship as a totalitarian regime and realized its threat.

However, at the same time, he also experienced a situation there that was close to his ideal of a socialist world. In the Spanish militia, a world where everyone was equal and people could live with dignity was realized, even for a short time. In his book, "Homage to Catalonia," he said that his experience strengthened his hope for socialism and his belief

in humanity.

The third is his experience of working at the BBC. While working there, he was part of a section that made radio broadcasts to the Indian intelligentsia. This section was set up in response to the German radio broadcasts to India, which at the time were aimed at German interests. Here, he realized the importance of information warfare in modern conflict. In addition, the scripts used for radio were under strict control of the Ministry of Information and had to undergo careful scrutiny. When he read something different from the prescribed script, he was forced to stop his live broadcast. This sense of the importance of the mass media and the experience of daily censorship were both greatly reflected in *1984*.

The Futuristic Nature of *1984* and Art Movements

1984 is one of the original forms of dystopian novels. Dystopian novels depict the world or society which is censored and controlled by the government or some form of repressive authority. *1984* was explained as a novel which shows the society of then USSR. Also, *1984* shows us futuristic world which is really similar to our current one. An example of this is the Telescreen. Big Brother uses it to watch what people do and say. If someone does anything suspicious, then that individual would be arrested and erased from the society. Also, the main character Winston Smith used an automatic typewriter, and foods and drinks are supplied by automatic machines. These ideas were really futuristic for people at the time. People still argue about how he could write such a futuristic story.

Although the society had such a great technology, people led poor lives. Also, their foods and products were scarce because of the war so that laborers and even party members could eat little food. On top of that, party members could not drink, smoke, and have any relationships with the opposite sex. They had to work for Big Brother, so alcohol, cigarettes, and love were considered needless. By contrast, laborers could freely drink, smoke, and have sex. It was a strategy of Big Brother who tries to make people lead life without doubt to him. Laborers do not doubt him because they are satisfied with their current lives. They are given a lot of amusement, and come to be unconscious to politics. Many party members believe him. Also, he makes people monitor each other, and when someone does something suspicious, that person would be reported and arrested.

The situation of laborers in the book is similar to our current world. Recently we often use SNS, games, and YouTube. Some people say that people feel uneasy that people are immersed in those amusement and cannot not think for themselves. In *1984*, it is said to be bad that laborers which form a huge part of the society do not have consciousness of society's problems. If they stand up, the situation could easily be changed. But they have been spoiled and do not care weather statistics have been changed or not. So they cannot notice that the society is not normal.

We have to watch our society, learn them, and unite to stand against evil. One way of uniting people or informing people of what you think is an art. George Orwell wrote "animal farm" to satirize the social and political system in the USSR. He tried to show us dangerousness of excessive communism and totalitarianism by writing these novels.

In Japan, art movements have also done the same. One example of this is "ReFreedom Aichi movement," which was done to protest to censorship by the government. Also, the Able

art movement which was done to improve disabled people's status is another good example. These movements evoke a lot of reactions and could spread information about problems. Art has great power to move people's heart and change their situation.

Conclusion

In summary, *1984* is a work that reflects a great deal of George Orwell's life experiences. Furthermore, it is believed that he used his keen eye and wealth of experience to write a satirical piece about the real world at that time when the world situation was changing dramatically. His work contains both warnings about the real world and solid hopes for the future, and it is truly a book that we should read today.

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LITERATURE ART OF OSCAR WILDE

Oscar Wilde and the Aesthetic Movement

Oscar Wilde was an Irish poet and dramatist who is best known for his only novel, *The Picture of Dorian Gray*. Despite many personal difficulties, including a scandalous trial, imprisonment, and a serious illness, he made a significant contribution to world literature and its development. Oscar Wilde is considered one of the main representatives of Aestheticism, an art movement that originated in England in the late 19th century and focused on the belief that art exists only for its beauty and should serve no other purpose. Aestheticism challenged the values of Victorian culture, as many Victorians believed that literature and art should perform an important ethical function.

Mythological Allusions and Hidden Symbols in *The Picture of Dorian Gray*

During the period of Aestheticism, there was a renewed interest in Classical antiquity. In his novel, Oscar Wilde often refers to Greek mythology. One example is the image of Dorian Gray himself, whose story is similar to that of Narcissus, a hunter who falls in love with his own reflection and eventually dies because of this. Similarly, Dorian is so fixated on his portrait that it leads to his moral downfall: "*Once, in boyish mockery of Narcissus, he had kissed, or feigned to kiss, those painted lips that now smiled so cruelly at him*."

According to Wilde, sin moves our world. Our desires and passions give us that bright experience that rules of morality cannot. In this way the author makes aesthetics higher in position than ethics as only through art we can get the real pleasure and perfection. But even though art may seem very far from reality it still mirrors our life. The most vivid symbol of this idea is the portrait of Dorian. *"For every sin that he committed, a stain would fleck and wreck its fairness. But he would not sin."* While Dorian's beauty remains unchanged, the portrait is changing, reflecting the ugliness of Dorian's soul after every sin he committed. Other symbols that Wilde uses to reveal Dorian's weak and sinful soul are: theatre, opium den, yellow book and violin. They all represent the inability of the protagonist to resist manipulation and the loss of self. Moreover, throughout the story, the presence of flowers is noticeable, which is used to highlight the aesthetics of the novel, while also manifesting one of the main ideas: beauty of youth is like flowers, also begin to wither and rot with time and, eventually, die.

Hedonism in the Modern World: Insights from Oscar Wilde's Works

Hedonism, the philosophy that prioritizes pleasure and happiness as life's ultimate goals, has long been a subject of literary exploration. Oscar Wilde embraced a particular form of hedonism known as "aesthetic hedonism," which emphasizes beauty, art, and sensual experience. One of the most profound examinations of hedonism is found in Wilde's *The Picture of Dorian Gray*.

Wilde uses characters like Lord Henry, who embodies self-indulgence and aestheticism, to highlight both the allure and the risks of hedonistic ideals. As Lord Henry famously declares, *"The only way to get rid of a temptation is to yield to it*." In modern society, hedonism manifests in various forms, particularly through consumerism and social media. The pursuit of material possessions reflects the desire for instant gratification. The phenomenon known as the "Instagram Effect" demonstrates how the need for aesthetic perfection mirrors Dorian Gray's pursuit of eternal youth. Wilde's works serve as a timeless reflection on the dual nature of hedonism, illustrating both its pleasures and its dangers. His insights remain relevant today, reminding us of the fine line between enjoyment and excess.

The Influence of Oscar Wilde's *The Picture of Dorian Gray* on Kazuo Ishiguro's *Klara and the Sun*

Oscar Wilde's *The Picture of Dorian Gray* remains a literary classic, exploring the dangers of external perfection concealing inner corruption. A comparison with Kazuo Ishiguro's *Klara and the Sun* reveals a shared exploration of duality, human nature, transformation, and the symbolic role of the portrait. In *The Picture of Dorian Gray*, Oscar Wilde's painted portrait is both a symbolic and narrative centerpiece, showing the consequences of Dorian's sins while preserving his flawless appearance. It serves as a warning about society's obsession with beauty at the expense of morality. Similarly, Kazuo Ishiguro's *Klara and the Sun* presents a modern "portrait" tied to technology and identity. Josie's mother commissions a painting to preserve her daughter's image, unaware that beneath this act lies a plan to immortalize her through Klara. Like Dorian's portrait, this creation seeks to defy nature – aging, death, and moral consequence. By examining the role of the portrait in both works, Wilde's concept of the "split personality" emerges in Ishiguro's futuristic world. Both authors warn that placing too much trust in images risks losing what makes us truly human.

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HENRYK IBSEN, "A DOLL'S HOUSE"

In Europe, there are two main stages of theater development: the old theater (from the time of antiquity, William Shakespeare and others until the end of the nineteenth century) and the new theater (from the end of the nineteenth century to the end of the twentieth century). Representatives of the "new drama" were Henrik Ibsen (Norway), Bernard Shaw (Great Britain), Maurice Maeterlinck (Belgium), Bertolt Brecht (Germany), Lesya Ukrainka, Ivan Franko, Volodymyr Vynnychenko, Mykhailo Semenko, and others (Ukraine).

In the "old drama" the conflict was manifested externally. In the "new drama" conflicts were transferred to the psychological plane, to the inner world of a person.

In the "old drama" the audience watched the events, and in the "new drama" they seemed to be involved in the events, they had to recognize themselves in the characters.

The "old drama" was about individual stories, while the "new drama" was about the general atmosphere of the world, about the tragedy of existence, about the tragedy of all mankind.

In the "new drama," the focus was on the individual, his or her inner state, his or her feelings and emotions, which became the spiritual symptom of the era.

It should also be noted that the "new theater" became intellectual and debatable. The plot was based not on external events but on the clash of ideas, views, and positions.

In the "new drama" there is no division of characters into positive and negative, into main and secondary characters; all characters are important for revealing the problems of existence.

The "new" drama also shows signs of modernism: symbolism, impressionism, and neo-romanticism.

A significant role in the "new drama" is played by hints, subtext, and internal action. An entirely new aesthetic was being formed, which was supposed to reflect the complex inner state of the individual against the background of a difficult era.

The ending of the "new drama" is mostly open-ended; readers or viewers have to continue the plot of the play in their own imagination.

Henrik Ibsen and His Influence on the "New Drama"

Henrik Ibsen is an important figure of the Norwegian and European "new drama." In the 19th century, playwright Henrik Ibsen introduced new rules of drama. He believed that the theater should not be a toy or amusement. Therefore, he preferred moral analysis. His talent and innovation as a dramatist lies in the fact that through his deep and insightful works the reader had to look for answers to many difficult questions represented by life.Ibsen radically reformed traditional drama. He used analytical composition. Mystery has a significant role in it, events that took place long before those unfolding on the stage. But it was they who caused the situations in which the heroes found themselves. Ibsen's analyticity is not so much plot as intellectual. Such a composition required the inner development of the characters. The discovery of the secret changes of the characters. And these changes become conclusive in

the development of the plot.

Ibsen gained popularity largely because of his refusal to follow the rules of the theater of his time. His determination developed his own style of drama coincided with the growing demand of the new intelligentsia for a serious "thinking" theater, as opposed to foolish entertainment on the leading stages.

Ibsen's heroes are characterized by strong human feelings. In this way, Ibsen differs from many writers of the end of the 19th century who didn't believe in human capabilities. In Ibsen's plays, the ability to understand reality, that gives the heroes the opportunity to change their fate.

