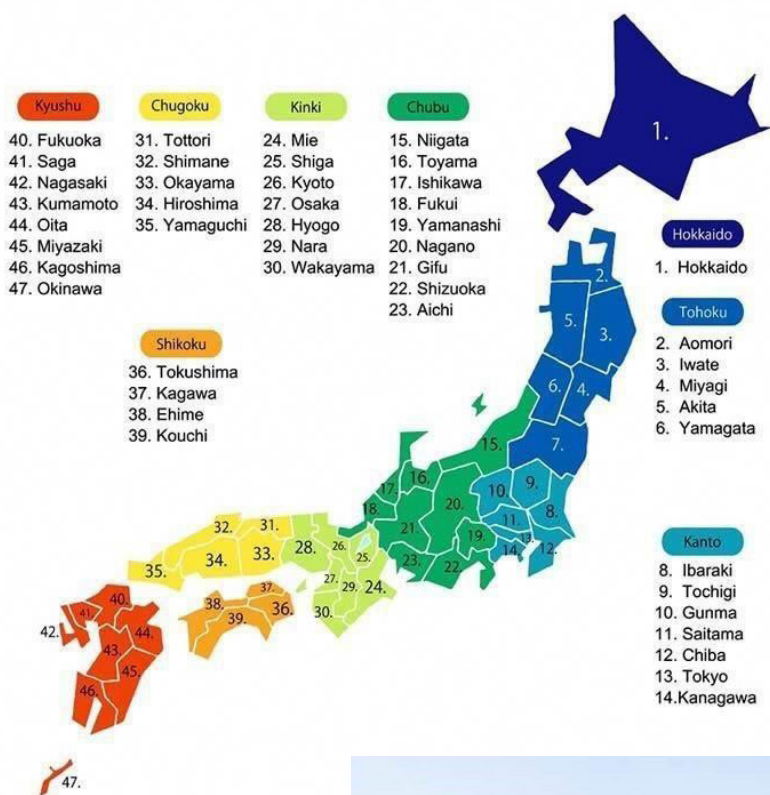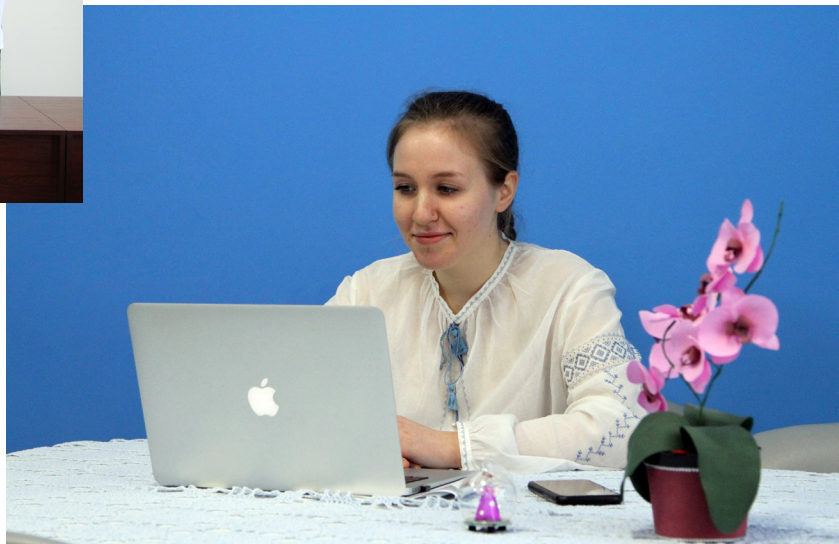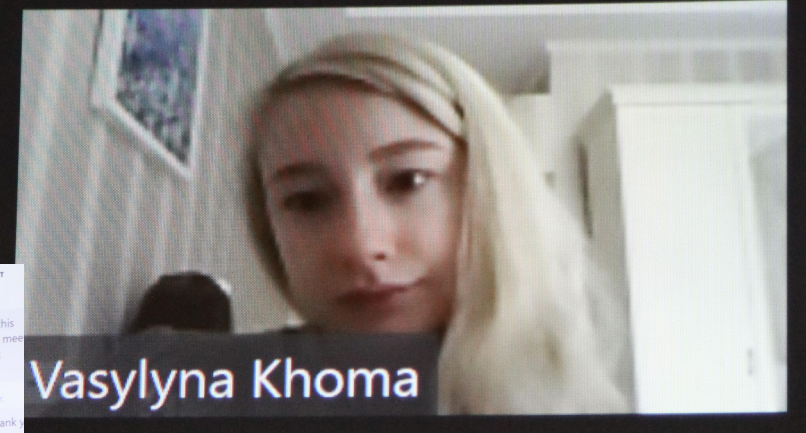# Perspectives of Comparative World Literature and Cultural Studies

Collection of research papers by students and PhD students of Saitama State University (Japan), Poltava V.G. Korolenko National Pedagogical University (Ukraine) and Ivan Franko National University of Lviv (Ukraine)

Volume II

2022

Kyushu	Chugoku	Kinki	Chubu	
40. Fukuoka	31. Tottori	24. Mie	15. Niigata	
41. Saga	32. Shimane	25. Shiga	16. Toyama	
42. Nagasaki	33. Okayama	26. Kyoto	17. Ishikawa	
43. Kumamoto	34. Hiroshima	27. Osaka	18. Fukui	
44. Oita	35. Yamaguchi	28. Hyogo	19. Yamanashi	
45. Miyazaki		29. Nara	20. Nagano	
46. Kagoshima		30. Wakayama	21. Gifu	
47. Okinawa			22. Shizuoka	
			23. Aichi	

Hokkaido
1. Hokkaido

Tohoku
2. Aomori
3. Iwate
4. Miyagi
5. Akita
6. Yamagata

Shikoku
36. Tokushima
37. Kagawa
38. Ehime
39. Kouchi

Kanto
8. Ibaraki
9. Tochigi
10. Gunma
11. Saitama
12. Chiba
13. Tokyo
14. Kanagawa

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Vasylyna Khoma

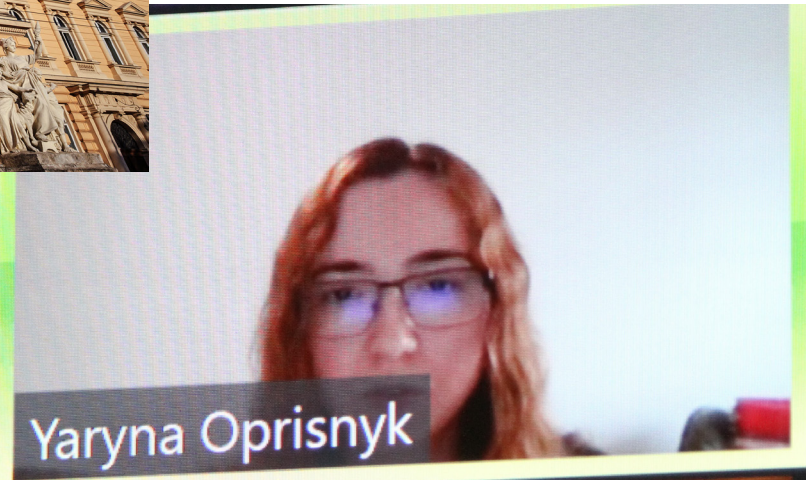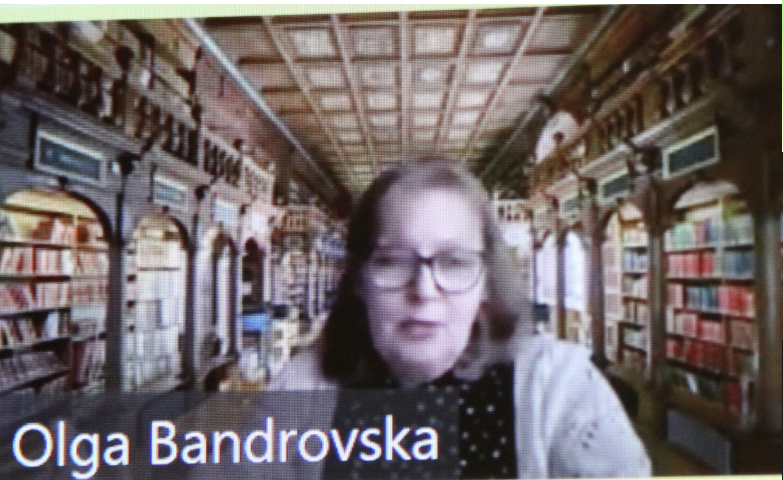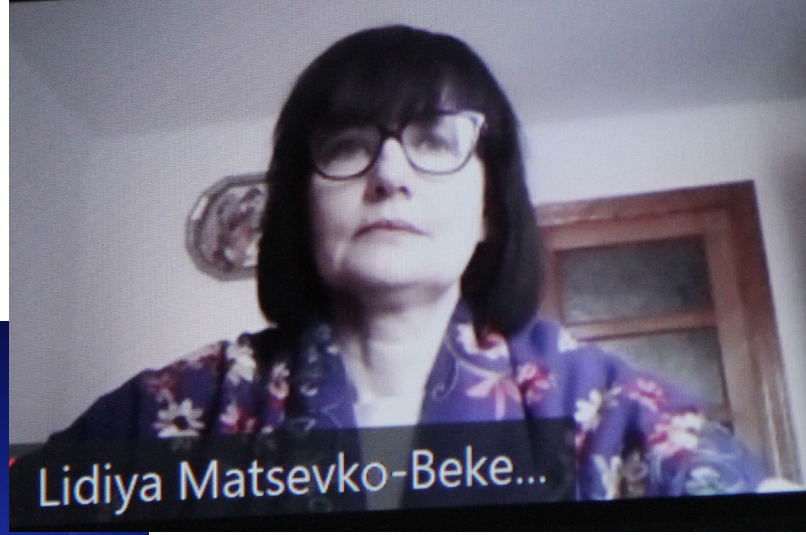# Perspectives of Comparative World Literature and Cultural Studies

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Volume II

Kyiv
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2022

Reviewed by: Doctor of Philology, Professor Shin'ichi Murata, Doctor of Philology, Professor Olena Kobzar.

Perspectives of Comparative World Literature and Cultural Studies: Collection of research papers by students and PhD students of Saitama State University (Japan), Poltava V.G. Korolenko National Pedagogical University (Ukraine) and Ivan Franko National University of Lviv (Ukraine) / Ed. by Susumu Nonaka, Olga Nikolenko, Alan George Milne, Kateryna Nikolenko. – Vol. II. – Kyiv: Lebed', 2022. – 88 p.

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 30 November 2021 until 18 January 2022. 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.

This collection of research papers is published at the discretion of the academic council at Poltava V.G. Korolenko National Pedagogical University (protocol № 8, 28 January 2022).

Edited by Susumu Nonaka (Saitama State University), Olga Nikolenko (Poltava V.G. Korolenko National Pedagogical University), Alan George Milne (Saitama State University), Kateryna Nikolenko (Ivan Franko National University of Lviv).

FOREWORD

On 30 November 2021, a series of international scientific seminars for students and PhD students of Saitama State University (Japan), Poltava V.G. Korolenko National Pedagogical University and Ivan Franko National University of Lviv (Ukraine) started in real time via Zoom.

The seminars were organized by Doctor of Philology, Dean & Professor Susumu Nonaka (Saitama State University, Japan) and Doctor of Philology, Professor, Chair of World Literature Department, director of the Scientific and Methodological Center of English Language and Literature Studies Quality Control Olga Nikolenko (Poltava V.G. Korolenko National Pedagogical University, Ukraine).

Winter seminars for students and PhD students were first held throughout December 2020 – January 2021. This experience has proved useful for both universities. In 2021, thanks to the efforts undertaken by Prof. Susumu Nonaka and Prof. Olga Nikolenko, a cooperation agreement & an academic mobility memorandum were signed by Saitama State University and Poltava V.G. Korolenko National Pedagogical University.

This year marked the first time PhD students of World Literature Department at Ivan Franko National University of Lviv took part in the seminars. Thanks to the efforts undertaken by Chair of World Literature Department, Professor of Ivan Franko National University of Lviv Lidiia Matsevko-Bekerska and Chair of World Literature Department, Professor of Poltava V.G. Korolenko National Pedagogical University Olga Nikolenko, the cooperation agreement between the two universities was extended in 2021.

Throughout December 2021 – January 2022, six scientific seminars took place online. Participants discussed lectures by Prof. Susumu Nonaka and Prof. Olga Nikolenko, while also creating their own presentations on classical and modern literature, Ukrainian and Japanese culture, gender studies, and much more.