By the way, Henrik Ibsen was the first in Europe who raised the problem of the position of women, their dependence and lack of social rights. In the Ibsen's play "A Doll's House" he defended women and their freedom in society and in family.

"A Doll's House" (1879) by Henrik Ibsen

In his play "A Doll's House" (1879) Ibsen discussed the problem of power in society, and the problem of female independence. In 19th-century Norway, women had no say in family problems, financial, legal, and professional issues. And this problem was widely discussed. Ibsen was aware of the contemporary debates about equality for women. And Nora is a product of those debates, because she challenged the audience to think about feminism.

In a letter dated October 19, 1878 Henrik Ibsen wrote that: "There are two kinds of spiritual law, two kinds of conscience, one in man and another, altogether different, in woman. They do not understand each other; but in practical life the woman is judged by man's law, as though she were not a woman but a man. A woman cannot be herself in modern society. It is an exclusively male society, with laws made by men and with prosecutors and judges who assess feminine conduct from a masculine standpoint."

The play is set in a house which belongs to Torvald Helmer, a successful lawyer. He's married to Nora who loves him and the kids, and makes their home warm, cozy, filled with joy. We first meet the characters on Christmas Eve: everyone is getting ready for the holiday, kids are laughing, it smells like pine tree and almond cookies. The furniture is not very expensive, but long-lasting, there are some books and engravings here and there… It seems like the Helmer household is prosperous and happy. But it turns out to be only superficial.

Suddenly, "people from the past" arrive into the house, like Christine Linne – Nora's old friend. She has had a difficult few years, ever since her husband died leaving her with no money or children. Nora promises to talk to Torvald about finding her a job. There's also Nils Krogstad, who works at Torvald's bank. But instead of asking for help, he blackmails Nora.

As the plot progresses, Nora's secret comes to light. It turns out she is afraid of Krogstad because he knows something ugly. A few years ago Nora forged her father's signature to borrow money from Krogstad, so they could travel to Italy to improve Torvald's health. Krogstad knew Nora had broken the law, and although she paid her debts in due time, he decided to blackmail her to get a job.

Nora didn't tell her husband about what she did. Deep down, she is proud, although she's aware of the legal outcomes. Her secret is her joy and her pride, because it testifies her love. And although Nora did think she might have to tell Torvald everything, she wanted to do it as

late as possible, maybe in a few years or decades. But Krogstad came in and crushed Nora's plans. His despair sped up the events and made life in the Helmer household unpredictable.

Real Life and Human Drama in "A Doll's House"

Ibsen shows how real life interferes with peaceful and righteous existence of a Norwegian family. Nils Krogstad threatens Nora: he says he will let her secret out unless she helps him to get a job in the bank. He is doing a bad thing, but only because he has to take care of his children, whose mother died too early. Besides, he believes this new job will give him a chance to earn money honestly. So blackmail is presented ambiguously. But Nora cannot help Krogstad because of her husband's refusal.

The climax of the play is Krogstad's letter to Torvald Helmer, in which he reveals the truth about Nora. But the main thing isn't Nora's misdemeanor; it's the characters' essence, their true motives and real relationships.

Nora cherished her husband's love and was sure that he would take her fault in a critical situation, but suddenly she saw a totally different person. After reading Krogstad's letter, Torvald was only worried about his own reputation – what the people were going to say. He was scared that his family might be known as scandalous. So he only took interest in how he could save the family's image and keep Nora away from the kids. Nora who adored Torvald just stopped existing for him as a woman and as a human being. So the prosperity of Helmer household was only a façade to cover up the alienation and loneliness.

Nora was mistaken about Torvald. But she didn't quite know her friend Christine as well. Nora took pity on the poor and lonely woman, but Christine who was able to stop Krogstad from sending the letter, didn't do that. What is it: a wish to restore justice or female envy? The author doesn't answer this question, inviting the audience to think for themselves.

As the plot progresses, we see the characters and their opinions of each other evolve. Krogstad changes too. Rude and cruel at first, he turns out different. Although his behavior was immoral, he only did that for the sake of his children, who had to survive without their mother. Meeting Christine Linne and hoping to start a happy family with her made him change. He became noble and self-conscious, and though he did send the letter, later he visited Torvald to say he won't threaten him anymore. So the threat of public condemnation was over for the Helmers.

Who Did She Love?

Upon getting new information, Torvald changes again. He's on cloud nine that he isn't under threat anymore. But Nora is different now… She cannot be a doll anymore. She saw her husband's essence in a critical situation, and now she's unsure who she loved and who she took a risk for.

The play ends with this family falling apart. Nora breaks up with Torvald and leaves her home. The finale is vague and open-ended, just like no life situation can be resolved once and for all.

With the secret revealed, the characters' family, social and psychological roles are shifted.

The ending of the play is a catastrophe devoid of any elements of compromise. However,

such an ending cannot be called tragic. Nora, didn't die ; on the contrary, she became victorious, because Nora found herself and had enough courage to fulfill her will and reject everything that hamper her. At the same time, this victory had a tragic tint because it meant a painful break with all of Nora's previous life (especially with her three children) and made her lonely in her confrontation with society and its moral norms.

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LOVE, EMOTION, AND HUMAN RELATIONSHIPS

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THE ISOLATION OF A KING: AN ANALYSIS OF "OEDIPUS REX"

An Outline of "Oedipus Rex"

The purpose of our essay is to examine how Creon (Oedipus's uncle and brother-in-law) is portrayed in the trilogy of Thebes. While The outline of "Oedipus Rex" is very famous and many readers know the story, we will begin providing a summary of its plot.

To solve the pollution in his country, Oedipus, king of Thebes, goes to Delphi and obtains an oracle.The oracle says, "If the murderer of Laios (former king of Thebes) is banished, the pollution will come to an end." Laios was killed by someone on his way to Delphi. The murderer has not been caught yet. Oedipus tells Thebes's people to arrest the murderer. And Oedipus asks Teiresias, a prophet, about the murder. Teiresias finds out who killed Laios but refuses to tell Oedipus. Oedipus verbally abuses Teiresias. He says Teiresias is a false prophet. Teiresias becomes furious and says that the person who killed Laios is Oedipus.

Oedipus thinks that Creon cooperates with Teiresias and deceives him. He condemns Creon for it, but Creon objects to him. Then, Jocasta shows up and intercedes between Oedipus and Creon. She tells Oedipus that Teiresias's prophecy is unreliable. As an example, she tells the story of a child born to Laios and Jocasta. She says that Laios received an oracle in Delphi and, that if he had a child, the child would kill him, but the oracle didn't come true because he was eventually killed by someone in the mountain.

However, this story makes Oedipus anxious because he once had killed a man on the mountain. He tells his past to Jocasta. He was the son of Corinth's king, but he heard strange rumor about him and left his country.

> **Oedipus**
> "At a banquet, a man drunk with wine [780] cast it at me that I was not the true son of my father. And I, vexed, restrained myself for that day as best as I could, but on the next went to my mother and father and questioned them. They were angry at the one who had let this taunt fly. [785] So I had comfort about them, but the matter rankled in my heart, for such a rumor still spread widely."

He went to Delphi to find out the truth, but he couldn't get a response. Instead of a fortune response, he got a terrifying oracle from Delphi like this:

> […] but in his response set forth other things, full of sorrow and terror and woe: that I was fated to defile my mother's bed, that I would reveal to men a brood which they could not endure to behold, and that I would slay the father that sired me. When I heard

> this, I turned in flight from the land of Corinth, [795] from then on thinking of it only by its position under the stars, to some spot where I should never see the fulfillment of the infamies foretold in my evil doom. And on my way I came to the land in which you say that this turannos perished. [800] … Now, wife, I will tell you the truth. When on my journey I was near those three roads, there I met a herald, and a man in a carriage drawn by colts, as you have described.

They violently attacked Oedipus because he would not yield. In the end, he killed all of them, heralds and a man in a carriage. And his true father, Rios was also killed. Then, the messenger from Corinth shows up, and he tells Oedipus that he became the king of Corinth because the former king died. Oedipus fears the fulfilment of the oracle and refuses to return to Corinth. The messenger from Corinth tells Oedipus that he is not the child of the former king. A long time ago, the messenger took a baby who was abandoned on a mountain from a servant, and he gave the child to the king of Corinth. After hearing this, Jocasta realizes the truth and disappears from Oedipus to commit suicide. Oedipus commands people to bring the servant to him. Then, a servant in Thebes is brought in. He is thought to be the key to the case. However, he claims he knows nothing about the case. In front of Oedipus and the servant, the messenger relates the following story,

> **Messenger**
> "And no wonder, master. But I will bring clear recollection to his ignorance. I am sure he knows well of the time we spent together in the region of Kithairon [1135] for six-month periods, from spring to Arktouros, he with two flocks, and I with one. And then for the winter I used to drive my flock to my own fold, and he took his to the fold of Laios. [1140] Did any of this happen as I tell it, or did it not?"
> **Servant**
> "You speak the truth, though it was long ago."

The servant doesn't want Oedipus to know the truth, but he can't avoid telling it.

> **Oedipus**
> "Oh, oh! All brought to pass, all true. Light, may I now look on you for the last time – I who have been found to be accursed in birth, [1185] accursed in wedlock, accursed in the shedding of blood."

Laios once kidnapped a boy and killed him. The boy puts a curse on Laios saying that , "if he has a child, he will be killed by that child." Oedipus's unfortunate fate began there. Oedipus killed his father and had children with his mother. Then, a servant shows up and tells Oedipus about the death of Jocasta. He feels guilty for her death, and he stabs himself in the eye with a gold clasp. Oedipus becomes blind, and he asks Creon to expel himself from Thebes.

So, now, we'll see how Creon is portrayed for more details.

Creon' Personality and His Role in Thebe's Trilogy

Creon appears in all trilogies, as an aide to King Oedipus, and as a ruler of Thebes. Even

Oedipus doesn't appear in "Antigone." From this fact, we think Creon can be considered the shadowy protagonist of Thebes trilogy.

In "Oedipus Rex," Oedipus suspected Creon of harbouring an ambition for the throne, but Creon calmly supports Oedipus. From a point of interest, Creon claims his innocence. He is also more concerned with profit and loss than a blood relationship with Oedipus.

Next, we would like to consider the character of Creon in "Oedipus at Colonus." "Oedipus at Colonus" describes Oedipus's death after years in exile from Thebes. In this story, Creon, now king of Thebes, tries to bring Oedipus back to Thebes. Oedipus refuses strongly because of Creon's dishonesty. He describes Creon's character like this.

> **Oedipus**
> "You who will dare anything, who from any just plea would derive a crafty trick, why do you make this / attempt on me, and seek once more to snare me in your trap where I would feel most grief? [765] / Yet such is the nature of your own offers to me: noble in appearance, but in substance base. / But you have come here with fraud on your lips, yes, [795] and with a tongue keener than the edge of / a sword; yet by their use you may well reap more sorrow than salvation."

In these lines, Oedipus points out Creon's hypocrisy. He is good at speech, but he is not faithful. Also, he is blamed for not being interested in the blood relationship between Creon and Oedipus. This point of view overlaps with the character of Creon in "Oedipus Rex."

Now, we would like to examine the character of Creon in "Antigone." "Antigone" is the story of Oedipus's daughter, Antigone, who returns to Thebes after Oedipus' death. After his death, his two sons fought against each other and died. Creon forbids the funeral of one of the two sons, Polynices, because he had betrayed Thebes. Antigone wants to bury Polynices because of love for her brother and fights against Creon. In this story, Creon is the authoritative king who forbids the burial. Even though Antigone is the fiancé of his son, Haemon, he does not forgive her. Creon condemns Antigone to death because she rebels against his law. Haemon is depressed and commits suicide. Creon's wife, learning of her son's suicide, also dies. Thus, he lost all his family.

In the confrontation between Antigone and Creon, his personality seems to have changed. Creon strongly believes that breaking the law he has established, such as burying his enemy, would disturb the peace of the country. Therefore, Antigone's action makes him furious. He does not consider her love for her brother. Such characters are seen in the conversation between him and his son, Haemon. Haemon attempts to stop Antigone's execution. Creon, however, gets mad and insults Haemon.

> **Creon**
> "Shall Thebes prescribe to me how I must rule?"
> **Haemon**
> "[735] See, there, how you have spoken so much like a child."
> **Creon**
> "Am I to rule this land by the will of another than myself?"

Haemon
"That is no city, which belongs to one man."
Creon
"Does not the city by tradition belong to the man in power?"
Haemon
"You would make a fine monarch in a desert."

He cannot believe his stepdaughter and his son. His thinking is very similar to Oedipus, who suspects Creon of attempting to take the place of the king in "Oedipus Rex."

The relationship between Creon and the prophet Tiresias is also the same as that of King Oedipus. Both insult and ignore him and Tiresias, angered, predicts their tragic destinies. In "Antigone," the prophet Tiresias recommends that Polynices be buried for the Gods. Creon, however, does not listen at all because he thinks that Tiresias wants only money. Teresias is angered and predicts that Creon will lose one of his children for his sins.

Teiresias
"Then know, yes, know it well! You will not live through many more [1065] courses of the sun's swift chariot, before you will give in return one sprung from your own loins, a corpse in requital for corpses. For you have thrust below one of those of the upper air and irreverently lodged a living soul in the grave, [1070] while you detain in this world that which belongs to the infernal gods, a corpse unburied, unmourned, unholy."

After hearing this prophecy, Creon is scared and decides to stop Antigone's execution. However Antigone is already dead, and he loses Haemon and his wife. Creon, like Oedipus, is destroyed because the prophecy comes true.

Conclusion

To summarise, we have looked at the images of Creon in the trilogy of Thebes. When comparing Creon in "Antigone" and "Oedipus Rex," we found that Creon's role and personality are different in each work. In conclusion, in the story of "Antigone," Creon is portrayed as a tyrannical and cold-hearted character who abuses Antigone for breaking the law of the state and respecting the laws of the gods. Creonother, in "Oedipus Rex," Creon is portrayed as a calm and clever character. He advises the confused Oedipus and tries to correct his mistakes.

What can we say from these two very different images of Creon? We can say that Creon's character changed greatly after he became king of Thebes. Creon gets political power in Thebes after the death of Oedipus. However, his constant pursuit of the nation's interests made him unable to trust even his children. Creon is almost the same as King Oedipus, who fears that a prophecy will come true. From the Oedipus trilogy, we can learn the king's isolation and fear of losing power. And this lesson does not only apply to Oedipus and Creon. It could also apply to us.

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THE DIFFERENCE BETWEEN THE IMPRESSIONS AS A CHILD AND NOW: AFTER READING LINDGREN'S BOOKS

I think that we all have favorite books from childhood. In my case, I loved the books "Where the Wild Things Are" by Maurice Sendak and "The Rainy Bookstore" by Rieko Hinata. As children, many of us have a strong longing for fantastic worlds and unusual adventures. Picture books and children's literature are among the easiest tools to immerse oneself in such worldviews. These books provide an opportunity for children to enjoy dreamlike adventures away from the real world.

Some of these books allow them to openly enjoy the stories with the pure perspective that only a child can have, and when they read these books again after growing up, they will discover deeper messages and themes that they did not notice as a child. By reading them as adults, we can be exposed to the lessons and life truths hidden in the stories and be touched and moved in other ways than we were as children. These books provide a valuable reading experience that is not only entertaining but also offers new perspectives on various aspects of life.

Many of the works of Astrid Lindgren, the author of the book that is the subject of this presentation, also offer a unique reading experience. Not only do her works provide dreams and adventures for children, but they can also be read again as adults, bringing new discoveries and emotions. This is why Lindgren's books continue to be loved by successive generations.

First, I will introduce Astrid Lindgren and her books. She was born on November 14, 1907, in Wimmelview, southeastern Sweden, the eldest of four siblings. She is famous for the "Pippi Longstocking" series that is about the bright and joyful daily lives of children.

Lindgren was an advocate for children's and animal rights, and the book "Absolutely No Violence!" a book that summarizes the speech she gave in 1978 at the award ceremony for the German Bookstores Association's Peace Prize. In this speech, she spoke out against corporal punishment at a time when violence was being used to discipline children. She emphasized that children themselves have their own will and that adults should allow them to do so and take a stand against forcing their will on, or abusing children. In fact, Pippi of the "Pippi Longstocking" and Lotta of the "Lotta series" have a strong and firm will and insist on maintaining it; and the adults and friends around them accept them, which I think shows her views.

Lindgren wrote a different kind of book from the bright and cheerful works. "Mio, My Son" is one of the most famous of these. The main character has a painful situation, and the book depicts his emotions and courage through his adventures.

I read "Mio, My Son" when I was in elementary school, but reading it again now, I have a completely different impression of it. Many people have similar impressions of Lindgren's works as I do. Her books have an aspect of being fantastic and interesting to read as a child, and another aspect that makes us feel Lindgren's awareness of problems hidden behind the story. This time, I will consider why the impression changed from the viewpoint of written

expression and so on, and what causes a unique reading experience for the readers. I use not only "Mio, My Son," but also "The Brothers Lionheart." "The Brothers Lionheart" has features like "Mio, My Son."

I will start with an introduction to the story of "Mio, My Son" and "The Brothers Lionheart." "Mio, My Son" is a fantasy novel. The story follows a young boy named Bo Vilhelm Olsson, who is an orphan living in Sweden and is often neglected and mistreated by his foster parents. One day, Bo is magically transported to a fantastic land called the Kingdom of Glimmeria, where he is revealed to be the long-lost son of the king. His true name is Mio. In the Kingdom of Glimmeria, Mio embarks on a journey to defeat the evil sorcerer Kato, with the help of his friends. The story explores themes of identity, bravery, and love as Mio faces challenges and discovers his true destiny.

The main characters of "The Brothers Lionheart" also face tough situations. The story revolves around the brotherly love between the sickly younger brother Carl (Cookie) and his older brother Jonathan. Carl is sick and knows that death is near, and his brother Jonathan comforts him by telling him stories about the afterlife, "Nangiyala." However, it is Jonathan who goes to "Nangiyala" first. Carl eventually follows his brother to "Nangiyala," but it is not a peaceful paradise, but a world under the rule of the dictator "Tengir."

Jonathan rises to save the people of "Nangiyala," and Carl joins his brother in the adventure. They fight bravely and eventually defeat "Tengir," but Jonatan is paralyzed by the fire of the dragon Katra. The story ends with the brothers' decision to go further to the next world, "Nangirima."

In Lindgren's best-known books, such as Pippi Longstocking, the stories are written from a third-person perspective. On the other hand, "Mio, My Son" and "The Brothers Lionheart" are written from the first-person perspective of the main character. In the Japanese translation, the story is told in a childlike tone with a few kanji (Chinese letters).

Also, the main character, Mio of "Mio, My Son" does not use many negative words when describing his situation. Even when he is harassed by his adoptive parents, he does not use expressions such as "tough" or "hard" and the story is told in a matter-of-fact tone. In fact, the only negative words he ever said to his adoptive parents were "I didn't like my aunt because she talked about my father that way." The only negative words he ever said to his adoptive parents were when he was insulted by his father. Because of these elements, when read at a young age, the protagonist's situation is not so memorable, and the reader's attention is drawn to the fact that it is an adventure story.

In addition, the focus of the "Mio, My Son" is solely an adventure tale of the main character who began spending time as Mio in the "Kingdom of Glimmeria," and the heroic way he finds himself and grows through his encounters with friends and family there, and also not a questioning of the Mio's current situation. Similarly, in "The Brothers Lionheart," the focus is on their adventures in Nangiyala, with no mention of the brothers' decision to do what is synonymous with suicide. Therefore, the seriousness of their current situation diminishes, and most children think these stories are just fantasy adventure stories.

Another point that differs from the impression I had when I read "Mio, My Son" as a child is that as I read on, I got the impression that those descriptions of the Mio's time in the "Kingdom of Glimmeria" were merely the imagination of Mio. Children tend to perceive imaginary events as real. Imaginary friends are probably the most famous example of this.

This is also true for the children who read “Mio, My Son” who do not question the “Kingdom of Glimmeria,” which is another world, and accept it as if it were an “actual event.” Combined with this effect, when they read the book as children, they are not conscious of the possibility that it is only his imagination, and they read the adventure as if it were real.

Now, however, as his situation improves, one begins to feel a disturbing sense that it may be nothing more than imagination, like a Little Match Girl in Andersen’s fairy tales. Nowhere in the story is it expressed that this was Mio’s fantasy or imagination, but it is said that it’s reality. The fact that main character is missing in the original world after going to the “Kingdom of Glimmeria” also gives a disturbing impression.

The unique reading experience common to “Mio, My Son” and “The Brothers Lionheart” is one of the major characteristics of these books. The first impression is that the ending seems to be a happy one, but there is still some sense of discomfort, and the ending is not a happy one. The same characteristic can be seen in the folklore of Sweden, where Lindgren was born and raised.