Rector of Poltava V.G. Korolenko National Pedagogical University, Professor, Correspondent Member of National Academy of Sciences of Ukraine Maryna Gryniova and Dean of the Faculty of Philology and Journalism, Associate Professor Oxana Kyrylchuk greeted the participants from the "SAKURA" classroom of Ukrainian-Japanese friendship at PNPU. They expressed their sincere gratitude to Prof. Susumu Nonaka, Prof. Lidiia Matsevko-Bekerska and Prof. Olga Nikolenko for developing the friendship between Japan and Ukraine, along with furthering scientific connections between students and staff, and maintained that the agreements with Saitama University and Ivan Franko National University of Lviv will be upheld for the better of our science and education.

The following collection of papers allows the reader to get acquainted with reports and lectures by professors, students and PhD students which were presented during the series of international scientific seminars "Perspectives of Comparative World Literature and Cultural Studies." The seminars were held throughout December 2021 – January 2022 on the basis of Saitama State University (Japan), Poltava V.G. Korolenko National Pedagogical University, Ivan Franko National University of Lviv (Ukraine).

We sincerely thank everybody who participated in the seminars, as well as everybody who chooses to read this volume!

TABLE OF CONTENTS

TABLE OF CONTENTS

GENDER STUDIES

JAPANESE AND UKRAINIAN CULTURE

GET TO KNOW OUR UNIVERSITIES

Emiri Otsuka, Yuto Masuda, Tomoki Ikeuchi, Haruki Burke

Saitama University

AN INTRODUCTION TO SAITAMA UNIVERSITY

We are going to give you some basic information about Saitama University. In 1949, three schools in the Saitama area merged, and Saitama University was founded. Our school is now 72 years old. This year, about 1,600 students are enrolled in the university and we have 6,675 students as a whole.

To give you an idea of the university's geographical location in Japan we can locate in in the map below. Saitama University is located in the center of Japan. Looking in detail, Saitama is the north of Tokyo.

Saitama University has five faculties. They are the Faculties of Liberal Arts, Economics, Education, Science, and engineering, and all of them are situated in one campus. We call it the "All In One Campus." So, students can exchange their knowledge beyond each respective field. I think it is the merit of "All In One Campus." By the way, all of students taking this class belong to the Faculty of Liberal Arts, so let me explain our faculty.

These are the courses of Liberal Arts. Each student can choose a field that they want to study. Each major studies different fields, but they have a common policy. It is therefore very much "global." In particular, we have Exchange Programs as a main part of international interaction. All students have chances to study abroad, but we can also have chances to communicate with foreign students because there are many incoming students from foreign countries.

Saitama university conducts "A Program of Educating Global Human Resources." This program aims to cultivate human resources capable of playing a role similar to Japanese people in global society. Our university also conducts lessons about topics of local companies. This lesson aims to foster people who are able to contribute to local communities. In the lesson, some people from local companies come to Saitama University, and we think about how we can solve their problems with them. We are very glad to have an online seminar with Ukrainian students, too.

Olena Mukha, Elizaveta Bannova

Poltava V.G. Korolenko National Pedagogical University

POLTAVA V.G. KOROLENKO NATIONAL PEDAGOGICAL UNIVERSITY

Poltava V.G. Korolenko National Pedagogical University (PNPU) is one of the oldest universities in Ukraine and is practically synonymous with watershed events in the history of Ukrainian national science and education. Its history goes back to the Poltava Teachers Institute, founded in 1914, and the Historical-Philological Department of Kharkiv University in Poltava, established in 1918, which were the forerunners of the higher learning establishment we know today.

The University is famous for its educational traditions. Its intellectual climate was crafted by teaching staff including notable historians, philosophers and educators.

Since independence, the University has undergone several structural changes. PNPU has successfully gone through a government accreditation process and today consists of 36 departments and 7 schools: History, Natural Sciences, Physics and Mathematics, Philology and Journalism, Technology and Design, Psychology, and Physical Education.

In accordance with fulfilling the goals of the University Charter, PNPU has a well-developed infrastructure and provides a high standard of teacher training. Today the campus of PNPU includes 4 academic buildings, 4 dormitories housing 1,300 residents, a sports complex, botanical gardens, production workshops, and a health-care centre.

PNPU has a Museum of Natural History, an Archaeological Museum, as well as rooms named in memory of the people whose fates are linked to Poltava and theme educational centers aimed to comfort students and provide qualitative study setting. The longest rushnyk (towel made of homespun cloth) in the world was made in 2012 by students of the University and is kept in the Museum of Ukrainian Embroidery at the Faculty of Technology and Design (the work is mentioned in the Book of Records of Ukraine).

PNPU follows the traditions established by its cofounders and provides many opportunities for students' scientific development and promotion. Various international students' scientific conferences take place each year – for instance, the "Contemporary English Scientific Discourse" which is traditionally held in February.

However, our university is not only focused on pure education, but also promotes a variety of extra curriculum activities. For instance, we have a local choir, even two faculty choir "Zhyva voda" which could be translated as "Living water" and university one "Kalyna" (or "Guelder rose"), where students get a chance to train their vocal skills and perform at university and city events, participate in plenty of competitions.

PNPU student groups often participate in international and national competitions, include "Grace" Dance Ensemble (winner of international, European and Ukrainian championships); "Kalyna" Ukrainian Folk Choir, which has gone on tours to many countries including

Switzerland, France, Belgium, Germany, Austria, Italy, Turkey, and more; "Spring" Folk Dance Group; Student Theater "Globe."

Each year the university puts on concerts and festivals including the variety show "Student Spring," in which around 20 groups and 30 solo performers take part, contests for freshmen "Hey, we're looking for talent," and many more. The most active students become part of PNPU Student Parliament and generate initiatives considering celebrations for Student's Day, Poetry evenings, Faculty week. By the way, a student from our group participated in the poetry evening. She was reading a poem written with her own hand and won this competition. But the biggest event the Ball is organized by the University staff.

Every year there are university-wide competitions for the "Rector Prize" in volleyball, beach volleyball, mini-football/soccer, tennis, and more. The Faculty of Physical Education traditionally organizes the university-wide Health Day in the spring.

Moreover, a Ukrainian boxer, Honored Master of Sports of Ukraine – Alexander Khizhnyak is studying at our university. He is a multiple winner of international and national competitions. This year he became the vice-champion of the Summer Olympics in Tokyo. We are proud of our athlete and wish him success in his activity.

Yaryna Oprisnyk

Ivan Franko National University of Lviv

IVAN FRANKO NATIONAL UNIVERSITY OF LVIV

I would like to present to you the Ivan Franko National University of Lviv, which is one of the oldest universities in Eastern Europe and the oldest one in Ukraine. The university was founded on January 20, 1661 when King John II Casimir of Poland issued the diploma granting the city's Jesuit Collegium "the honour of the academy and the title of the university." Over the centuries, the university has undergone various transformations, suspensions, and renamings that reflected the geopolitical difficulties of this part of Europe. The current institution can be dated to 1940.

The city of Lviv, where our university is located, is an ancient picturesque city in Western Ukraine, which has a long history dating back to the Middle Ages, where the beautiful local architecture, national Ukrainian culture and patriotism of the population are integral attributes of the local atmosphere.

Among the prominent examples of local architecture and Ukrainian science in general, of course, is the Ivan Franko National University of Lviv, named after the famous Ukrainian poet, writer, literary critic, and political activist of the turn of the 19th and 20th centuries, Ivan Franko, a man who was the embodiment of intelligence and patriotism and, thus, became a moral ideal for our teachers and students.

Notaly, the slogan on the pediment of the main building of Lviv University is *"Patriae decori civibus educandis,"* which translates as *"Educated citizens are the glory of the Homeland,"* thus aptly expressing the values of our university.

Lviv University is a classic higher education institution with long traditions and powerful scientific schools combined with modern innovative trends. The mission of the university is 1) to provide high educational and scientific standards, to satisfy cultural and social needs of a person, the society and state in the process of training highly qualified specialists; 2) formation of personality – the bearer of intellectual and innovative potential, as well as the development of cultural and artistic environment for the harmonious formation of the spiritual world of youth, fostering a sense of national and patriotic duty and respect for historical memory.

The University belongs to the fourth accreditation level of the Ministry of Education and Science of Ukraine. It trains high-quality specialists with Bachelor's, Master's, and Doctoral degrees. The structure of the University includes 19 faculties, 146 departments, 3 colleges, 9 institutes, 6 museums, the Astronomical Observatory, Botanical Garden, Scientific Library, the sports complex, and dormitories. Currently, Lviv University has more than 20,000 students and more than 2,000 teachers.

The priority of the university is scientific work and implementation of world-class research, which become the basis for improving educational programs. The University is actively developing partnerships with the world's leading educational and research institutions, as

well as creates conditions for the students and teachers mobility, involvement of foreign specialists and students in the educational process.

Every year, the University holds about 100 scientific conferences, 30% of which are international. The university is also the founder and publisher of 44 scientific periodicals, many of which are included in international scientometric databases.

The no less important part of the University life are the active cultural and educational activities of teachers and students, examples of which are various open lectures and seminars, forums, festivals, music ensembles and choirs, sporting events, art exhibitions and installations, talent shows, and charity evenings, among others.

An important structural part of the university that promotes active interaction of teachers and students with international colleagues is the Faculty of Foreign Languages, which consists of 9 departments. The faculty also has international language centers, including British, German, Austrian, Italian, Greek and Spanish, which facilitate student participation in international programs, prepare people for specialized language exams, and promote corresponding languages in Ukraine.

The Department of World Literature is part of the Faculty of Foreign Languages. As a separate structural unit, the department began operating at the Philology faculty in late 1939. Its teaching activities cover the faculties of Lviv University that teach courses in world literature, children's literature with teaching methods, as well as corresponding national literatures in major languages studied at the faculty.

Every two years, the department holds an International Scientific Conference "Chicherin Readings," where teachers and graduate students from Ukraine and other countries comprehensively discuss current issues of contemporary literary studies and the latest literary trends.

The department maintains contacts with literary critics from all around the world. Our cooperation with foreign research centers involves exchange of scientific products and consulting on various issues in the research of the world literary process, conferences, scientific seminars with students and graduate students, as well as joint publications.

FICTION THROUGH THE AGES

Susumu Nonaka

Saitama University

CROSSING BORDERS: MEMORIES AND IDENTITIES OF ERWIN NAGY (1930–2022)

My topic is the memories and identities of one "ordinary" man who wrote an interesting autobiography: Erwin Nagy, *Past in my memory* (2001). It was originally written in Russian and translated into German (2008) and Japanese (2020).

I would like to tell you about Erwin Nagy and his memoirs because his life makes us reconsider the meaning of "crossing borders" and its influence upon the self-identities of human beings. In the 20th and 21st centuries we have gotten much more chances to cross various "borders" than in previous centuries. That is a result of modernization and the globalization of the world. A lot of people started to think they can cross such borders that existed among them and have started to venture across them. For example, we are doing an online seminar between Ukraine and Japan which we would never have dared to try just a few years ago. But the pandemic and new online technology have made it possible, and even ordinary, for such things to spread out for more general consumption.

But we should remember that it used to be (and sometimes still is) difficult to cross borders (political, social, cultural, racial, sexual, and so on). In my opinion, as we read Erwin Nagy's memoirs, we will get a chance to consider how crossing borders might influence one's self-identity and how memory gives his/her pasts new meanings.

Let me first tell you how I met Erwin Nagy. In 2010 I spent some ten months in Berlin on a sabbatical. One day a colleague of mine at Saitama University, professor Toshino Iguchi, emailed me from Japan and asked me to be an interpreter of Russian. She specializes in the life and work of a Hungarian architect and artist László Moholy-Nagy (1895-1946). She wanted to have an interview with his nephew who lived in Dusseldorf, Erwin Nagy. But she found that Erwin's native tongue is Russian, and she remembered that I was in Berlin. So, I went to Dusseldorf to see Professor Iguchi even though, at the same time, I was wondering why a Hungarian artist's nephew speaks Russian.