As an example, I will use the story “A rooster, a mortar, and a club.” This is the story of a rich older brother and a poor younger brother. The younger brother is in a situation where the older brother despises him because of his good-natured personality. In Japanese folktales and fairy tales, it is a standard story where the good-natured younger brother becomes happy at the end of the tale. However, in this story, the younger brother is not happy in the end, and the story ends with “the younger brother is forever poor and miserable.” I feel that many of the stories in North Europe cannot end with the expression “And they all lived happily ever after..” These folk tales may have some influence on Lindgren’s story. It is also possible that the original regional tales of the Nordic region also form the basis for the uniqueness of Lindgren’s writing. “Mio, My Son” and “The Brothers Lionheart” reflect Lindgren’s own values and the influences she has received, giving us the opportunity to have a different reading experience from other children’s literature.

From what I have said, you can perhaps see the impression Lindgren’s books give us of her writing and the fact that they are masterpieces that are loved by generations of readers. Child readers find in her books the excitement of unusual adventure stories, etc., while adult readers find impressions and messages different from those in other children’s literature. I believe this is because her writing style is soft and child-friendly, yet we can catch a glimpse of her perspectives in the background of her writing. If you have read Lindgren’s books as a child, read them again. If you have not read them yet, read them now and you will be drawn in by their unique atmosphere.

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ERICH SEGAL: A LIFE OF LITERATURE, RESILIENCE, AND PASSION

Some figures in literature make a lasting impact, yet their contributions gradually fade from public awareness. Erich Segal was one such individual – a brilliant scholar, a gifted storyteller, and a man of extraordinary perseverance. Best known for his bestselling novel Love Story, Segal's influence extended far beyond popular fiction. He was a respected classicist, a dedicated educator, and even an avid marathon runner. His life, shaped by both remarkable achievements and personal struggles, remains a testament to intellectual fervor and steadfast fortitude.

Born on June 16, 1937, in Brooklyn, New York, Segal was the eldest of three brothers in a Jewish family with roots in Vilnius, Lithuania. From an early age, Segal showed a love for literature and storytelling. One of the most significant moments of his childhood was the fact that a serious canoeing accident during high school led him to take up jogging as rehabilitation – an activity that would become a lifelong pursuit, leading him to compete in the Boston Marathon more than a dozen times. Segal's academic journey took him to Harvard College, where he graduated in 1958 as class poet and Latin salutatorian. He went on to earn a master's degree in 1959 and a doctorate in comparative literature in 1965. A dedicated scholar, he spent much of his career teaching classics, primarily at Yale University, with visiting positions at Princeton, Oxford, and the University of London. In 1975, he married Karen James, and they settled in North West London, raising two daughters, Miranda and Francesca. The latter followed in his literary footsteps, becoming a journalist and critic.

While working at Yale University, Erich Segal wrote "Love Story" – the novel, which brought him worldwide recognition. Primarily it was written as a screenplay which was subsequently approved by Paramount Pictures. When the filming began, Paramount requested Segal to adapt the story to a novel as part of its marketing campaign. The book was symbolically released on February 14, 1970 (St. Valentine's Day). "Love Story" was an instant commercial success, selling 21 million copies. It became a New York Times bestseller and was translated into 33 languages worldwide. The eponymous film was released on December 16, 1970. Erich Segal's screenplay brought him a Golden Globe Award and one of the film's seven Oscar nominations.

The book tells the story of Harvard student Oliver Barrett IV and Radcliffe student Jennifer Cavilleri, who fall in love with each other, despite all their differences – he comes from a wealthy and prominent family, and she is the daughter of a middle-class Italian immigrant. In spite of Oliver's dad's objections, the couple get married. Oliver is left with no money, newlyweds live in poverty. However, the only force that can keep Oliver and Jenny apart is death. Jenny is diagnosed with leukemia and has her days numbered. Oliver spends all his time with Jenny and she eventually dies in his hands.

In "Love Story" Erich Segal addresses vital and complex topics that resonate in the hearts of readers. One of the most important issues raised in the book is hardships in parent-child

relationships. In Erich Segal's own words, the book is about a young couple, but even more about a father and a son. The coldness and strainess between Oliver Barrett and his father are sharply opposed to the warm and loving relationships of Jenny and her dad. Moreover, in his book, Erich Segal shows that if people truly love each other nothing can be between them – neither different social backgrounds nor financial difficulties. Oliver sacrifices everything he has to be with Jenny – riches, social status, and privileges. However, the couple were happy even in poverty, they were finding joy in small things like a boat trip or just in time spent together. The loss of a loved person is another important topic raised in a book. Unfortunately, this theme is timely for Ukrainians. Every day people of Ukraine face the loss of loved ones, who died on the front line or due to air strikes.

Seven years after realizing his prominent romantic book, Erich Segal wrote "Oliver's Story" – a sequel to "Love Story." In this book, Oliver tries to recover from Jenny's death. He attempts to build new relationships with a rich heiress and reconnect with his father. The book was also adapted into the film, which was released on December 15, 1978. Besides, he wrote one children's book – "Fairy tale" (1973) and six romantic books – "Man, woman and a child" (1980), "The Class" (1985), "Doctors" (1988), "Acts of Faith" (1990), "Prizes" (1995), "Only Love" (1998). In his novels, Eric Segal wrote about themes close to him – religion, medical and scientific ethics, as well as about love that is challenged or impossible for various reasons.

Erich Segal had a gift – the ability to tell stories that made people feel. Whether through books or films, his work was filled with emotion, depth, and unforgettable characters. He wasn't just a novelist or a screenwriter; he was a storyteller in the truest sense. One of his earliest contributions to cinema was the screenplay for Yellow Submarine (1968), the vibrant, surreal animated film inspired by The Beatles. It became a pop culture milestone, beloved by generations. A few years later, he wrote "R.P.M." (1970), a drama that captured the political and social upheaval of the 1960s, proving his ability to tell stories that reflected the world around him. But Segal's real influence wasn't just in the films he wrote – it was in the way he inspired others. Many writers, both in novels and screenplays, credit him with shaping their approach to storytelling. His ability to create deeply human, emotionally rich narratives set a standard that still resonates today. When Love Story was published and later adapted into a film, it changed the way love and loss were portrayed in popular culture. The raw emotion, the heartbreak, and the now-iconic line – "Love means never having to say you're sorry" – became part of a generation's vocabulary. People saw themselves in the story, felt its joys and sorrows, and carried it with them long after the last page or final scene. But Segal wasn't just a writer of romance – he was also a scholar, a professor, and a lover of classical literature. He spent years teaching Greek and Latin at Yale, Princeton, and Oxford, weaving the wisdom of the past into modern storytelling. His ability to blend academic insight with accessible, heartfelt narratives made his work unique, and it left a lasting impression on students, writers, and scholars alike. Even now, years after his passing, his influence remains. His books still touch readers, his films still move audiences, and his storytelling style continues to inspire new generations of writers. Segal once admitted, "I was afraid of being rejected, yes. I was also afraid of being accepted for the wrong reasons." That honesty, that vulnerability, is what made his stories feel so real. Through his words – whether on the page, on screen, or in the classroom – Erich Segal left behind something more than just books and films. He left behind stories that live on in the hearts of those who read, watch, and remember them.

Despite his successes, Segal faced significant challenges. Diagnosed with Parkinson's disease in his 40s, he refused to let the illness define him, continuing to write, teach, and run with remarkable determination. He passed away on January 17, 2010, at the age of 72. At his funeral, his daughter Francesca paid tribute to her father's unwavering spirit, saying, that he fought to breathe, fought to live, every second of the last 30 years of illness with such mind-blowing obduracy, is a testament to the core of who he was – a blind obsessionality that saw him pursue his teaching, his writing, his running, and my mother, with just the same tenacity. He was the most dogged man any of us will ever know.

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PROBLEMS OF LONELINESS AND LOVE IN THE WORKS OF ULF STARK

In a vast sea of literature filled with stories of evil, war and loneliness, the works of Swedish writer Ulf Stark stand out as guiding lights of humanity and hope. His heartwarming stories have the power to touch the deepest strings of the soul, reminding us of the enduring power of kindness and love.

In his works, Ulf Stark skilfully combined joy and sadness, leaving his readers with the feeling that even in the darkest times there is always room for light. He wrote about wars that destroyed lives, about loneliness that torments hearts, but he always reminded us that each of us has the capacity for empathy and love.

Biography

Ulf Stark (1944-2017) was a famous Swedish writer, translator and screenwriter. He was born in Stockholm, where he lived all his life. Ulf Stark began his literary career in the late 1960s and wrote more than 30 works translated into dozens of languages. By the way, all of Stark's books have been translated and published in Japan.

He gained recognition in the 1980s and is a very popular writer in Ukraine. His works cover important topics such as friendship, family relationships, fear, love and sadness, particularly in adolescence, when children face many emotional experiences. One of Stark's most famous works is the book "Can You Whistle, Johanna?" which won him a number of literary awards, including the prestigious Augustus Prize in 1992. He has also written other popular books such as My Friend Percy, Bofalo Bill and Me, Freaks and Geeks and A Little Book of Love. Ulf Stark's works have been translated into various languages.

Ulf Stark is known for his special style, which combines simplicity and depth, making his works understandable and interesting for children, teenagers and adults as well. Stark has great compassion for his characters and conveys their emotions, fears and experiences. He talks openly about difficult feelings such as loss, loneliness, love and death, but he does so with gentleness and understanding, allowing readers to accept their emotions. His books are often filled with humour, which helps to ease the tension and makes the topics easier to understand.

Stark writes about real life without moralising. He does not give ready-made answers and does not try to teach the reader, instead allowing them to draw their own conclusions.

'CAN YOU WHISTLE, JOHANNA?' (1992)

Ulf Stark's novel "Can You Whistle, Johanna?" (1992) explores profound themes of loneliness, love, and intergenerational connection through the heart-warming story of a young boy, Berra, and an elderly man, Nils, living in a retirement home. Berra, longing

for a grandfather to share his life with, sets out with his best friend Ulf to 'find' one. This leads them to Nils, who, despite being a stranger, becomes a surrogate grandfather for Berra. Together, they embark on a unique relationship that transforms their lives, bridging the gap between their generations and offering a poignant commentary on human needs for connection and care.

The novel delves deeply into the multifaceted nature of loneliness, presenting it as both a personal struggle and a societal issue. For Berra, loneliness stems from the absence of a grandfather – a figure of guidance and warmth. His sense of detachment is heightened by comparisons to Ulf, who enjoys fishing and coffee with his own grandfather. Berra's melancholy for familial connection drives his quest to bring Nils into his life.

For Nils, loneliness manifests as a combination of isolation and irreparable loss. Living in a retirement home, he feels forgotten by his family and society. His wife Johanna has passed away, leaving him clinging to memories symbolized by the wistful melody of "Can You Whistle, Johanna?." This song represents both loyalty to Johanna and the pain of a life lived without her. Nils's loneliness is compounded by his alienation from a world that no longer seems to need him.

However, through their encounters, both Nils and Berra find relief. Nils rediscovers his value as he becomes an integral part of Berra's life, while Berra gains the love and support he seeks. Their relationship underscores the healing power of companionship and the need for intergenerational dialogue, reminding readers of the importance of family ties and mutual care.

Love in "Can You Whistle, Johanna?" is portrayed as an active, selfless force that overcomes differences and promotes growth. For Berra and Ulf, their efforts to bring Nils into their lives demonstrate love as trust, friendship, and respect. Berra's decision to call Nils his grandfather reflects his desire for warmth and care, while Ulf supports him in this journey, proving himself a loyal and empathetic friend. Together, they plan a memorable birthday celebration for Nils, further bonding them together.

Niels, in turn, experiences love as a rebirth. Through his connection with Berra, he finds joy in life again, participating in activities together and reliving cherished memories. The boys' small actions – tying their shoes, carrying a bag, or shaving – are small but powerful expressions of respect and attention, reflecting Stark's ability to capture the way children relate to the elderly without being moralistic.

At its core, "Can You Whistle, Johanna?" is a story about overcoming loneliness through love and connection. It emphasizes the importance of intergenerational relationships, showing how people from different walks of life can bring profound meaning to each other's existence. Stark's depiction of these themes is subtle yet impactful, encouraging readers to consider their own roles in fostering understanding and care within their communities.

'A LITTLE BOOK OF LOVE (2015)

The protagonist of the story is a boy named Fred, who was named after the American actor, dancer, choreographer and singer **Fred Astaire (1899-1987)**. His career took off between the two wars of the First and Second World Wars. His (pre-war) roles are a kind of symbol of happiness and love. He sang and danced, telling people about the best human feelings.

At the outbreak of the Second World War, the boy Fred's father went to defend his country. Sweden, like other European countries, was under military occupation. Food was issued by cards. At night, it was necessary to make blackouts. Everyone lived in a state of anxiety and expectation of something unknown and terrible.

Ulf Stark also depicts loneliness in this work, but not irresistible, not tragic. Because all the characters are connected by invisible strong chains. And this connection between them was caused by the war and severe trials.

Fred and Oskar go to school, adults and children go about their daily routines, but no one forgets that the war is still going on. However, in this story, no one is alone, all Swedes unite to wait for the victory and the return of their loved ones in this spiritual unity.

Familiar and unfamiliar people help each other. Fred sells Christmas trees to earn some money and help his mother. The strange lady gives the boy her perfume, which he likes very much, evoking associations with a peaceful life, summer, flowers and herbs, and boundless happiness. Fred kept this bottle of perfume to give to his mother for Christmas.

School and school relationships are a special theme of the novel. There is the mischief of children, but there is also a wise teacher who understands everything and who, during the war, tried to give at least a little compassion and joy to children and their mothers.

The story also depicts the enduring power of family love despite the hardships of war. Fred's deep affection for his parents, especially his father, becomes a source of both comfort and challenge. The war forces Fred's father to leave, creating a gap filled with fear and uncertainty. Despite this, Fred remains a support for his mother, demonstrating stability and unshakable loyalty. This aspect of love emphasises the crucial role of family in overcoming hardship, highlighting themes of hope, patience and emotional solidarity.

Through Fred's perspective, the novel captures the resilience of the human spirit during challenging times. It highlights the importance of compassion, loyalty, and connection – values cultivated in both the classroom and the home. By intertwining personal growth with historical context, the story serves as a sharp reminder of the enduring power of love and the role of community in overcoming life's challenges.

Through the story of A Little Book of Love, Stark shows how loneliness is linked to the sense of insecurity that often accompanies war, loss, and other hardships in life. However, he also shows that even in difficult circumstances, people can find ways to cope with loneliness – through dreams, ideals and feelings for other people.

Conclusion

In his works, Ulf Stark carefully reveals the depths of the human soul, touching the most delicate strings of our existence. His paradigms of loneliness and love remind us that even in the most difficult moments, we can always find hope and support in human relationships. This thought resonates with us especially during the war in Ukraine, when every day is filled with pain and loss, but also with manifestations of extraordinary human solidarity and love.

Stark's work reminds us that even in the darkest of times, we can find the light in each other, supporting and inspiring each other. This light is especially important today, when Ukraine is fighting for its independence and peace, when every act of kindness and love is of great importance.

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NATIONAL CULTURE OF UKRAINE AND JAPAN

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JAPANESE TRANSLATIONS OF "HAMLET"

What is Hamlet?

The topic of our presentation is about the translation of Hamlet. As you probably know, Hamlet is a play by English playwright William Shakespeare, completed around 1601, and is famous for being one of Shakespeare's four tragedies. The general outline of the play is the story of the protagonist Hamlet's revenge against his own uncle, who poisoned his father, the King of Denmark, and took his mother as his second wife. Through the famous lines of the play and the conflicts and feelings of the characters, it can be said that the play teaches readers the importance of reexamining their own lives and deeds.

About the Japanese translation

From its completion to the present day, Hamlet has been translated into many languages in many countries around the world. This is, of course, also true in Japan, where many Japanese translations of Hamlet exist. The oldest Japanese translation is Charles Wagman's 1874 translation, and the most recent is the 2003 translation by Shoichiro Kawai.

The two translations we will use in our presentation are the 1949 translation of Hamlet by Sanki Ichikawa and Kaichi Matsuura, and the 2003 translation by Shoichiro Kawai, and we will compare the differences between these Japanese translations.

About translators

Briefly, let us describe the translators. Sanki Ichikawa, born in 1886 and died in 1970, was an English scholar and essayist. He was the first president of the Shakespeare Society of Japan in 1930.

Matsuura Kaiichi, an English literature scholar born in 1891 and died in 1967, worked with Ichikawa on the translation of Hamlet during his career as a university professor and translator of other literature.

Shoichiro Kawai, born in 1960, is an English literature scholar and translator. He specializes in Shakespeare, and his grandmother's great-uncle, Shoyo Tsubouchi, was the first person to translate all of Shakespeare's plays. So now we will begin comparing the translations.

Comparison of the translations

「生きるべきか～ *To be or not to be. that is the question*」

This is one of Hamlet's most famous lines, so well-known that even people who have never

read Hamlet know it. It is as if Hamlet had seen through everything his uncle and Polonius were thinking and was playing the role of a character in the play, which implies to the reader that Hamlet's suspicions are even greater than those of his uncle and Polonius.

The major difference between Ichikawa's and Kawai's translations here is precisely brevity. Ichikawa's translation uses Japanese from about 80 years ago, so there are particles and auxiliary verbs scattered throughout the translation that are not used in modern written and spoken Japanese. Therefore, in this line, which the reader knows from the beginning, and in Hamlet's words that follow, the impression is quite strong that it is a line from the stage. Therefore, the lines give the impression that Hamlet is deliberately acting this way in order to show off to his uncle and Polonius.

Conversely, in Kawai's case, the translation is the one most familiar to modern Japanese, so the reader is first given the impression that "this is Hamlet." Furthermore, compared to Ichikawa's translation, the position of the translation of "Whether ''tis nobler in the mind" is different. Ichikawa places this translation at the end of the sentence following "~the question," whereas Kawai places it immediately after "~the question. This adds more tempo and speed to the dialogue than Ichikawa's translation, making this famous passage stand out even more.

「尼寺へ行け *get thee to a nunnery*」

This, directed from Hamlet to the vizier's daughter Ophelia, is probably the most famous line in Hamlet, along with "To be or not to be .That is the question. This line can be interpreted as the words of Hamlet, who, sensing Ophelia's treachery, cruelly hurts and hates Ophelia, in her words, is about to take her revenge and wants to sever her ugly relationship with herself and the world and let her remain beautiful. The other interpretation is that they are words of hatred directed at Ophelia, who is about to take her revenge on the world and wants Ophelia to break off her ugly relationship with the world and remain beautiful.

In Ichikawa's translation, the use of honorific language gives the reader the impression that he is only showing his dignity as a prince of Denmark and his courtesy to women, but at the same time he is calmly pushing Ophelia away. On the other hand, in Kawai's translation, the lines are in full imperative form, and the text that follows is full of "Huh?" which is used in Japanese to urge the other person to go to the nunnery.

In addition, Hamlet's first person is "Boku" in Ichikawa's translation and "Ore" in Kawai's translation, and Ophelia's father is called "Otosan" in Ichikawa's translation and "Oyaji" in Kawai's translation. This is a very distinct Japanese difference in expression, and it is difficult to explain this difference in impression, since in English-speaking countries these are translated simply as 'I' and 'Father.' Simply put, "Boku" in Japanese gives the other person the impression of being a little more serious, calm, and a little younger than "Ore." On the contrary, "Ore" is more masculine than "Boku," but at the same time more effective in giving the impression of being a bit rough around the edges.

Otosan" and "Oyaji" are both Japanese words that refer to fathers, but they give a similar impression to "Boku" and "Ore," with "Otosan" being normal and polite and "Oyaji" being rough and manly.

O, throw away the worser part of it,
And live the purer with the other half.

Good night: but go not to mine uncle's bed;
Assume a virtue, if you have it not.
That monster, custom, who all sense doth eat,
Of habits devil, is angel yet in this,
That to the use of actions fair and good
He likewise gives a frock or livery,
That aptly is put on.

These are the words that Hamlet utters to the queen in Act III, Scene 4, after stabbing Polonius to death in the queen's chamber and conversing with the ghost of his father. Hamlet accuses Queen Gertrude of being crazy about her son, but she does not care about it, even right after he stabbed Polonius to death, and accuses him of being a madman.

Ichikawa's translation is fairly faithful to the original English text. Here, two contrasting motifs, the devil and the angel, are used as metaphors. Hamlet's admonition that habits, which form the basis of a person's life and control his or her thoughts and actions, can have both positive and negative effects on some people, is a little different from his harsh words to the queen immediately before. In addition, the motif of angels and demons is often used in Japanese manga, anime, novels, etc., to express conflicts more easily. For example, when the protagonist picks up someone's wallet on the street and wonders whether he should deliver it to the police station or keep it for himself. Therefore, even though the story was translated about 80 years ago, it is still easily understood by us today.

On the other hand, Kawai's translation is very concise and does not use the contrast between demons and angels as in the original text and Ichikawa's book translation. Also, Hamlet's admonition to "look back on your habits" is not mentioned in an easy-to-understand manner. Therefore, to the reader's eye, Hamlet seems calm and distant in his admonition to his mother. Also, the fact that she remarried her uncle, who killed her father, shows that she despises even her own mother.