It is a part of a biography of László Moholy-Nagy and his family. László and his younger brother Akoš who were recruited when the war began between Habsburg Austria and the then Russian Empire in 1914. László was wounded on the front and came back home while Akoš was taken prisoner by the Russian Army in 1916. He bore witness to the Russian Revolution in 1917 in a Siberian prisoner camp. Instead of going home, a young, energetic man believed that a new country with socialist ideals would give him a broad field of activities. As a devoted communist he entered the Communist Party and chose journalism as his profession. He changed his name to Aleksei Lvovich Nagy. He married a Jewish Ukrainian, Fanya Zak,

and had a son, Erwin, in 1930. Then the Communist Party decided to send Aleksei to Japan as a correspondent. In 1931 Nagy's family came to Japan, which was at that time a Samurai country which traditionally had a complicated relationship with the Russian Empire and the USSR.

That is the reason why Erwin Nagy's native tongue is Russian. But he mentioned to us that he was a bilingual when he lived in Japan. His parents hired a Japanese girl as a housekeeper and a nanny for Erwin. Unfortunately, he lost his Japanse after returning to the USSR as his relatives prohibited him from speaking Japanese in public at that time for obvious reasons.

I decided to translate Erwin's book because his memory about pre-war Japan is so vivid and surprisingly meticulous that it is worthwhile to read especially for Japanese. Let me introduce some episodes from his life.

"A Happy Childhood"

As his father worked as a correspondent of TASS (Telegraph Agency of the Soviet Union) and his mother as a staff member of the Soviet embassy, Erwin was taken care of by a Japanese nanny during the day. He remembers especially well "Yuni-san" who lived in his house for seven years.

Erwin tells a funny episode about her. One day he caught an octopus on the beach in Kamakura where they lived in the summer vacation. He took it home with much joy and exitement. In the evening Yuni-san cooked it for her and showed him the dish. Little Erwin was very shocked:

> Not because I felt pity for the octopus, but because I was afraid Yuni-san would be poisoned to death. I asked her not to eat it in tears, but she said warmly, "This is very delicious! Actually, you liked it when I cooked it before. Please try and you will remember the taste. " But it was impossible. It is one thing that they give you something cooked on a plate and another that you catch a wild animal from sea. "I see. If you are so worried about me, I won't. " And she took the dish to the kitchen. I don't know if she ate it then. But I think this event made me hate fishing and shooting all my life. (Наги 2001: 35; here and hereafter translation by Nonaka)

But a child's life is not always innocent and idyllic. Little Erwin had some experiences which made him conscious of political life. One day he was going to visit a friend's house with his nanny. He saw two europeans standing by a motorcycle. Erwin wanted to watch it more closely. He then noticed that the men were talking in Russian. But he felt that they were somewhat different from Russian adults he saw at home or at the Soviet embassy. He got more interested in them than the motorcycle:

> "Hello (Zdrastvujte)! "
> They got silent and looked at me. "Hello. — they said suspiciouly — Who are you? What's your name? "
> "My name is Fagi Nagy! (Erwin's parents called him Fagi when he was little). "

They looked at each other. Maybe a combination of my strange name and natural Russian surprised them.

"Where do your parents work? Who are they? "

"My daddy is a correspondent, and mummy works as a Trade Representative."

"Of *them,*" a motorcyclist said and continued to talk with his friend while they despisingly paid no attention to me any more.

In Japan adults treated children very warmly regardless of social class or origin. Political opinions were not applied to children. My childish babbles about Red Moscow or "the happiest country in the world" could provoke from them admiration, ironical smile or surprise, but they never showed a sign of hostility.

Perhaps it was the first time I felt a clear hostility the reason of which I could not understand. And some words showed up in my mind — not at once but very slowly, as if an image shows up when you develop a film. *Whiteguards! Enemy!* I knew that they lived in Japan. Naturally, I couldn't fight with them by myself. The Japanese nanny standing with me, of course, wouldn't be a help. I got scared and left them very slowly. Then me and the nanny went to Nelya's house. (Наги 2001: 20)

In 1930s about 1500 white emigrants from Russia lived in Japan while Soviet citizens were only about 250. So "white" Russians were much more than "red" ones in Japan. Actually, emigrants were sometimes depicted in Japanese novels of pre-war time as they symbolized political helplessness or freedom in difficult situations.

Erwin's first contact with a "political enemy" went without a serious result, but it left a strong impression in his mind.

Return to "the happiest country of the world"

I am sorry that I have to omit many episodes about his life in Japan which Erwin recalls with vivid impression. As a small child he remembers especially well hobbies and entertainments such as swimming at Kamakura beach, fireworks, flying kites, Japanese traditional holidays and so on.

Nagy's family left Japan in November 1937. Aleksei was called back to Moscow to take another post in the TASS. Erwin told his American and Swedish friends that he was going back home. A girl named Benita said to him that they would be able to meet again because Sweden was "near to Russia. " Erwin made a political correction: "Not Russia, but USSR," as his parents as devoted communists told him that it was forbidden to call their country Russia.

A few days later me and Benita and her little brother Fred enjoyed making a bird nest in a park, as her elder brother Erick rushed to us by bicycle. As usual, he rode at a high speed along a 100 meter long wall with his hands off the handle. He jumped off from the bicycle, made it stand by, and talked to me.

"Fagi-chan, are you going back to Moscow? Really? " (they talked among themselves in Japanese — S. N.).

"Yes, we are leaving soon. "

"When Benita said that you are leaving, my dad frowned and said that your father would be arrested in Moscow. "

"That's impossible, Erick-chan! My dad is a red communist! "

"But my dad said that if they call back your father, he will be definitely arrested. They arrest all people in your country now. "

When we had dinner, I reported to father the opinion of Wilfred Fleisher (Erick's father, an American journalist — S. N.). Father's reaction was unexpected. He slapped me on the face and told me never to repeat such a foolish story. (Наги 2001: 38)

Actually, Erwin's parents had some worry about returning home. They tried to hide it from his son.

I also remember a visit of Tatyana Grigorievna and Nelya. Our mothers sent us to play in another room for ourselves while they talked with each other for a long time in a study. When they left, mummy came to me with an anxious expressoin. It seemed to me that her eyes had a trace of tears. Much later, in the Soviet Union, she told me that Tatyana Grigorievna very carefully made her understand that something incomprehensible and evil went on in the Soviet Union. The thing is that they did not receive any news from colleagues who went home, and those who came to Japan instead of them knew nothing about them, never saw them and couldn't tell anything about them. They simply disappeared without a trace. Tatyana Grigorievna even hinted a possibility to think twice of our destination. The most terrible is that my mother herself felt all those things. (Наги 2001: 40)

Of course, seven year old Erwin did not understand totally what the adults were worried about, but he also felt a lot of things. He depicts that he suddenly understood he would never see his international friends and Yuni-san when he parted with her at the harbor. One part of his life ended and the other did not start until the ship reached Vladivostok in three days.

Excitement and Embarrasment in Homeland

Nagy's family came to Vladivostok and then went to Moscow by Siberian Railroad. In Vladivostok they met Fanya's younger sister and her family who lived there. Erwin met his relatives for the first time: an aunt, an uncle and a cousin. Raya was a thirteen year old enthusiastic Pionerka (a member of the Communist youth organization).

Raya was a girl with soviet enthusiasm and unshakeble belief in the absolute superiority of her Homeland to all the capitalist world. She enlightened me with an inspired mood as to the achievements in the country, entertaining activities of Pioneer and Komsomol groups at school, all sorts of circles and Pioneer summer camp. Raya regarded it her obligation as a Pionerka to immerse me into an atmosphere of enthusiastic construction of a bright future so that she might dissolve all harmful sediments accumulated inside

me for many years in the hostile capitalistic Japan. But it seemed to me that what she talked about did not match her very modest clothes, the view of the town, and most importantly, the gloomy look of people I saw on the streets. They never showed any disposition to communicate so that I would not have liked to talk to them or ask a question or do me a favor. That was unusual and alarming to me. (Наги 2001: 44–45)

In Moscow, Nagy's family found an apartment and started a new life. It was very interesting for Erwin to see a lot of new things, but he sometimes got confused by a gap between what his parents told him in Japan and what he actually saw in the USSR.

> One day when I was alone at home, our landlady saw me in a corridor and asked me quietly.
> "Tell me, Erik, who are you?"
> I was used to such a question in Japan. But here in Moscow…? But I answered proudly as I did in Japan.
> "I am a Soviet boy," and added, "You know that, don't you!?"
> "Of course, I know", answered the landlady, "But Soviet boys can be various — Russian, Ukrainian, Jewish, Georgian…"
> This news was a big shock to me. How can it be? One of the virtues of our homeland is that we all are equal, we are the same Soviet people. But it seems they also distinguish people by some signs I didn't understand in the USSR!
> In the evening I felt worried and asked mummy.
> "Tell me who I am — an Ukrainian or a Jeu?"
> "Not a Jeu, but a Jew," she said, "As you know, a lot of different peoples live in the world. In the USSR also live different peoples, but they do so very friendly."
> The other day I told the landlady who I am.
> "I thought so," said she. My first contact with a national problem ended that way. (Наги 2001: 48)

As we are runnning out of time, let me summarize what happened to Erwin and his family then. His father Aleksei was arrested as a Japanse agent and excuted (Erwin and his mother did not know the fact officially until 1955). His mother Fanya took his son to her sister who lived in Kharkow with the fear that she also would be arrested. So Erwin lived there for some months. Fortunately, the disaster passed by his mother. When the war started in 1941, Erwin evacuated with her to Siberia. But his grandparents and an aunt who had remained in Ukrainia were killed by the Nazis. After the war Erwin and Fanya went back to Moscow where he grew up. He graduated from the Moscow Institute of Energy and became an engineer. He got married and had a happy family. They went to Germany in 1992. He lived with his family in Dusseldorf. Only recently did I receive the news that he passed away at the age of 91.

What does Erwin Nagy's biography make us think about? As we see, Erwin had various identities. His father was a Jewish Hungarian, and his mother a Jewish Ukrainian. He was born and raised as a Soviet boy. He was concious of it while he lived in Japan as a

foreigner. After returning to the USSR he started to have more differentiated identities (or sub-identities) he had not known before: those of Jews, of urban people, of a *people's enemy*'s family.

It is important to note that these identities constantly changed their significances depending on the time and the situations in which Erwin lived. For example, he strongly felt his Jewish identity when his friend told him he could not enter Moscow Univeristy of International Affairs because he was a Jew. Or he felt he was an urban boy when he evacuated to a remote Siberian village and lived in a village for three years.

Meanwhile we should remember that Erwin's changing identities were somehow "typical" for Soviet people because many of them also had such experiences concerning the formation and transformation of their self-identities.

It is also important to note that memories play an essential role in the formation and transformation of identities. As Erwin recalled his life, he gave it new meanings from today's point of view. On the other hand, his memory is not only individual but also collective. It is to a certain degree a "family history" or an "ethnic history" which they keep by sharing memories and stories.

Finally, I would like to add that I saw some Japanese paintings and dishes and paintings in Erwin's apartment in Dusseldorf. He and his mother kept them for many years. As he said, it was very dangerous to have such things during the Stalinist time, but they could not dispose of them. I felt that those old paintings and dishes were a symbol of his "happy childhood". In that sense we can say that Japan also has some role in the formation of Erwin Nagy's self-identity.

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THE PROBLEM OF INNER UGLINESS AND BEAUTY IN THE WORKS BY OSCAR WILDE (FAIRYTALES, "THE PICTURE OF DORIAN GRAY")

What is beauty? Beauty in different cultures.

Every culture and every era is characterized by particular ideas about beauty and beautiful forms. In European culture, our understanding of beauty stems from ancient times. In Ancient Greece and Rome, beauty was equated to correct, symmetrical, harmonious forms. Ancient art aimed for perfection. That's why ideal forms were considered beautiful. So, perfection, symmetry, harmony are synonymous to beauty in European culture.

In Japan, however, it's different. In Ukrainian language, we only have one word – «краса», but in Japanese there are a few different terms to describe what may be considered beautiful.

There are special concepts in Japan to describe what we call beautiful. **Sabi** means beauty of the old things, like an ancient temple, or even a stone, which has been near the road for many years and is covered with moss. **Wabi** means the beauty of daily things and events. The Japanese can find beautiful features in every wild flower, house or anything else. And **Shibuy** is a type of beauty which combines discreet elegance and naturalness. The Japanese appreciate soft beauty, which does not rely on bright colors or unusual effects, it is hidden inside, but full of inner spirituality and dignity.

In late 19th century, Japan and Japanese culture became hugely popular in Europe. European artists and writers started taking interest in Japanese art, and they discovered a whole new vision of beauty as something natural and dynamic. Artists started asking questions like:

- What is art?
- What is the essence of art?
- What should art portray: should it only stick to beautiful objects, or can art portray something ugly as well? Can it portray good AND evil?
- Should art be a source of morals, or should it be independent from society and its values?