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LITERATURE ART OF TARAS SHEVCHENKO

Introduction

Taras Shevchenko is one of the most famous Ukrainian writers, popular not only within our country, but also throughout the world. However, what influenced his creativity? What was the life of an artist like? What made him famous? What is his importance and relevance? This article, written by studying research about this author, reading his works and biography, will help you find answers to these questions and learn more about Shevchenko and Ukrainian literature.

What is Behind Shevchenko's Works?

Taras Shevchenko was born on March 9, 1814, in the village of Moryntsi, Kyiv Province, into a family of serfs [1]. Serfdom in Ukraine at the time was a system where peasants were tied to the land and the landowner. They were obligated not only to pay taxes but also to perform labor and services for their master. Essentially, this was slavery, where people's lives were owned by landowners. By the early 19th century, millions of Ukrainian peasants lived under these oppressive conditions, which deeply shaped Shevchenko's experiences and outlook.

From a young age, Shevchenko witnessed the brutal realities of serfdom. His parents, Hryhoriy and Kateryna, worked tirelessly for their landowner, Vasyl Engelhardt, while also caring for their 6 children. This harsh environment exposed young Taras to the injustices of the social system. He grew up listening to folk songs, ballads, and stories from his grandfather about the Cossacks and their struggles for freedom, as well as the Koliyivshchyna uprising – a historical rebellion against oppression [2]. These narratives planted the seeds of resistance and a longing for justice in his heart.

The sharp contrast between the suffering of serfs and the privileged lives of the landowning class was a theme Shevchenko carried throughout his life and work. These early experiences fueled his desire to fight for the dignity and liberation of his people. The folk songs he loved not only inspired his art but also gave him a vision of a free and fair Ukraine, where the oppressed could reclaim their human rights.

The rest of Shevchenko's life, marked by his artistic development and eventual fight for freedom, reflects the indelible mark left by these formative years.

The Life and Work of the Writer

Shevchenko showed interest in art from early childhood. He learned to read at the parochial school. Taras' parents died early, but he cherished warm memories of the love and care of his family until the end of his life. Later, the landowner Engelhardt made the young boy his footman. He was quite cruel to Taras, but he allowed the boy to learn to draw from the

Lithuanian artist Jan Rustem. As a teenager, Shevchenko traveled with his master to Vilno, where he was inspired by the ideas of Adam Mickiewicz, and later to St. Petersburg, Russia [3].

He convinced his master to send him to work for the artist Vasyl Shyryayev. Shyryayev also was a servant, but this was Taras's only opportunity to learn from a professional. Ivan Soshenko, a Ukrainian artist from Bohuslav, invited Shevchenko to visit, and they became friends despite their differences. Soshenko introduced his fellow artist colleagues who helped free talented individuals from serfdom – Vasyl Hryhorovych, Oleksiy Venetsianov, and Karl Bryullov, the most famous Russian Empire painter, known for his painting "The Last Day of Pompeii." Shevchenko amazed Bryullov, who remarked that his face did not resemble that of a serf. Bryullov personally went to Engelhardt to ask for Shevchenko's freedom, but the master refused.

Then the master announced that he wanted 2,500 rubles for Shevchenko's freedom (the equivalent of nearly five serfs). Zhukovsky called Taras "a diamond in sheepskin" and sought to help. They decided to raise money for Shevchenko's freedom this way: Bryullov painted a portrait of Zhukovsky, which was raffled off in a lottery, and the rest was contributed by ten friends. On April 22, 1838, Zhukovsky handed Shevchenko the signed letter from his master, confirming that 24 years old Taras is free. Ivan Soshenko, tells in his memoirs how Taras ran into his apartment and started jumping with a joyful cry of "Freedom!" [4].

A free Shevchenko learned French, studied at the Academy, and began to earn well by painting commissioned portraits. He became successful, no longer wearing simple clothes but purchasing fashionable items. Moreover, Shevchenko began to write poetry, rhymes seemed to come to him naturally. Taras shared his poems with Yevhen Hrebinka (a fable writer), who greatly liked them. Hrebinka sent them to the St. Petersburg committee for permission to publish in the collection "Kobzar" [5]. Pyotr Korsikov reviewed them for censorship, gave a positive review, and they were published in 1840. There were eight works in total, including the poem "Kateryna," dedicated to Zhukovsky. However, it didn't gain much popularity, as the Ukrainian language used was seen as a dialect not worthy of attention by the aristocracy. In 1842, the artist also painted one of his most famous paintings – "Kateryna" as an illustration for the novel of the same name.

In 1843, Shevchenko sold the rights to "Kobzar" and the poem "Haidamaky" to the St. Petersburg bookseller Ivan Lysenko, as he needed money to travel to Ukraine. Upon returning to his homeland, "Kobzar" caused a sensation, and he was treated like a star.

By the way, the name of the collection comes from kobzars – Ukrainian traveling singers who told stories and ballads about the heroic past, playing the kobza musical instrument. Shevchenko himself is also often called the Big Kobzar in our country.

In 1845, he planned to stay in Kyiv permanently, and he was already being referred to as the "Father of the Nation," though he was only 31. In Kyiv, he joined the Cyril and Methodius Brotherhood. The group was inspired by his poetry, and they wanted to create rural schools and publish textbooks. Cyril and Methodius brotherhood was the first secret political organization in Ukraine and embodied autonomist views. It also included such famous Ukrainians as Mykola Kostomarov, Panteleimon Kulish, Vasyl Bilozerskyi, Mykola Gulak and others [6].

The secret society was exposed in 1847, leading to arrests, because the Russian authorities banned any national ideas. Shevchenko was sent into the army, with a ban on writing and

painting. In the Orsk fortress, he served as a private and, due to his charisma, gained friends among the officers. Oleksiy Butakov took him on an expedition to the sea, and the officers began to commission portraits from him. He even moved from the barracks to an apartment but was soon reported on and punished. He was then exiled to the desert in the new Petrivske fortification. In 1857, Shevchenko was finally released from exile. He managed to visit Ukraine and his native village, but later he was forced to return to St. Petersburg.

Ten years in prisons had ruined his health, and after his exile, he lived only four more years. He died on March 10, 1861, from dropsy [7].

Literary Heritage

"From Taras Shevchenko," emphasized M. Kostomarov, "under fortunate circumstances, we can expect works worthy of his people."

The literary heritage of Taras Shevchenko is about 240 poetic works, one of the most famous is "Testament." In this work, he commands Ukrainians to resolutely fight against national oppression, which remains relevant nowadays.

The author is also known for his poems, of which he wrote more than 20. Here are the most famous of them:

The poem "Kateryna" by Taras Shevchenko tells the tragic story of a young woman who falls in love with a Russian soldier, gives birth to his child, but is betrayed – the soldier abandons her, refuses to acknowledge his son, and leaves Kateryna to face her sorrow alone. She endures condemnation from society and her parents, ultimately leading her to suicide. The poem explores themes of love, betrayal, social inequality, and the hardships of a woman's fate, carrying an allegorical meaning for Ukraine.

The poem "Haidamaky" by Taras Shevchenko depicts the events of the Koliivshchyna – an uprising of Ukrainian peasants against the Polish nobility in the 18th century. The work portrays the struggle for freedom, the people's wrath, the pursuit of justice, and the tragic fate of heroes willing to sacrifice everything for the liberation of their homeland. The poem is marked by its epic scope, deep patriotism, and poignant awareness of the sacrifices that accompany the fight for independence.

The poem "Dream" by Taras Shevchenko tells about the flight of the lyrical hero over Ukraine, where at first he sees the "heavenly nature," and later, looking closely, he sees poverty, serfdom, hunger. Then the hero gets to Siberia, which became the place of exile of convicts; and to Petersburg, where the greed of the ruling elite is exposed. This poem covers such topics as the suffering of serfs and the wonderful life of masters, bribery of officials, and also the author sharply condemns autocracy and serfdom in the Russian Empire.

The poem "Caucasus" depicts the aggressive policy of the Russian autocracy, in particular the long war in the Caucasus. The main image in the work depicts Prometheus, personifying the enslaved peoples, as well as their invincible desire for freedom. The leading idea of the work became Shevchenko's most famous aphorism – "Battle on – and win your battle!! " The main idea of the poem is a call for the unification of peoples against a common enemy.

Nine novellas by Taras Shevchenko have survived to this day , written by him between 1852 and 1858, during his exile in the Novopetrovsky fortress: "The Maidservant," "The Convict," "The Princess," "The Musician," "The Unhappy," "The Captain's Wife," "The

Twins," "The Artist," "A Walk with Pleasure and Not Without Morality." In all the novellas, he depicts different sections of the population and different plots, but in each of them his high moral principles are noticeable. Furthermore, the author wrote the play "Nazar Stodolya." He also wrote other plays, but this one is the only one completed.

Honoring the Memory of the Author and His Significance

During the writer's lifetime, his works were translated into Russian and Polish. Later, translations into Bulgarian appeared. In total, Shevchenko's works have been translated into 147 different languages [8].

There are more than 1,200 monuments to Shevchenko in Ukraine. The first bust of the poet was installed in the Alchevsky estate in 1898. The first public monument to the poet in full height was made by sculptor Ivan Kavaleridze and opened in Romny in 1918. Another 128 monuments were erected in 35 other countries.

Taras Shevchenko is a fighter for Ukrainian freedom and independence. Once his directness and confidence frightened the Russian Tsar, and therefore he tried to destroy the poet. "Taras Shevchenko! One man was enough to save an entire nation!" This is what the famous Ukrainian novelist Ostap Vyshnya wrote about him. Now Shevchenko continues to be a model of struggle for Ukrainians and an object of hatred and fear for Russians. We can see this attitude in the consequences of the occupation. The Russian military purposefully shot at Shevchenko's monuments, trying to destroy not just the statue, but the entire spirit of our people [9]. Cherkasy – the writer's homeland – is also now regularly subjected to terrible shelling. Occupiers kill people and destroy their homes.

The National Award of Ukraine named after Taras Shevchenko is a state award, the highest creative honor in Ukraine for a significant contribution to the development of culture and art [10]. It was founded in 1961. Such famous Ukrainians as Mykola Vingranovskyi, Ivan Bilyk, Yevhen Gutsalo, Dmytro Bilous were awarded the prize.

Conclusions

Taras Shevchenko is a symbol of Ukrainian culture, national identity, and freedom. His work united the people, inspired the struggle for rights and independence, and his ideas of dignity and justice remain relevant to this day. For the world, he became a voice against oppression, an example of the power of art to transform society. Shevchenko is not only a national genius but also a cultural heritage of humanity.