Being a great lover of beauty, Oscar Wilde also considered these questions. Beauty and beautiful characters became the main subjects of his works. Oscar Wilde was interested in Japanese art and collected Japanese prints. His idea of aestheticism (the idea of beauty in art) took shape under the influence of Japanese art.

O. Wilde: an English writer of an Irish descent.
His life and aesthetic views

Oscar Fingal O'Flahertie Wills Wilde was born on October 16 1854 in Dublin (Ireland). His father was Ireland's leading oto-ophthalmologic surgeon. Until he was nine, the boy was educated at home, but he later joined his brother at Portora Royal School in Enniskillen. After graduating school, he went on to study at Trinity College in Dublin, where O. Wilde established himself as a brilliant student. He came first in his class in his first year, won a scholarship by competitive examination in his second and, in his finals, won the Berkeley Gold Medal in Greek, the University's highest academic award. This award gave him an opportunity to go to Oxford university, which is one of the most well-known higher educational establishments in Europe. He came to Oxford in 1874. The future writer became a member of the elite arts club. After having received his degree of Bachelor of Arts in 1878, he started living on his own in London.

In the 1880s, O. Wilde became known as a journalist, critic, essayist, novelist, playwright, master of discussion.

Throughout his life, O. Wilde loved delicate, exquisite things and sophisticated lifestyles. When he married Constance Lloyd in the early 1880s, Wilde's house was transformed into an aesthetic salon, visited by many a famous person, including actress Sarah Bernhardt, and many writers like Mark Twain, John Ruskin, Algernon Swinburne etc.

The history of world literature remembers O. Wilde as a representative of aestheticism, which was a philosophical and aesthetic movement in the late 19th century. The cult of beauty was at the heart of aestheticism.

The idea of "pure art" was very popular among French and English painters, poets, and art critics, who stood for beauty in art and in life.

So, the basic principles of O. Wilde's aestheticism are as follows:
- the greatness and originality of art;
- the self-sufficiency of art;
- art is greater than truth and morality;
- admiration for the beautiful;
- aesthetic attention to the feelings and emotions of people;
- representation of beauty in all its manifestations is the goal of art;
- pleasure hailed as the supreme sense of existence (hedonism).

The writer took a special stance on the relationship between art and morality. In his support of the idea of the self-sufficiency of art, he denied the influence of society on the artist and his works.

"There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all."

"No artist has ethical sympathies" etc.

But his work reveals O. Wilde`s interest in exploring the relationship between beauty and moral values.

The relationship between morality and beauty in "The Star-Child"

So, Oscar Wilde was married to Constance Lloyd, who he met in Dublin. They had two sons, Cyril and Vyvyan. Constance also had her own literary salon, visited by many a prominent writer, actor and artist of the time.

Somehow Oscar Wilde became interested in what his children think and dream about. He asked Cyril about this, but he suddenly told his father he had been thinking "about pigs".

This conversation with his son prompted the artist to create literary fairytales, which had to (in the writer's opinion) develop children's fantasy, aesthetic taste and moral values.

In the form of a tale, Oscar Wilde tried to explain important truths: every person's life has meaning; beauty must be not only external but also internal; people must love and respect one thing, etc.

In 1888, his fairytale collection "The Happy Prince" was published, and in 1891 – "A House of Pomegranates". While he was working on them, Oscar Wilde wrote that his tales are "written, not for children, but for childlike people from eighteen to eighty!"

The relationship between the good and the beautiful in people's lives is reflected in all of the writer's works. He wrote: "We are all in the gutter, but some of us are looking at the stars."

Fairytale collection "A House of Pomegranates" (1891)

Why pomegranates? In a country like Ireland, Christian traditions are especially powerful, and the pomegranate (as in the tree and its fruits) is one of the traditional symbols in Christianity, which embodies suffering, revival and resurrection. Each one of the four fairytales ("The Young King," "The Birthday of the Infanta," "The Fisherman and his Soul," "The Star-Child") tells us about different events which are related to human suffering and their spiritual revival. The word "pomegranate" appears during the most stressful moments for the characters, but at the same time it seems to hint at the path to revival. Why was the word "house" used in the name of the collection? In nineteenth-century England, this was the name given to a salon, a place where highly educated people met and talked about art, philosophy and science. Some of the salons ("houses") had their own names. "A House of Pomegranates" is dedicated to the writer's wife – Constance Wilde, who had her own literary salon.

Oscar Wilde's fairytale "The Star-Child" is part of his collection of fairytales *"A House of Pomegranates"* (1892).

The work reveals the eternal struggle between good and evil, beauty and terror, virtue and violence.

From the first pages of the book, the reader is introduced to a winter forest and its inhabitants. A few magical characters are mentioned, like *the Ice-King* or *the Snow,* who don't seem to be particularly nice in their attitudes toward people and animals. A severe frost prevents the two Woodcutters from getting back home. Something extraordinary happened to them: they saw a star fall from the sky. There was something golden in the distance. It was a child, wrapped in a golden cloak with big stars.

One of the Woodcutters pitied the boy, took him home and raised him as his own son. The Star-Child grew up in the Woodcutter's family.

He was very good-looking, but also self-absorbed and violent. He was *"hard of heart"*.

The fairytale repeatedly mentions the flower to which the protagonist of the work is likened, the daffodil (gold and white). The Star-Child liked watching his reflection in the water and admiring his own beauty.

> "… he was white and delicate as sawn ivory, and his curls were like the rings of the **daffodil.** His lips, also, were like the petals of a red flower, and his eyes were like violets by a river of pure water, and his body like the **narcissus** of a field where the mower comes not.
> Yet did his beauty work him evil. For he grew proud, and cruel, and selfish."

It appears that the comparison between the boy and the daffodil is not only due to the natural beauty of the flower. It is related to an old story that a young man called Narcissus ('daffodil') was so in love with his own beauty that he couldn't love anyone else. He was punished by the gods and turned into a daffodil, which became a symbol of cold and soulless beauty. In a figurative sense, a narcissist is a self-absorbed, self-obsessed, and self-worshipping person. The story of Narcissus is a common one in European art and literature. Oscar Wilde used it to make his character even more vivid.

The Star-Child abandoned his mother. He had given up on his mother (who had become a beggar), shut his heart from her and was punished by losing his beauty.

The Star-Child broke an important Christian commandment: "Honor your father and your mother, that your days may be long in the land that the Lord your God is giving you."

The boy has lost his attractiveness and become utterly disgusting.

> "So he went to the well of water and looked into it, and lo! his face was as the face of a toad, and his body was scaled like an adder".
> "So he ran away into the forest and called out to his mother to come to him, but there was no answer".

As he repents his guilt, he walks through the woods and villages for his mother's forgiveness.

Now he has "passed" an important exam in front of the Almighty, having become spiritually secure, and having begged his parents for forgiveness.

As time goes by, the Star-Child is rewarded: he gets a kingdom and his parents' love.

This fairytale urges us to think about the problem of inner and outer beauty. O. Wilde denied the relationship between beauty and morals. At the same time, the fairytale proves that cold-hearted beauty without kindness can be dangerous.

The writer's aesthetic views as expressed in his novel "The Picture of Dorian Gray"

The author's opinions on beauty and its essence are vividly expressed in "The Picture of Dorian Gray."

In 1874, O. Wilde got a scholarship to study at Magdalen College in Oxford. He listened to lectures by John Ruskin, who had been the first Slade Professor of Fine Art at the University of Oxford since 1869. John Ruskin popularized the work of the artist Joseph Mallord William

Turner, a forerunner of the French Impressionists, and strengthened the position of the Pre-Raphaelites, led by Dante Gabriel Rossetti. O. Wilde was fond of Ruskin's aesthetic ideas. Ruskin's ideas on the priority of art and its proximity to nature were particularly close to the writer's creative stance. Furthermore, both John Ruskin and O. Wilde were fascinated by the artistic heritage and innovative approaches of the Pre-Raphaelites, who, following the poet John Keats, argued that art exists for the sake of beauty, with no utilitarian meaning and no moral categories.

John Ruskin's student was Walter Pater, an English art historian who embraced aestheticism with its motto "art for art's sake." It was from W. Pater that O. Wilde (while studying in Oxford) adopted the idea that art can choose any subject of representation – both good and evil, without necessarily being dependent on the social situation or moral standards..

In 1883-1884, O. Wilde traveled to Paris where he met Paul Verlaine, Émile Zola, Stéphane Mallarmé and other writers who actively supported impressionist artists and used impressionist techniques in their own work. During those years, O. Wilde visited exhibitions of young artists, following the development of a new method in art.

The preface to the novel "The Picture of Dorian Gray" contains 25 aphorisms that declare the author's aesthetic manifesto.

"The artist is the creator of beautiful things";

"To reveal art and conceal the artist is art's aim";

"Vice and virtue are to the artist materials for an art", etc.

The author put his character, Dorian Gray, in an extraordinary situation. He is to receive eternal youth and beauty in return for his picture getting older and uglier with every year.

A wealthy, handsome young man is led into a world of pleasures by his mentor, Lord Henry Wotton, who inspired the idea of eternal youth by admiring Dorian's portrait in Basil Hallward's studio.

The artist, impressed by the young Gray's pure soul, contributed his own thoughts, feelings, vision of beauty, "part of himself" to the portrait. The beautiful work of art has absorbed a part of the artist's soul, capable of influencing and encouraging others. But Dorian Gray was attracted not by Basil's feelings, but by the ideas of Lord Henry, who said that people should not trust art or learn beauty from it, but look for it in life by themselves.

Between the artist and the lord, a battle for the soul and the beauty of the young man breaks out, in which Lord Henry is victorious in the first pages of the novel.

Dorian Gray followed his new teacher without wavering too much, having exchanged his own soul for an eternal pleasure.

Sibyl Vane who impressed our hero with her extraordinary acting talent became the first sacrifice to Dorian Gray's hedonism. His attraction disappeared fairly quickly when Sibyl, having fallen in love with the young man, could no longer pretend to be in love on stage. Without getting any satisfaction from the show, Dorian Gray roughly shooed the girl away not only from herself but also from life – she poisoned herself. This was the first crime reflected in the portrait.

This new life turned out to be a double life. In public, Gray was a brilliant dandy, an idol of the young, who followed his manners, his style, his thoughts.

By separating beauty from spirituality, Dorian Gray became an ugly symbol of 'new Hedonism' promoted by Lord Henry, – a philosophy that declared pleasure and enjoyment as the greatest meaning of life. The character himself finally understood the consequences of his disdain for morality: 'the living death of his own soul.' The ruthless forces that Dorian Gray let into his soul ended up destroying his body: when he stabbed the portrait with a knife, he essentially killed himself.

The picture of Dorian Gray, created by the painter Basil Hallward, is a meaningful symbol. This is a symbol of true art that reveals not only the exterior but also the intimate, soul-searching nature of the human soul, even beyond the artist's will. On the other hand, the portrait is a reflection of the character's inner life, his vices, crimes, and lack of moral guidance. Like a magic mirror, the portrait reflects the essence of life, its light and dark elements. At the same time it signifies the immortality of art. After having exposed the intrinsic darkness of the human soul, the portrait started shining again after Dorian Gray had died. So, true beauty can regenerate again and again.

Conclusions

• Aestheticism is a philosophical theory which reinforced the priority of beauty and art. The ideas of aestheticism were reflected in O. Wilde's works "The Star-Child," "The Picture of Dorian Gray."

• The writer addressed important problems in the work: beautiful appearance and spiritual beauty, the essence of art and the calling of the artist, art and morality, art and life etc.

• The portrait is a symbol of the human soul, conscience, the hidden meaning of life, but also of the eternal beauty and power of art.

• "The Picture of Dorian Gray" is an intellectual novel, which includes not only realistic elements but also elements of early Modernism, which are similar to Romanticism.

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COGNITIVE AND NARRATIVE ASPECTS OF PERCEIVING A LITERARY WORK

The problem of the reader occupies the leading position in the modern literary criticism discourse and becomes a focus of increasingly active interest, undergoing dynamic transformation in terms of research methodology and projections on the framework of a literary text. In terms of cognitive aspects of artistic and aesthetic phenomenon, the sequence of presentation of all conceptual elements occurs as a self-sufficient communicative process. At the same time, its integrity and authenticity is ensured, above all, by the reader, who is ready for an appropriate aesthetic dialogue. Hence, the problem of the reader / reading is particularly relevant in the context of developing a methodology, in particular, for the cognitive and narratological study of both individual literary works and the author's style or certain parameters of poetics.

The unfolding of a plot or significant problematics has a temporal and spatial paradigm characteristic of the literary world. The kaleidoscopic change of depicted images and the transition from one temporal projection to the next one occur primarily due to the personalization of the world of the literary work in the mind of the reader. The cognitive aspect implies that, in accordance with the general precept, "sentences of utterances that appear in a literary work" that "are not proper judgments, but only quasi-judgments, whose function is to give the depicted objects only a certain aspect of reality, should be perceived, without stamping them with reality" [4, p.179]. The temporal plane of a literary work is phenomenally implemented in the imagination of the reader, where events or different perceptions of one event are gradually overlaid. The cognitive process is aimed at performance of an integral image of the development of some phenomenon and it acquires a semantic completeness in the artistic work when synchronizing all events transformations, existing in the text or ascribed by the reader. Thus, the literary continuum from the fictional plane in the author's conception – through imagination, thought, remembering and reproduction – moves into the mind of the reader. Subsequently, the work acquires a symbolic meaning, germinating additional meanings or their shades: "a work of verbal art, in contrast to its specification, is a schematic work. This means that some of its plans, especially the plans of presented objects, and the plan of images include "the places of non-delineation" [4, p.179]. In fact, the greatest receptive value of a literary and artistic work is the possibility of multiplication of meanings, the realization of an individual reader's understanding, which is entirely based on the continuum of meaning as defined by the author. The distance between the author and the reader increases in proportion to the schematization of the content of the work, and with the expression of the scheme, the reliability of each interpretation increases.

The presence of a literary work in the process of formation, development and implementation of artistic communication is directly correlated with the basic ways of expression of the reader.

23

Unfolding of the text from one format of the reader's presence to another allows to express the aesthetic and ontological value of the work itself, as well as to understand the relation of the author's primacy in relation to the work, the work in relation to the reader or in return.

According M. Zubrytska, "paradoxical perception of literary texts consists primarily in the fact that artistic communication by its nature and essence is both a complex social phenomenon and deep individualized, personally focused and intimately oriented process" [8, p.177]. The process of reception of the work, initiated by the first reading, is a kind of psychological projection of the personality of the reader. It is directly determined by the extra-literary context, as well as by the level of cultural and aesthetic integration of the individual into the coordinate system, which formats the consistency of both contemporary literature and the attitude and perception of the distant and axiologically different literature of the previous epoch (or epochs). Therefore, there is reason to analyze the reception environment as a concentration of expected reactions and probable estimates of a certain megapersonal community, as a way to implement the vision of literary discourse in its integrity and relevance to the temporal section in the historical sense. The cognitive plane of individual penetration into the meaning of a work is outlined primarily by the social factors, and only then one should observe the way of auto-reader's competence as such. Receptive communication as the next link in the cognitive chain is less egocentric as compared to the first reading: if approaching the meaning rests solely on the empirical experience of the reader, as well as on his or her ability to respond to the author's suggestion, then reception is based on a relatively stable axiological paradigm. Analytical thinking mostly focuses on existing criteria and evaluations, differently verbalized, but invariably synchronous with the existence of artistic and aesthetic communication. We agree that "the artistic dimension is the text, the aesthetic dimension is the process of its perception, which is unthinkable without the subject of reception" [8, p.37]. Indeed, after the exhaustion of purely emotional contact, when the textual array is fully implemented, there comes a moment of cognitive and receptive comprehension / conceptualization – the text is filled with meaning(s), which are so heterogeneous, insofar as the intrinsic personal requests of each recipient are unique.

The semiotically encoded correlation of the real and fictional worlds in the process of penetrating into the semantic depth acquires different modifications; the allowed freedom of understanding has a considerable space for conjecturing meanings, the imaginary ascribing of attributive features and, of course, for the individualized by its own stereotype recognition of the work's images. A remark about the freedom allowed seems important enough in the discourse of reception of the work, since the first reading a priori is free from any restrictions and requirements. The involuntary emergence of figurative and conceptual contact between the text and the reader is beyond various obligations of the tolerant addressee of literary communication: suggesting of emotionally, intellectually or aesthetically meaningful sense relieves the reader of responsibility in front of the historicity of the author and in front of his or her own historicity for the level of established contact or the completeness of the transformed space. Instead, reception must design the evaluation criteria, taking into account the collective aesthetic experience and temporal extent of the work itself: "in the analysis of reception, the subject is an effect, rendered on the individual or collective reader, as well as on the text considered as an incentive" [1, p.174]. Receptive activity should be much more careful than the first reading, though its result is also much more productive in terms of the

meaning of the work. The reason is primarily the accumulation of knowledge about the text, about the work, about the author, as well as about the whole set of factors that have formed certain contours of literary communication. The peculiarity of literary and artistic discourse is that "one text is potentially capable of several different realizations, and no single reading can ever exhaust all the potential possibilities, since each individual reader will fill in the gaps in the text on his/her own, eliminating many other possibilities; in the reading process he/she makes his own choice of how to fill the lacuna. In addition, it is in the act of this choice that the dynamics of reading is revealed. When making a choice, the reader openly acknowledges the inexhaustibility of the text, but at the same time it is the inexhaustibility that compels him/her to make his/her own choice" [5, p.354].

At the same time, one should think about the completeness of "gaps" or "lacunae" in the cognitive space. By exaggerating their multiplicity, we run the risk of losing touch with the original meaning of the work, creating a fictitious reception of the fictional world. A receptive scheme should predict the likelihood or presence of multiple readings of the text in terms of understanding its content and, in turn, offer the most optimal semantic paradigm. Characteristics and contextual knowledge of the author's historicity have the opportunity to bring the receptive efforts out of numerous hypothetical ideas about the literary work.

It is important that the next step after the first reading is synthetic by its nature and more complicated (from the standpoint of cognitive narratology) in implementation, since it must take into account rather unexpected turns in the perception and understanding of the literary work. As M. Zubrytska points out, "the forms of the reception process are not only articulation and verbalization, but also silence… Silence is not only an indispensable attribute of the reading process, it also has a significant functional purpose in the structure of the text – it increases the tension of the reception load, expresses the receptive background, identifies anomalies of the receptive landscape, or outlines the topology of the unspeakable. Silence favors the position of *homo legens*. It is the reader who otherwise "voices" the silence of the writing and brings to light from the depths of the text something that the author's imagination did not even foresee" [8, p.327]. The paradox of literary dialogue is observed in the plane of being able to make individual contact – by and large, it is always the voice of one person. In the real sound of the author's speech, the verbalized portrait of the reader has no definition, the author's appeal is quite rhetorical. Encoded sense expects its understanding, but this hope is of approximate and desirable, but not mandatory nature, because cognitive synchronization cannot be provided by fictitious parameters. The receptive component of the process of reading the literary work is the voice of the reader only. Therefore, the full concentration of oneself in the matrix of the work, the depth of insight and approach to the author's challenge or invitation to dialogue is the responsibility of the reader. The silence of one of the interlocutors, in addition to waiting for some desired feedback, is important for formatting the openness of the conceptual space: "having the ability to concentrate a huge amount information on the "plane" of very short text, the artistic text has another feature: it gives different readers different information – as far as each of them understands, it also gives the reader a language that can be used to absorb the next batch of information when read again. It behaves like a living organism that feedbacks with the reader and trains this reader" [6, p.33]. Thus, the silence of the author turns to a kind of cognitive polyphony of readers: being in a given ontological context, the reception is able to cover the circle of the most authentic variants of the meanings of the work. The first reading

may be a competition for approaching the intention, but the reception must accumulate the author's intention as much as the author himself encourages and as much as much the reader's historicity requires an appeal to an omniscience of the meaning.

The problem of the cognitive specificity of the reception of the literary work is directly related to the concept of "*a work in motion*", characterized by U. Eco: "if you slowly rotate the lens of a polaroid, the projected figure begins to consistently change its colors, passing through the whole spectrum of rainbow colors and reacting through different chromatic layers of flexible materials in a series of transformations, which is manifested in the most flexible structure of the form. By rotating the lens at will, the recipient actually cooperates in the creation of an aesthetic object, at least within the field of possibilities, which determines the range of colors and the tendency of slides to flexibility" [2, p.534]. That is, if the author's voice focuses at some time on creating a dynamic and plastic artistic array, then the voice of the reader will be able to adequately interpret the creator's silence. Thus, the cognitive and receptive plane synchronizes the intentions for rooting the meaning in the text with the knowledge of that meaning, while leaving the author the right to hope for the understanding of the concept, and for the reader – the duty to listen to all explicitly or implicitly present «voices»: of the author, of the context, of the historicity in the perception of the work by different readers, including different generations of readers. Being one-dimensional and personal at the time of artistic creation, the author's voice, as the beginning of literary communication, is gradually split into numerous shades of sound: "it is risky to claim that a metaphor or poetic symbol, acoustic reality, or plastic form is a more perfect instrument of knowing reality than those offered by logic. Perceiving the world in science has its own permissible path, and every impulse of the artist towards insight, even when it is poetically fruitful, always has something ambiguous. In addition to the fact that art *perceives* the world, it also *produces* the addition of the world, revealing its own laws and living its own life. Every art form is best regarded, if not as a substitute for scientific knowledge, but an epistemological metaphor: that is, in every century the way of creating art form reflects through assimilation, metaphorization and concept image as such the way of seeing the reality by the science and culture of this particular era" [2, p.536]. The dialogue through the literary work always goes beyond the actual textual meaning – far beyond the horizons available at some point and thus increases the reader's receptive capacity. The process of reading after first acquaintance with a literary work undergoes much more noticeable and significant pressure of context, requires not only perception and accustoming to the artistic world, but the involvement of accessible intellectual and analytical tools to penetrate the content hidden in the text. At this stage, it is extremely important to assimilate the initial impression into a comprehensive understanding so harmoniously as not to lose the aesthetic appeal and uniqueness of the work, but also to articulate its meaning as accurately as possible. Thus, "how to reintegrate semantics into ontology without being affected by objections... Reflection is an intermediate stage in the direction of existence, in other words, the connection between understanding of the sign and self-understanding... With such an interpretation, I propose to overcome alienation, the distance between the past cultural age to which the text belongs, and self-understanding. Overcoming this distance, returning to understanding the text, exegesis can make sense; alienated, it can return to the true, in other words, to being; only by expanding the true self-understanding the Other can be understood. All hermeneutics is also, explicitly or implicitly, a self-understanding through the return to

understanding the Other" [7, p.298]. Thus, if the first reading is a way to look for oneself-in-the-text (which provides outlining of cognitive horizon), the reception may be the search for a work-in-the-text (which enables the cognitive component dominate wool in the creation of meanings). The ability to balance the challenges of the author and the needs of the reader, the ability to truly project the author's silence on the voice of the reader, and vice versa, the integrity of contextual knowledge – these and some other factors are considered most important for establishing the optimal receptive system, for finding the scheme of decoding the primary meaning of the literary work in the process of concretizing the cognitive chain.

Despite the multiplicity and complexity of integrated interpretation of aesthetic and artistic phenomenon, the cognitive aspects of scientific discourse make it possible to observe the sequence, integrity of perception and close pursuit of the primary matrix of the meaning in the literary work. Unraveling the semiotic nature of an image or symbol occurs according to the rules set by the interpreters themselves, that is, the imaginary meanings are first formulated and then they acquire value in the format of understanding. The integrity of the cognitive chain makes it possible to avoid the loss or incredible distance from the setpoint, so a perfect interpretation as the completion of the receptive process should take into account all probable and valid challenges of the text. An important fact is that each interpreter is primarily the reader, therefore the prospect of understanding has a clear individualized direction – it relies on the cognitive and emotional perception, which is later defined as coordinates of evaluative attitude, and further – becomes the basis for formatting the analytical research process.

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CONTEMPORARY LITERATURE

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THE ATOMIC BOMB IN JAPANESE CHILDREN'S AND YOUNG PEOPLE'S BOOKS

During WWII, US forces dropped atomic bombs on Hiroshima and Nagasaki and many people lost their lives. Many children's and young people's books have been published. to convey the fear of the atomic bomb and war. These books are nonfiction and written by the victims of the bombs or written from the general perspective of the Japanese. However, recently, there are books which give not only the Japanese perspective, but also give the perspective from other countries such as the United States. In this paper, we introduce 4 books. Two books are nonfiction and written from the perspective of Japanese people. The other two books are fiction and written from multiple perspectives. After introducing the books, we would like to consider the background of the appearance of such books.