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HRYHORY SKOVORODA: THE TIMELESS WISDOM OF A UKRAINIAN PHILOSOPHER

Hryhory Skovoroda (1722–1794) was a remarkable Ukrainian philosopher, writer, poet, teacher, and composer whose ideas continue to resonate across generations. Often referred to as the "Ukrainian Socrates," he was a visionary thinker who sought to uncover the deeper truths of life, emphasizing the importance of self-discovery, moral integrity, and harmony with nature. Skovoroda's works, particularly his fables, offer profound reflections on human nature, wisdom, and ethical living, making him one of Ukraine's most influential intellectual figures.

Unlike many of his contemporaries, Skovoroda chose a life of asceticism, rejecting material wealth and comfort in favor of spiritual enrichment and intellectual freedom. He spent much of his life traveling across Ukraine, engaging with people from different social classes, and sharing his philosophy through conversations, poetry, and fables. His belief in "сродність" (kindred work) – the idea that every person has a natural calling and must follow it to achieve true happiness – became one of the central themes of his teachings.

Even today, Skovoroda's legacy remains a cornerstone of Ukrainian culture and education. His fables and philosophical writings are included in school curricula, helping students develop a deeper understanding of morality, self-awareness, and personal growth. His works have also influenced generations of scholars, writers, and artists, ensuring that his ideas remain relevant in the modern world.

Despite the hardships Ukraine has faced, including the destruction of the Hryhory Skovoroda Literary Memorial Museum during Russia's invasion in 2022, his teachings endure as a symbol of resilience and intellectual independence. Skovoroda's message of self-knowledge, ethical living, and the pursuit of wisdom continues to inspire individuals seeking meaning in an increasingly complex and uncertain world.

A Life Devoted to Wisdom and Freedom

Hryhory Skovoroda was born in 1722. From a young age, he displayed a deep love for learning, eventually studying at the Kyiv-Mohyla Academy. However, he did not conform to traditional academic or clerical life. Instead, he chose the path of a wandering philosopher, rejecting material wealth in favor of intellectual and spiritual pursuits.

Skovoroda's unconventional lifestyle reflected his philosophy. He walked thousands of kilometers across Ukraine, engaging with people from all walks of life and sharing his wisdom. He believed that happiness could be achieved through self-knowledge and by following one's natural vocation – a concept he called **"сродність" (kindred work).**

His rejection of materialism, focus on inner harmony, and dedication to teaching earned him both admiration and criticism. Some saw him as a sage, while others viewed him as a threat to established norms. Nevertheless, his teachings profoundly influenced Ukrainian

literature, philosophy, and education.

Skovoroda's Fables: Lessons for Humanity

Skovoroda's fables, particularly those in *The Kharkiv Fables* (*Байки Харківські*), serve as allegories about human nature, morality, and wisdom. Using animals and symbolic characters, he conveyed deep philosophical messages. Below are some of his most famous fables and their meanings:

1. "The Bee and the Hornet"

In this fable, the Bee represents a wise and diligent individual who finds purpose in honest labor, while the Hornet symbolizes those who live off the work of others without contributing to society. Skovoroda emphasizes the importance of meaningful work and self-sufficiency, teaching that true happiness comes from a life of integrity and purpose.

Moral: The meaning of life lies in creative work that benefits others. Honest labor leads to fulfillment, while idleness and exploitation bring ruin.

2. "The Dog and the Wolf"

This story contrasts two dogs, Levkon and Firidam, who live in harmony, with a wolf who tries to befriend them. The wolf, despite his similar appearance, harbors ill intentions, illustrating that friendship is built on trust and sincerity rather than superficial similarities.

Moral: True friendship is based on honesty and shared values. Deception and cunning cannot replace genuine bonds.

3. "The Eagle and the Turtle"

In this fable, a turtle desires to fly like an eagle but ultimately fails. The eagle explains that the turtle was not meant to fly, highlighting Skovoroda's belief in **"kindred work"** – the idea that each person has a natural role in life.

Moral: A person should follow their natural calling rather than pursue an unsuitable path. True success comes from understanding oneself.

4. "Frogs"

This fable warns against excessive greed and reliance on material wealth. The frogs, once living in luxury, find themselves in hardship when their water source dries up. The lesson is that wealth is temporary, but honest labor and resilience provide lasting security.

Moral: Fortune is fleeting, but knowledge and craftsmanship endure. True wealth lies in wisdom and self-reliance.

5. "A Diamond and an Emerald"

Skovoroda contrasts false wealth with true virtue. A fake diamond may appear valuable,

but only true gems – symbolizing wisdom, morality, and integrity – hold real worth.

Moral: True honor comes not from status or appearance but from inner virtues like education, kindness, and justice.

Hryhory Skovoroda's fables, particularly those in *The Kharkiv Fables*, continue to offer profound moral lessons that remain relevant today. Through simple yet powerful allegories, he explored essential aspects of human nature, work, friendship, integrity, and self-discovery. His stories emphasize that true happiness and fulfillment come not from wealth or status, but from living an honest life, embracing one's natural abilities, and contributing to society with sincerity and purpose.

The wisdom embedded in Skovoroda's fables transcends time, serving as a guiding light for individuals seeking meaning and truth in an often chaotic world.

Skovoroda's legacy endures not only in Ukrainian culture and literature but also as a universal source of wisdom that continues to inspire generations worldwide. His timeless message reminds us that knowledge, integrity, and the pursuit of one's true calling are the greatest treasures of all.

Skovoroda's Influence on Ukrainian Culture and Education

Skovoroda's teachings remain fundamental to Ukrainian intellectual history. His works are included in school curricula, ensuring that generations of students engage with his philosophical insights.

Hryhory Skovoroda's influence on Ukrainian culture and education is profound and enduring. His philosophical ideas, fables, and literary works remain an essential part of Ukraine's intellectual heritage, shaping national consciousness and inspiring generations. As a thinker, writer, and teacher, Skovoroda emphasized self-knowledge, morality, and the pursuit of wisdom – principles that continue to guide Ukrainian society.

In **Skovorodynivka,** a village named in his honor, the **Hryhory Skovoroda Literary Memorial Museum** was established in 1972. This museum, a significant cultural heritage site, housed Skovoroda's manuscripts and personal artifacts. Unfortunately, in May 2022, the museum was nearly destroyed by a Russian missile strike. Despite this attack on Ukraine's cultural memory, many exhibits were saved, and the philosopher's statue miraculously remained largely intact – a powerful symbol of resilience.

Hryhory Skovoroda's influence on Ukrainian culture and education is immeasurable. His works remain a foundation of Ukrainian literature, philosophy, and pedagogy, while his ideas continue to shape national identity and intellectual discourse. Despite attempts to destroy his legacy – whether through imperial oppression in the past or missile attacks in the present – Skovoroda's wisdom persists, offering a guiding light for Ukraine's future.

His teachings remind us that knowledge, integrity, and self-awareness are the keys to true freedom and resilience. As Ukraine rebuilds and reaffirms its cultural identity, Skovoroda's legacy will continue to inspire generations, proving that philosophy and wisdom can withstand even the harshest trials.

Skovoroda's Relevance in the 21st Century

Skovoroda's philosophy is more relevant today than ever. In a world driven by materialism, social pressures, and constant change, his ideas provide a path to self-awareness and fulfillment. His emphasis on self-discovery, ethical living, and intellectual freedom offers guidance in an era of uncertainty.

Self-Knowledge: Skovoroda's idea of *"know yourself"* encourages introspection and authenticity in a world full of external influences.

Moral Integrity: His teachings promote ethical decision-making in an age of misinformation and superficial values.

Harmony with Nature: As the world faces environmental crises, his philosophy on living in accordance with nature offers wisdom on sustainability.

Despite political, economic, and social turmoil, Skovoroda's wisdom continues to inspire resilience, reminding us that **true wealth is found in knowledge, kindness, and a life lived with purpose.**

Conclusion

Hryhory Skovoroda's legacy transcends time and borders, remaining a guiding force in literature, philosophy, and education. His fables and philosophical writings continue to inspire individuals in their pursuit of truth, happiness, and moral integrity. Through his works, he taught that self-awareness, ethical living, and alignment with one's true calling are the foundations of a fulfilling life. His reflections on human nature, wisdom, and virtue remain deeply relevant in today's fast-paced and often turbulent world.

Even in the face of war and destruction, Skovoroda's ideas remain unshaken, proving that wisdom, knowledge, and culture cannot be erased. His legacy endures not only in literature but also in Ukraine's national consciousness, serving as a symbol of resilience, intellectual freedom, and the pursuit of enlightenment. The attempted destruction of the Hryhory Skovoroda Literary Memorial Museum in 2022 only strengthened the determination to preserve and celebrate his contributions, reaffirming his importance in shaping Ukraine's cultural identity.

As Ukraine defends its sovereignty, language, and heritage, Skovoroda's teachings serve as a reminder that the soul of a nation lies in its thinkers, artists, and educators. His philosophy, rooted in both ancient traditions and modern aspirations, continues to influence generations of scholars, students, and leaders, guiding them toward personal and societal growth. His emphasis on spiritual wealth over materialism, on inner harmony over external validation, and on knowledge as the highest form of power makes his work timeless and universally relevant.

In an era of uncertainty and rapid change, Skovoroda's wisdom continues to provide valuable lessons on how to live authentically, embrace one's true nature, and seek deeper meaning beyond superficial success. His words, ideas, and fables will remain a source of inspiration for centuries to come, ensuring that his voice echoes through history as a beacon of truth, resilience, and enlightenment.

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THE LIFE AND WORKS OF LESYA UKRAINKA

Lesia Ukrainka remains a significant figure in Ukrainian Literature and history. She was a writer, translator, folklorist, public and cultural activist. As a co-founder of the renowned literary society "Pleiada," Lesia Ukrainka made significant contributions to national literature through her poetry, epics, novels, essays, and the development of poetic drama. She remains among the most iconic women in Ukrainian history.

Beyond her literary accomplishments, Ukrainka was deeply involved in ethnography. She documented Ukrainian folk traditions, including recording 220 folk melodies, publishing works on children's games, songs, and fairy tales, and conducting studies such as Kupala in Volyn (about summer solstice traditions). Despite her illness and demanding treatments, Lesia Ukrainka led a vibrant cultural and social life. Fluent in nine foreign languages, Lesia Ukrainka engaged deeply with world literature, exploring universal themes like human loneliness, gender equality, cultural isolation, and the complexities of love and death. Her insights into these enduring issues continue to resonate today.