The Atomic bomb depicted in contemporary Literature

Firstly, I will introduce two children's books '*Boku ha Manin Densha de Genbaku wo Abita*', in English, 'I was exposed to the atomic bomb on a crowded train' and '*Ishibumi*', in English, 'Monument.' These books were written by the victims of the atomic bombs or written about the Japanese victims.

'I was exposed to the atomic bomb on a crowded train' is written from the perspective of an 11 year old boy who experienced the bombing of Hiroshima. When the atomic bombs were dropped in Hiroshima, he was near the ground zero but for many unexplained reasons he was not exposed to high radiation and miraculously survived. In this book, the boy tells about the vivid damage of the atomic bomb and the fear of it he saw. The boy got out of the crowded train and headed to his grandmother's house with his mother right after the bombing. During the journey, he saw several scenes of hell. All parts of the story are very shocking, but I'd like to quote some of the most shocking parts.

"A person whose broken bone has broken through skin and muscle and is sticking out. A person with blood sticking to them. A person whose flesh is cracking and popping out like aspirations".

"The person did not have eyes. The part in which eyes should be placed became dark holes. ... The eyeballs popped out and hung at his cheeks."

After that, his mother and sister, who seemed to be safe died from the effects of radiation. The main character, the boy, has lived more than 70 years but still, he is suffering from disease from the bomb.

"Monument" is also one of the representative young books which tell us the tragedy of the events soon after the atomic bombing. This book consists of records of the deaths of all the first-year boys at a certain middle school. The records are made from their parents' testimonies and letters and describe the situation of each student in detail. By describing in them detail, the actions of each student after the bombing, how they died, and the time of their deaths, with full names and photos of the students' faces, the book gives the reader a sense that each person who died in the atomic bombing was alive, and a sense of loss that conveys that everyone's life ended in an instant. All the students who were able to see their families after the bombing were so badly burned that their faces were no longer recognizable, and even the longest-lived student died within a week of the bombing and the first-grade boys in the junior high school were wiped out entirely.

In this way, many books have been published that tell the tragedy of the atomic bomb. These books have something in common. One is that they are non-fiction, and the other is that they are drawn from the perspective of the Japanese who were bombed at that time. It can convey the horrific events that happened, but the perspective of capturing the atomic bomb is very one-sided, and it is impossible to know how the decision was made to drop the bomb. Also, as the books introduced peace education at Japanese schools, there is a tendency to emphasize the fact that the atomic bomb was dropped on Japan and the fact that so many people were killed, in addition to emphasizing the damage caused by the atomic bombs. There are few opportunities to think about the background of why the atomic bomb was dropped in the first place. Because of this kind of education and books, Japanese children often have negative thoughts about the dropping of the atomic bomb from an early age. However, decades after the war, the ability to see the war and the world from a broader perspective may change the way we see and think about the atomic bomb. There are people in the world who think that dropping an atomic bomb was a good decision. There are many different views on the atomic bombings. I know that it is important to know about how awful the atomic bomb was but is it enough to just *know* about it? Shouldn't we also consider the background of the atomic bombings or think about the atomic bombing from different perspectives?

Youth Literature about the Atomic Bomb

I am going to introduce two books that have a different emphasis with 'I was exposed to the atomic bomb on a crowded train' and 'Monument.'

The first book is 'Panpukin!' in English 'Pumpkin!' The author of this book is one of the famous juvenile writers in Japan, Hiroko Reijo. This book is written from the perspective of Hiroka. She is the main character in this book and is in the 5th grade in elementary school. The importance of the story is that the 49 "pumpkin bombs"were dropped on various parts of Japan during the final year of the war in 1945. Pumpkin bombs are known as dummy bombs of the atomic bomb, which was dropped in Nagasaki on August 9th, 1945, because the two bombs' shapes are very similar. Hiroka decided to search about pumpkin bombs and

put them together in one newspaper as independent research during the summer vacation. Through research about the reasons why pumpkin bombs were dropped and know the historical background, Hiroka noticed that there are a lot of facts that she did not know, and the more she investigated it, the more she could not figure out who in the world was at fault for dropping bombs and for WWII. In this book, we can see her struggle with the war. For example, when she learned that the US dropped pumpkin bombs to practice dropping an atomic bomb, and many people died because of the pumpkin bombs, she wondered if the US was to blame. However, once she researched why the US dropped atomic bombs on Japan, she found out that Japan did very awful things to the Asian countries, so the U.S. dropped atomic bombs. In this way, this book makes readers think about 'What is war?', 'What are atomic bombs?', 'Who was at fault?' through the perspective of Hiroka.

Next, I would like to introduce '*Aru Haretahi no Natsu no Sora*', in English, 'On A Bright Summer Morning.' This book is another young book that also make readers think about dropping the atomic bombs on Japan during WWII. In this book, eight American high school students are divided into two groups: one pro-atomic bomb, and the other anti-atomic bomb, and they debate four times about the atomic bombs dropped on Hiroshima and Nagasaki. The eight debaters are from a variety of backgrounds, Chinese, Jewish, African, and the main character May, who is half Japanese and half Irish American. Through reading this book, readers can learn about the atomic bombing not only from the standpoint of Japanese people but also from the standpoint of the U.S. and minorities. Moreover, the contents make us think about the atomic bombing once again. This book, like "Pumpkin!", does not force readers to have a positive or negative opinion about the atomic bombings, but rather makes them think about it.

What these two books have in common is that they make us think about the atomic bombings through learning about the background of the bombings from the perspective of today's youth and the authors do not force their perspective about atomic bombings on the readers. 'I was exposed to the atomic bomb on a crowded train' and 'Monument' are written by the atomic bomb victims or written about the Japanese victims, so it is inevitable that readers have the idea that Japan is the victim of the atomic bombing. On the other hand, 'Pumpkin!' and 'On A Bright Summer Morning' makes you think about the atomic bombings from the standpoint of many countries: Japan, where the atomic bombs were dropped, and the United States, which dropped them and other countries. I think these books are trying to convey that it is important not only to know the fact that the atomic bombs were dropped, but also to know why the bombs were dropped, the historical background, and the thoughts of other countries. When I think about why these books came out, I think one of the reasons is the attitude of understanding each other's position as globalization progresses. Today, in one country, so many people have different historical backgrounds, so they understand one historical event such as the atomic bombing in Japan differently. However, to live together in one country peacefully, it is necessary to understand the people who have a different opinion from us. It is important to make efforts to understand the background of why people have thought like that, so I think these books came out. What do you think about the atomic bombing in Japan in 1945?

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JAPANESE SOCIETY AND POPULAR LITERATURE

From the Toyota Motor Corporation down, many Japanese corporations are doing business all over the world. The automobiles of Toyota, PlayStation of Sony, and Nintendo Switch are well-known products of Japan. Tokyo and Osaka are famous for their economic power, culture, and history. Moreover, many animated cartoons and computer games, such as Pokémon and One Piece, are also famous in the world. Furthermore, Japan is the third-largest economy in the world and is a member of the G7 summit.

However, viewed from the inside of Japan, Japan has many different problems.

First, there is a problem so-called 'The Lost 30 years' in Japan. Until the 1990s, Japan had experienced rapid economic growth and a bubble economy in 1990s. During the bubble economy, the price of real estate and the stock market was greatly inflated. However, in early 1992, the economic bubble burst and the price of real estate and the stock market plummeted. For 30 years since 1992, Japan has been suffering from economic stagnation. Japanese people call this 'The 30 Lost years' due to the fact that there has been no GDP growth since 1992.

Second, 'KAROSHI' (Death from Overwork) is one of the most serious problems in Japan. According to the Ministry of Health, Labour, and Welfare, more than 20,000 people committed suicide in 2019 alone (the number of work-related suicides reaching 1,949 in the same year). ILO Director-General Guy Ryder said that "The Japanese word 'KAROSHI' is notorious all over the world.

Third, you have to catch the mood in a room in Japan. Taking part in a conference for example, you have to say YES if everybody says YES. If you say no, you would not feel comfortable at work from the following week. There is pressure to say YES in Japan. But in the 21st century, which is a century of innovation, it has become an obstacle for the development of Japan. MANABE Syukuro, who won the Nobel Prize this year, said that "In Japan, if you ask some question, you get 'yes' or 'no,'" "However, when the Japanese say 'yes,' it does not necessarily mean 'yes.' It could mean 'no.'" But in the U.S., "I can do things I want. I don't worry about what other people feel." "I don't want to go back to Japan, because I'm not capable of living harmoniously."

As mentioned above, Japan has many different social problems. In such a social situation, some popular literature has gained popularity among Japanese people. 'We Bubble-Economy Hires (Oretachi Baburu Nyukougumi)' and 'Colorful' are among them.

'We Bubble-Economy Hires' is a story of a bank employee. HANZAWA (a bank employee) was a very talented bank employee and respected by his team members. One day, his superior ASANO approached HANZAWA with a proposal to accommodate a new loan customer with a big loan. HANZAWA did not want to accommodate the big loan to the new loan customer because the company of the new loan customer was not a reliable company. His superior ASANO made a promise to bear responsibility for the big loan and HANZAWA accepted

the promise and proceeded with the loan. After a while, the company went bankrupt, and it became impossible to collect money from it. HANZAWA was made to bear full responsibility for the loss of the big loan by his superior ASANO. HANZAWA said NO to bear responsibility and found out the truth of the matter that his superior deceived him, and HANZAWA became determined to get revenge on his superior.

HANZAWA obtained clear evidence that his superior ASANO engaged in corruption and forced responsibility for the loss of a big loan to HANZAWA. HANZAWA did not bring criminal charges against his superior ASANO, and instead, made a deal with him to get a promotion in the bank in exchange for not revealing Asano's complicity. HANZAWA's story of revenge won the hearts of Japanese people who had been suffering from many different social problems for a long time.

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THE INTERMEDIAL POETICS OF KAZUO ISHIGURO'S FICTION

The growing interest in the interrelationship between different forms of art has led to the emergence of the term *intermediality*, which is interaction of different 'media,' that is, different channels of human communication, where one media-product "thematizes, evokes, or imitates elements or structures of another medium" (Brosch, 2005, p. 343). That is, different kinds of art refer to each other, interacting both explicitly, through allusions to another art form, or implicitly, by imitating its techniques. In particular, researchers of intermediality reveal the connections between literature and cinema, with both forms of art originating from natural human thinking, which is essentially a representation of visual and verbal images. Therefore, the *cinematographicness* of a literary work is an example of intermedial transcoding, which, according to Mikhail Bakhtin (2010, p. 358), is "the ability of a language to represent another language."

The Notion of Literary Cinematographicness and its Constituents

The main feature of a cinematic literary text is its pronounced *audio-visuality*, whereby writers describe various aspects of a story primarily in terms of their sensory perception, along with theatrical means like action, non-verbal language, and dialogue. The objective of such narrative is "telling for showing" (Kellman, 1987, p. 474), whereas literary descriptions of the inner, psycho-emotional spheres, with direct verbalized indications of human thoughts and emotions, are rarely used. Examples of this are frequent detailed descriptions of the appearance or non-verbal language of the characters, which not simply state but also presuppose that the recipient will be able to imbue them with the necessary psychological and emotional meaning. Another means of audio-visuality in literature is rendering of the inner world through the outer one, such as through the images of nature, landscapes, weather, streets, peculiar sounds (or silence), and music. In addition, the cinematic text employs special effects like blurring of pictures or colours, zoom shots, contrast of light and darkness, focus, the panorama effect, etc., and sound effects – echoes, contrast of silence and sound, background sounds, rhythm, music, and peculiar emotional intonation. Moreover, in filmic writing, the world is often composed in clearly defined shots and perspectives, which can be retraced in detailed depictions of character's appearance or facial expression (*close-up*), character's place of interaction (*wide shot*), as well as in descriptions of landscapes or distant objects (*extreme long shot*).

Another aspect of literary *cinematographicness* can be traced in the elliptical, fragmented structure of the narrative, which resembles the *montage* editing technique in film. Stephen Kellman (1987, p. 473) defines the method of montage in literature as an organized "sequence of narrative fragments," the order of which is dictated by a certain narrative and aesthetic idea. In turn, Marshall McLuhan (1969, p. 241) compares the effect of montage in literature to the

stream-of-consciousness technique, describing it as a "means of the mental snapshot, of the sequence of the arrested and isolated moments of experience which anticipate the cinema." In a literary work, *montage* also manifests itself through special techniques of constructing its temporality, with numerous elliptical transitions, sudden shifts of the chronotope, time distortions, flashbacks, accelerated or slow-motion pace, etc.

Literary Cinematographicness in Kazuo Ishiguro's Novels

Kazuo Ishiguro is a contemporary British writer of Japanese descent. He was born in Nagasaki, in 1954, and when he was five years old, the family moved to Britain. As argued by many critics, Ishiguro's works are examples of postmodern literature characterized by hybridity on multicultural, multi-genre, and intermedial levels. In his fiction, Ishiguro actively incorporates the afore-mentioned cinematic techniques, evoking both Western and Eastern (particularly Japanese) literary traditions. Researchers have repeatedly pointed to the peculiar "stinginess" of emotion in Ishiguro's texts; particularly, Wai Chew Sim (2009, p. 82) describes Ishiguro's artistic method as "a spare, elliptical style where everything works by inference and insinuation, an extraordinary control of pace, and a focus on psychological minutiae rather than external action." And yet, the author makes these simple, seemingly insignificant details and situations emotionally meaningful due to the hidden psychological meaning that only empathetic readers can reconstruct. In addition, Ishiguro shows a deep interest in the peculiarities of human memory, whereby the common feature of his narratives is that they intertwine with the scenes of the protagonists' past, marking their attempt to answer a certain unspoken question that subconsciously torments them.

Essentially employing the method of psychological parallelism to show the characters' feelings without naming them directly, Ishiguro develops the poetics of imagery, with an in-depth semantics of various audio-visual images and effects, much like in haiku or imagism poetry. First of all, the author often conveys the psychological content through the symbolism of external phenomena, such as the depiction of nature or landscapes. For example, in the novel *A Pale View of Hills*, each image-scene carries a deep symbolic and psychological meaning, while remaining concise and audio-visual at its core. Accordingly, the consciousness of the protagonist-narrator is revealed not through long descriptions of her thoughts and emotions, but through the scenes of memories, dialogues, common everyday situations, landscape sketches and non-verbal language. An important visual symbol is already present in the title of the novel – "A Pale View of Hills" – which hints at Japan, the protagonist's memories as if through a pale veil of mist, denoting a weak connection between past and present. Interestingly, a landscape covered with mist, which is a common motif of Japanese art, appears to be central in all Ishiguro's novels, symbolizing the vagueness, uncertainty, and the illusory nature of the visible world: *"a **mist** was rolling across my path"* (Ishiguro, 2010, p. 160); *"the night outside – its deathly hush, the chill, the thickening **mist"*** (Ishiguro, 2009, p. 106); *"stared at the **blank fog** on the other side"* (Ishiguro, 2017, p. 206); *"the past <...> had somehow faded into a **mist** as dense as that which hung over the marshes"* (Ishiguro, 2015, p. 11). Such recurring symbolic image of mist and fog probably points to the protagonists' confusion and emotional uncertainty, the vagueness and fading of their memories, as well as the lack of a clear vision of their future, as seen in the given examples.

In general, Ishiguro's novels abound in symbolic images representing the feelings of loss, confusion, desolation etc. The audio-visual nature of the novel *The Unconsoled*, for example, is represented by visual metaphors that symbolically convey certain phenomena and archetypes of the human psyche in cinema and other visual arts, such as the pervasive motif of wandering through a labyrinth, climbing stairs, and falling into darkness: *«another narrow dark street»* (Ishiguro, 2009, p. 54); *«claustrophobic corridors»* (p. 92); *«the dark road unwinding before us»* (p. 126); *«walkway dark, silent and empty»* (p. 242).

Although present in other Ishiguro's novels, auditory imagery is particularly important in *The Unconsoled*, primarily because the protagonist is a musician. A frequent phenomenon in the novel is filling the environment with background sounds of the city or nature, as in the following examples: *"the **sound of voices calling** and **shouting**, the **clanging** of heavy metallic objects, the **hissing** of water and steam"* (Ishiguro, 2009, p. 458); *"the **sounds of birds** beginning their chorus. The **wind** was moving in the trees"* (p. 498). Another peculiarity in the novel is the constant involvement of specific audio-visual effects, such as echoes, rhythm, sudden intense noises, and of course, music, where the author emphasizes its emotional effect on the characters: *"our footsteps **echoing** in the empty street»* (p. 126), *«our footsteps **resounding** through the auditorium"* (p. 532); *«a faint, **rhythmic noise** that would stop and start»* (p. 335); *"thunderous applause"* (p. 450); *"the **music** had **cast a spell over us** all, had lulled us into a deeply tranquil mood"* (p. 102); *"The **sadness of the music** drifting through the air"* (p. 414).

Furthermore, the effect of a zoom-in or close-up shot often becomes instrumental in depicting the character's feelings. What is notable in Ishiguro's writing is that instead of directly verbalizing characters' emotions and reactions, he often depicts them through their external manifestations, that is, non-verbal language, such as by focusing on facial expressions and gestures: *"the grey-haired man had started to raise his arm, his fingers almost in a pointing gesture, a reprimand all but escaping his lips"* (Ishiguro, 2015, p. 76); *"His jaw clenched furiously, his cheeks grew distorted, the muscles on his neck stood out"* (Ishiguro, 2009, p. 454).

Interestingly, although the narrators of Ishiguro's novels are mostly 1st person, even their own feelings they usually reveal through external manifestations, which emphasizes the alienated and contemplative nature of their self-narratives: *"though the tears rolled down my face, I wasn't sobbing or out of control"* (Ishiguro, 2017, p. 211); *"some residue of my bewilderment, not to say shock, remained detectable in my expression"* (Ishiguro, 2010, p. 15). Besides, the frequent use of remarks that indicate the characters' intonation is another example of revealing their feelings through external, non-verbal manifestations: *"There was a playful note in her voice"* (Ishiguro, 2009, p. 56); *"I heard Miss Kenton say softly behind me"* (Ishiguro, 2010, p. 104); *"I said it dead straight, with a bit of weariness"* (Ishiguro, 2017, p. 113).

Another example of Ishiguro's novels' audio-visual nature is the involvement of specific visual effects, such as:

- blurring of the picture, when the narrators observe something through mist or smoke: *"watching through the misted-up windows"* (Ishiguro, 2017, p. 98);
- blurry background: *"all I could see of her was her profile outlined against a pale*

and empty background" (Ishiguro, 2010, p. 154);

- special attention to certain light effects, such as specifying peculiar sources of light and its effects: *"the effect of the pale light coming into the room and the way it lit up the edges of my father's <...> features"* (Ishiguro, 2010, p. 64);

- contrasts of light and darkness, playing with colours and shadows: *"I was in a wide bare corridor lit harshly with fluorescent ceiling strips»"* (Ishiguro, 2009, p. 468);

- the effect of focus on a particular object that has special symbolic or emotional meaning for the protagonist: *the floor was a vast expanse of white tiles, at the centre of which, dominating everything, was a fountain»* (Ishiguro, 2009, p. 20);

- the effect of panorama, vividly describing landscapes and distant objects on the horizon or providing an establishing long shot at the beginning of the scene: *"There were instead miles of desolate, uncultivated land; here and there rough-hewn paths over craggy hills or bleak moorland"* (Ishiguro, 2015, p. 9).

Another important peculiarity of Ishiguro's texts is that they are also elliptical and fragmented, which is analogous to the technique of montage editing in cinematography. Moreover, since his novels are mostly based on the memories of the past, the techniques of multiple timelines and flashbacks form the basis of his narratives. For instance, in *Never Let Me Go*, the defining feature of the narrative structure is the technique of flashbacks and even "flashbacks within flashbacks," with the main timeline being continuously interrupted by the protagonist's memories of her childhood at Hailsham, the boarding school for clones, and the subsequent years up to the present moment, where she captures her story. With regards to the narrative flow, the scenes in the novel often replace each other as based on the principle of associations, when the memories of the past suddenly interrupt the events of the present, as shown in the following example scene:

> *Not long ago I was driving through an empty stretch of Worcestershire and saw one [pavilion] beside a cricket ground so like ours at Hailsham I actually turned the car and went back for a second look.*
>
> *We loved our sports pavilion, maybe because it reminded us of those sweet little cottages people always had in picture books when we were young. I can remember us back in the Juniors, pleading with guardians to hold the next lesson in the pavilion instead of the usual room.* (Ishiguro, 2017, p. 7)

Here, in the first sentence, we can observe how the protagonist's noticing a random sports pavilion during her drive (*'saw one beside a cricket ground'*) makes her remember the similar pavilion at Hailsham (*'like ours at Hailsham'*). Thereby, her narrative suddenly shifts to the memories about the mentioned pavilion (*'We loved our sports pavilion'*), thus beginning the story of her childhood. The montage-like nature of this fragment consists in a sudden change of the spatio-temporal coordinates, caused by certain associations that evoke a memory in the protagonist. For the reader, this means an immediate and complete replacement of the "frame" in their inner movie, automatically redecorating the new scène with necessary details and images.

In other cases, the protagonist's memories tend to mingle, spontaneously shifting into one another; for instance, when the distant memories are suddenly replaced by the more recent ones, and vice versa. This is evident in the second example passage:

> *...how you were regarded at Hailsham, how much you were liked and respected, had to do with how good you were at "creating."*
>
> *Ruth and I often found ourselves remembering these things a few years ago, when I was caring for her down at the recovery centre in Dover.* (Ishiguro, 2017, p. 14)

Here, the more distant memory about Hailsham (*'how you were regarded at Hailsham'*) is interrupted by the rather recent one (*'remembering these things a few years ago'*), when Kathy, the protagonist, and her friend Ruth were already grown-ups, hence showcasing the multilevel chronotope in the novel.

The fragmented discourse in Ishiguro's novels also employs the "gap strategy", where "what does not appear – what lurks on the fringes of the narrative – is often the most important specter in the story" (Black, 2009, p. 803), while the whole picture is revealed to the reader only in the end of each novel. That is, upon reading the simple, short-spoken 1st-person narrative, the emphatic reader discovers the hidden truth behind what is actually written, such as Etsuko's sense of guilt about her daughter's suicide in *A Pale View of Hills*, Stevens's unspoken love in *The Remains of the Day*, or the fact that the characters in *Never Let Me Go* are clones created for organ donation and, thus, inhumanely deprived of the chance to live a normal human life. Consequently, Ishiguro's novels appear as a kaleidoscope of separated scenes and frames, where the reader's task is to reconstruct the necessary spatio-temporal relations and see the whole, true story behind them, which likens his works to the art of cinema.

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THE PROBLEM OF LONELINESS
IN THE WORKS BY HARUKI MURAKAMI

Haruki Murakami was born in Kyoto, Japan, in 1949. He grew up in Kobe and then moved to Tokyo, where he attended Waseda University. After college, Murakami opened a small jazz bar, which he and his wife ran for seven years. His first novel, *Hear the Wind Sing*, won the Gunzou Literature Prize for budding writers in 1979. He followed this success with two sequels, *Pinball, 1973* and *A Wild Sheep Chase*, which all together form "The Trilogy of the Rat." Murakami is also the author of the novels *Hard-Boiled Wonderland and the End of the World; Norwegian Wood; Dance Dance Dance; South of the Border, West of the Sun; The Wind-Up Bird Chronicle; Kafka on the Shore* and others.

In a general sense, the concept of loneliness can be divided into two perceptions. The first one is positive. In the sense of temporary, short-term solitude and isolation from the outside world and contact with other people, mastering your own emotions, experiences or basically resting. The second one is negative, which is more often used to define the word "loneliness." It's forced solitude, the causes of which are many. This feeling arises from long-term superficial communication with the society, which does not really have a special emotional load. Sometimes this feeling occurs with young people who could not find a suitable partner, a second half, find their love. This is a common problem in the works of Haruki Murakami.

The concept of loneliness in the "Hard-Boiled
Wonderland and the End of the World"

It is hard to say that the problem of loneliness in this work appears as the major one. I believe that one of the main ideas of the work is the problem of hopelessness and uncontrollability of human existence. It seems that the whole story of the main character is a complete demonstration of this concept. At the same time, he doesn't really worry about it and doesn't try to run away and avoid it, he just watches peacefully what is happening while drinking whiskey.

However, to consider in more detail the basic structure of the plot lines, we can see that the protagonist does not have a really close relationship with the people surrounding him. From the very beginning of the work we know that he was once married but after the divorce he could not find anyone. So, can we say that the protagonist has come to terms with his loneliness?