Lesia Ukrainka was born in 1871 in Novohrad-Volynskyi into a close-knit, intellectually vibrant, and patriotic family. Lesya's childhood was immersed in an atmosphere of love for literature and art. She exhibited a remarkable talent for writing from an early age. Her mother, Otha Drahomanova-Kosach, who went by the pen name Olena Pchilka, was a distinguished literary figure known for her refined poetry and children's stories. The education, political intent, exposure to local culture and history, and the beauty of rural landscapes formed the essential elements of Ukrainka's adult writing style and favourite themes. Due to tuberculosis of the bone – a condition she referred to as her "Thirty Years' War" – she was homeschooled but achieved an exceptional education. Born into an intellectually prominent family as the second of six children, Ukrainka grew up in a culturally rich environment. Surrounded by Ukrainian aristocrats and intellectuals like M. Dragomanov, M. Lysenko, V. Antonovych, and M. Starytskyi. Her uncle, Mykhailo Drahomanov, encouraged her to study Ukrainian folk songs, folk stories, and history, as well as to peruse the Bible for its inspired poetry and eternal themes. Lesia Ukrainka demonstrated her early intellectual prowess by writing a 250-page textbook, The Ancient History of the Eastern Peoples, for her siblings while still a teenager.

Larysa Kosach began writing poetry at the age of eight. By the time she was eight, Ukrainka wrote her first poem, "Hope," which was composed in reaction to the events surrounding her. She was inspired by news of her aunt, Olena Kosach, who had been exiled for her involvement in the revolutionary movement. In 1884, her poems Lily of the Valley and Sappho were first published in the Lviv magazine Zorya, marking the debut of her pen name, Lesya Ukrainka. It was here that she first used her pseudonym, which was suggested by her mother because, in the Russian Empire, publications in the Ukrainian language were forbidden. Ukrainka's first collection of poetry had to be published secretly in western Ukraine and snuck into Kyiv under her pseudonym. In 1885, she and her brother Mykhailo collaborated on translations of works by Mykola Gogol, which were also published in Lviv. The Kosach household was

deeply committed to Ukrainian nationalism and opposition to the Russian tsarist autocracy that dominated the region. Ukrainka and her siblings received a home-based education from their parents and private tutors, with a strong emphasis on reading and writing in Ukrainian. It was from her parents that Ukrainka would learn that literature and politics were tightly entwined and impossible to unravel. Lesya Ukrainka was an active member of the politically engaged Literary and Artistic Society of Kyiv, but later, along with her brother Mykhailo, she co-founded a literary circle called Pleiada, inspired by the French poetry school La Pléiade, named after the constellation The Seven Sisters. This group brought together a cohort of writers and preceded the more famous Bloomsbury Group in London, though Pleiada was arguably more productive within its brief existence.

The group was united by a common and urgent goal: preserving the Ukrainian language in the face of Russian imperialist threats. While they often struggled to bypass Russian censorship, the restrictive laws did not deter their efforts. In 1907, Lesya Ukrainka was arrested by Russian authorities due to her revolutionary views and contentious publications, though soon released. Despite this, those final years were enough for her to leave a lasting impact and earn deep admiration for her efforts in preserving and advancing Ukrainian culture.

Lesya Ukrainka's early lyrical poetry intertwines personal, national, and philosophical themes, reflecting her unwavering patriotism, deep emotional connection to her homeland, and exploration of human existence.

Nature emerges as a powerful motif in her works, serving not only as a beautiful backdrop but also as a source of strength and solace. Her landscapes, filled with rivers, forests, and skies, symbolize the resilience and enduring spirit of Ukraine, mirroring her own longing for freedom.

Patriotic and civic themes dominate her poetry, expressing a profound unity with the Ukrainian people and a passionate protest against social and national oppression. This love for her homeland is not mere sentiment – it's an active, impassioned force that gives voice to her nation's struggles and aspirations.

Her personal experiences, especially her battle with tuberculosis, are deeply embedded in her poetry. Works like Contra spem Spero transform her suffering into a universal meditation on human resilience and hope, while The Journey to the Sea reflects on nature's vastness and the inexorable flow of time.

Ukrainka blends classical philosophy, religious teachings, and Ukrainian folk traditions to tackle existential questions of life, death, and human purpose. Her poetry balances idealism and realism – striving for truth, beauty, and freedom while acknowledging life's harsh realities. This tension infuses her work with timeless relevance, resonating with readers who face their own struggles.

She also revolutionized Ukrainian literature, introducing the genre of the dramatic poem. Works like Forest Song, written in 1911, remain a staple of Ukrainian theatre, rich with opportunities for interpretation and performance. Other plays, such as Cassandra, draw from global mythology while exploring modern philosophical dilemmas.

Fluent in seven languages – including Ukrainian, French, German, and English – Ukrainka's translations brought the works of Homer, Dante, Shakespeare, and other greats to Ukrainian audiences. She even ventured into ancient texts, translating hymns from the Rigveda and Egyptian folk songs. Her translations weren't just linguistic; they bridged

cultures, broadening Ukraine's literary landscape and showcasing Ukrainian culture to the world.

Lesya Ukrainka's influence on Ukrainian literature and national identity remains profound. Her works, filled with themes of self-determination, social justice, and national pride, inspired generations of writers, thinkers, and activists. Commemorated through monuments, museums, and cultural events across Ukraine, she endures as a symbol of resilience and freedom. Her legacy remains a beacon for those fighting for cultural and political independence, proving that art can be both a personal expression and a powerful tool for national awakening and solidarity.

The Ukrainian community of Japan "Kraiyany" created a series of video stories about Lesya Ukrainka in Japanese. Ukrainians in India filmed the play "Forest Song" in Hindi. Young Ukrainians from Denmark have prepared interesting facts from the life of the famous writer. In several countries around the world, monuments, museums, and memorial places have been created for the glorious daughter of the Ukrainian people, Lesia Ukrainka. This is evidenced by a significant source base, both on paper and electronic media. Monuments and museums dedicated to Lesia Ukrainka are located in different parts of the world – Canada, Italy, Austria, Georgia, Egypt, Germany, Estonia, and various cities of Ukraine. Her activities, in addition to Ukraine, cover 16 other countries in Europe, Asia, Africa, and North America, including not only the physical presence of the poetess but also the presence of signs of respect for this great person.

Lesia Ukrayinka is a unique figure in the cultural life of our country. Lesya Ukrainka is a role model for young people today, as she was decades ago. In her works, one can find ideas that are close to the modern person. Her literature masterpieces, life circumstances, passion and lust for life have shown us how important it is to be dedicated to what you love and what is your true destiny. She is the part of today's culture and her art is implemented into nowadays lifestyle. That is why she is unique – she has "something in her heart, that never dies."

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"EVENINGS ON A FARM NEAR DYKANKA" BY MYKOLA HOHOL

Mykola Hohol: A Literary Bridge Between Cultures

Mykola Hohol remains one of the most enigmatic and influential figures in world literature. His unique blend of realism, satire, and folklore has captivated generations of readers, securing his place among the literary greats. Despite spending much of his life in the Russian Empire and writing in Russian, Hohol's work is deeply rooted in Ukrainian traditions, customs, and folklore, making him a literary bridge between cultures.

The Ukrainian Spirit in Hohol's Work

Born on April 1, 1809, in the village of Velyki Sorochyntsi in the Poltava region, Hohol grew up in a culturally rich environment. His father, Vasyl Hohol-Yanovsky, was an educated man who wrote comedies, while his mother instilled in him a deep love for folk tales, legends, and Ukrainian traditions. These early influences would later shape his literary masterpieces.

One of Hohol's most famous works, *Evenings on a Farm Near Dykanka* (1831–1832), is a vivid example of his deep connection to Ukrainian folklore. This collection of short stories immerses readers in the enchanting world of Ukrainian village life, where reality intertwines with mysticism and humor. Among these tales, *The Night Before Christmas* stands out as a brilliant depiction of Ukrainian culture, blending the supernatural with everyday life.

The Magic of *The Night Before Christmas*

First published in 1831, *The Night Before Christmas* follows the story of a humble yet courageous blacksmith, Vakula, who must obtain the Tsarina's slippers to win the heart of his beloved Oksana. This story is filled with fantastical elements, including Vakula's daring journey to St. Petersburg on the back of the devil himself. Hohol masterfully weaves together elements of folklore, humor, and romance, painting a rich picture of Ukrainian customs and traditions.

One of the most striking aspects of the story is its symbolic depth. The night itself represents a mystical time when the boundary between the real and the supernatural thins, allowing divine and demonic forces to interact. The moon, stolen by the devil, symbolizes disorder, while its return signifies the restoration of harmony. Colors also carry meaning – red represents love and youth, while green symbolizes renewal and happiness.

Folklore and Tradition in *The Night Before Christmas*

Hohol's story is deeply embedded in Ukrainian folk traditions. One of these is the *vechornytsi* – evening gatherings where young people would sing, dance, and tell stories. This communal tradition is reflected in the lively atmosphere of *The Night Before Christmas*,

where characters celebrate, joke, and engage in festive rituals.

Carols (*kolyadky*) and *shchedrivky* (New Year's songs) play a crucial role in creating a festive mood. These traditional songs honor the host, bring blessings, and celebrate the renewal of nature. In Hohol's work, carolers visit homes, adding to the rich cultural texture of the narrative.

Another fascinating folk tradition present in the story is the *vertep* – a form of Ukrainian puppet theater dating back to the 17th and 18th centuries. The *vertep* often featured characters like the cunning Solokha, the brave Cossack, and the humorous godfather, all of whom appear in Hohol's story, reinforcing its folk origins.

Hohol's Literary Legacy

Despite his deep connection to Ukrainian folklore, Hohol's relationship with his cultural identity was complex. He spent much of his life in the Russian Empire and Western Europe, struggling with questions of nationality and belonging. His later works, such as *Dead Souls* (1842), moved away from folklore and became more philosophical, reflecting his inner conflicts and spiritual quests.

Nevertheless, Hohol's influence on both Ukrainian and world literature is undeniable. His works transcend national boundaries, earning him a place among global literary giants. Ukrainian writer Oles Honchar aptly described him as "a great genius of the Ukrainian people," highlighting his unique ability to fuse cultures and traditions.

Conclusion

Hohol's *The Night Before Christmas* remains a timeless masterpiece that continues to enchant readers with its blend of magic, humor, and cultural richness. Through his vivid storytelling and deep connection to folklore, Hohol preserved the spirit of Ukrainian traditions while crafting a work of universal appeal. His legacy endures as a testament to the power of literature to bridge cultures and celebrate the richness of human imagination.

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