It is impossible to know this unequivocally, but while reading the work it seemed to me that the main character enjoys his life (even though it might be forced). Throughout the work, it is clear that the only thing the protagonist really wants is to return to his, albeit

completely destroyed, apartment, read his favorite book, take a shower and finally have some sleep. This atmosphere culminates when he gets an understanding of what the end of the world is – and that he will forever be in a different world. In the last days of his stay in the real world, he does not try to have time for everything possible, he peacefully continues his life. And even if he has to sit in the laundry for a few hours, while watching the strange nature of snails, which disappear, then appear after the rain, he will do it.

In the same magical, fictional world, created in the imagination of the hero himself, he gradually loses his shadow, loses his "I". Like a lonely man who gradually moves away from people, from the real world, and then can't return, as no one can escape from the imaginary city surrounded by a wall. At the end, the protagonist remains in his own, fictional, made for himself, world.

The concept of loneliness in "Norwegian Wood"

Comparing these works, I noticed their contrast in understanding of the concept of loneliness. Contrary to the first novel, the protagonist is actually lonely, which oppresses and aggravates his existence. From the very beginning of the work it becomes clear that he is estranged from the general environment and society, mostly he communicates with two friends. His friends Kizuki and Naoko, a loving couple who spend all their time together, have known each other since childhood. But even in this seemingly happy time, he feels superfluous. After moving to Tokyo, the storyline develops rapidly and the protagonist gains social, superficial connections with his surroundings in the dormitory and the university.

Then there is a sudden, unexpected meeting with Naoko, they have not seen each other for a while. They meet in the evenings and walk around the streets of Tokyo, they don't talk much and they seem to be missing something, so there is no dialogue. Eventually, they become very close, but then Naoko disappears, and Watanabe suffers.

Having a relationship with a university friend, Watanabe feels attached to Naoko, he can't forget her, and he writes letters every week, it seems that he does it out of respect, but personally to me it seemed that this is really emotional connection for him, basically, he loves her. So having a university friend and a few acquaintances, he still remains lonely, only with Naoko he feels really needed and important. An interesting phenomenon when a person feels lonely while in society.

However, the problem is not only the loneliness of the main character, Naoko also has this feeling. She has lost her love, a person who was really important to her, she can't forget him. It seems to me that because of this, she can't really love Watanabe, which makes them both suffer. I think this is the problem of loneliness and hopelessness in the work "Norwegian Wood." They both suffer, each in their own way, they cannot move on and truly love. Besides, a big part of work is Watanabe's relationship with Midori, he likes her, maybe he even loves her, but also he can't deal with this feeling. This makes her suffer too. At the end, we get three real people who have become hostages of this situation, they are in their own right, but because of this they hurt each other.

So, in this work, the concept of "urban loneliness" is very clear when there is a bunch of people and acquaintances around, but it is not possible to establish really close and sensual connections with any of them. The protagonist, who often has temporary and superficial

connections with others, but this is nothing more than an attempt to suppress and blunt the emotional pain he always feels without being able to meet his beloved.

One of the main ideas in terms of the loneliness of both works, can be highlighted as the irreversibility of this process. During the period of isolation and alienation from society, person loses basic, natural skills of communication and behavior in society, which in the long run makes it impossible to return. Of course, this is relative and affects everyone in their own way. However, it seems that in both works this idea is quite clear.

Like a wall from a magical city that does not let anyone to go out and oppresses the townspeople, and the place to which Naoko went, no one physically keeps the inhabitants inside, but the chasm that grows between them and the real world during their stay becomes a difficult obstacle on the way to real life. However, Reiko, Naoko's older friend, who has been in the place for more than seven years, becomes a ray of hope, which returns at the very end of the work to start working for her friend, but the question is if she managed to return to normal life at the end.

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THE NOTION OF IDENTITY IN MICHAEL ONDAATJE'S "THE ENGLISH PATIENT"

This paper focuses on the notion of identity and its representation in fiction, in particular, in **Michael Ondaatje's "The English Patient."**

"Identity" in its current, historically novel complex of meanings derives most of all from Erik Erikson's works in the 1950s. Under the influence of postmodernism and debates over multiculturalism, the late 1980s and 1990s found historians, anthropologists, and most of all humanities scholars relying ever more heavily on "identity" as they explored the cultural politics of race, class, ethnicity, gender, sexuality, citizenship, and other social categories. All these categories respond to different **types of identity** such as: personal (individual), national, cultural, ethnical, social and others.

Postmodern identity theories demonstrate fragmentation, partiality, annoyance of ego identity in the modern era, along with its decomposition and inability of the individual to solve the problem of integrity and homogeneity of its own personality. In the literature of the postmodern period, a lot of works are about the crisis of identity. At the same time, this era is called the period of personalization and personal self-determination.

In the context of a global quest for identity, both Canadian multicultural society in general and Anglophone Canadian literature, in particular, provide examples of multiple identities, including its processual development and changes.

A postcolonial novelist, a prolific Canadian writer Michael Ondaatje best known for his Booker Prize winning novel turned Academy Award winning film, "The English Patient" (1992), deeply raises the issue of identity in his works. Sri Lankan born writer, Michael Ondaatje gained Canadian citizenship following his move to the country in 1962. His broad range of work, which covers the territories of fiction, autobiography, poetry and film, has found its way into school curricula across Canada. Other notable offerings include "In the Skin of a Lion" (1987), a fictional account of immigrants who played a profound role in the construction of Toronto but were subsequently blown over in records of the time period.

The plot of the novel "The English Patient" takes place in a deserted Italian villa named villa San Giroloma and in the Sahara Desert, Canada, America, England and Asia. All these countries and territories are represented by bringing together characters from various nations with various identities and negotiating their multicultural zones. The aforementioned villa is later converted into a war hospital. The novel is a confluence of four characters Hana, a Canadian born Italian nurse, Caravaggio, a spy and a thief who is Hana's father's friend, Almasy, the central character who also happens to be her well-wisher, and Kip, an Indian Sikh who is posted at Italy as a member of the bomb diffuser squad.

Michael Ondaatje's "The English Patient" focuses on the relationships among four characters who have all been deeply damaged by World War II. All four characters were part of a war that has spread a disease, blood, hate, and prejudice. Therefore, the unifying feature of all four characters in the novel is their **loss of identity.** All the main four characters of the novel are in the **process of re-evaluating their new identity** after the World War II.

In philosophy, it is suggested that self-knowledge is a project to be undertaken **in relation** to the world and the others. In Ondaatje's novel, **identity is similarly relational**: Hana, Kip, the English Patient and Caravaggio come to understand their identities in terms of their war experiences. The identity of the English Patient is the central concern of the novel, and the identities of other characters **are revealed through their relation** to the burned patient.

The patient's lost identity, rendered inevitable by his burnt body, represents the multiple deaths and injuries which may happen in times of wars, the fact that neither the skin color nor the name may be key points for understanding, judging or validating the other. He defines his identity dialectically, his history – and thus his identity – is fictionalized later on in the nickname he gets after the plane crash: the English patient. The impossibility to attach a name to his fragmentary identity narrative makes it possible for other characters to assign multiple names to the suspicious unrecognizable patient. Each character leaves a mark about the other that makes the novel polyphonic.

Hana compares the patient to a ghost: "A man with no face. An ebony pool. All identification consumed in a fire. Parts of his burned body and face had been sprayed with tannic acid that hardened into a protective shell over his raw skin. The area around his eyes was coated with a thick layer of gentian violet. There was nothing to recognize in him" [1, p. 48].

In "The English Patient" Ondaatje depicts the shift occurring in the colonial world after World War II. Multilayered and with a polyphonic structure, the novel do this research by looking at identity as a mechanism based **on the relation to the O*ther***. Identity is constructed around the modifications that war brings into each character's life, and is rooted in the subject's inquiries into the past, as a strategy to comprehend a discontinuous present. In the novel, **the search for identity** looks like the hermeneutic process, an interpretation and reinterpretation of reality. The characters negotiate the meanings of **otherness**; they record the changes happening while discovery and rediscovery of the past rearranging their selves.

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CHALLENGES OF TODAY'S SOCIETY

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THE PROBLEM OF ROBOTICS AND ARTIFICIAL INTELLIGENCE IN THE WORK OF A. AZIMOV

The American science fiction writer Isaac Asimov was initially born in the USSR in 1920 and later moved to the United States with his family. In 1928, the family gained the citizenship of the US and opened a store, where fresh newspapers and magazines of political, economic, and scientific content, which were gaining in popularity at the time, could be purchased. Thus, Isaac Asimov joined the scientific discourse at a young age and later fully immersed himself in it after entering Columbia University.

It is reflected in his works, the collection "I, Robot" in particular, which was published in 1950. The fantastic realm created by the novelist exists owing to human brain and science. Such a world provides a striking opposition to the first superhero comic books which were released in 1938 and went down a storm. Thus, Isaac Asimov created an outstanding realm where the only superpower is the human mind. In the structure of the images of the characters, the author puts the leading idea of the French philosopher Descartes: *"I, myself, exist, because I think".*

In the collection Isaac Asimov formulates three postulates, on which, in his opinion, the consciousness of machines is based. They are the key to a reasonable balance between man and robot:

"One, a robot may not injure a human being, or, through inaction, allow a human being to come to harm. Two, […] a robot must obey the orders given it by human beings except where such orders would conflict with the First Law. And three, a robot must protect its own existence as long as such protection does not conflict with the First or Second Laws."

The author shifts his focus to the robot as the core of the realm presented in the stories from the collection "I, Robot." The protagonists of the story continuously underline the intellectual and emotional capacity of robots, fights for their equal coexistence with people, acceptance in the society. In his stories robots completely understand the aim and purpose of their creation and being, and experience emotions accordingly to their "calling." The fact that they have their own system of values and principles, though, artificially made, peculiarities of structure and so on allows us to conclude that robot is basically a new gender.

In the collection a robot psychologist Dr. Susan Calvin is responsible for figuring out motivation of robots, its interpretation in accordance to the *Three Laws of Robotics.* Analyzing them, she repeatedly emphasizes their perfection and mentions that

"there was a time when humanity faced the universe alone and without a friend. Now he has creatures to help him; stronger creatures than himself, more faithful, more useful, and absolutely devoted to him. Mankind is no longer alone."

The story "Robbie", which opens the collection, raises issues of the place of robot in society and xenophobia. Robbie is the first nurse of his kind who takes care of little Gloria. According to the girl's father, the robot is *"cleverer than half my [his] office staff,"* but the neighbors bypass Weston's yard with the unmasked suspicion, the children do not play with Gloria on the playgrounds since the girl is accompanied by a *"demon creation"*, which *"has no soul"*. When, under social pressure, the parents decide to send the robot back to the manufacturer, Gloria desperately thrives to persuade the parents that *"he was a person just like you and me and he was my friend."*

Something similar happened to the protagonist of the story "Runaround", a robot blacksmith Speedy that falls into a psychological trap, trying to carry out people's orders to get selenium in the mines for the station and save his life (around the mine there is a high radiation concentration which is capable of disabling the robot), as the 2nd and 3rd laws proclaim. Therefore, he circles around the mine, not daring neither to return to the station without selenium, nor to waste his life, since a lot of investment was spent on the construction of this model.

Similar psychological paradoxes occur when in the story "Reason" robots develop a religious doctrine that denies a man as a higher intelligent creature, while maintaining the idea of serving a man. *"There is no Master but the Master, he said, and QT-1 is his prophet."* Thus, transforming the commandment of Islam, all the robots reject the idea that they were created by a human being. They are capable of tackling tech concerns or taking full control of all spheres of human existence, the people themselves, surprisingly, accept this religion, because as long as the robot is able to fulfil its functions, *"what's the difference what he believes!"* So, the question is: Are we still behind the wheel of our lives?!

The concept of accepting robots as equal participants of life events is apparently popular and is reflected in plenty books and films nowadays. It poses the question: is it necessary to accept, tolerate and give equal rights to somebody (or something) that takes a huge responsibility for daily challenges, works, helps and is intelligent?

Human culture is extremely complex, and when robots become part of it, it is important to ensure their competent integration. The need to study roboethics in the modern world is caused primarily by an increase in the number of situations when artificial intelligence makes decisions that can harm a person. The main task of roboethics is to make interaction with robots safe and effective for humans.

There is also a problematic question of what methods can be used to put ideas about right and wrong, permissible and unlawful into robots. In addition, it is important to determine who will be responsible for the failure in the algorithms: the owner of the robot or the developer. To resolve these issues, it is necessary, first of all, to create legal norms to regulate this area of responsibility.

One of the first publications directly addressing and setting the foundation for robot ethics was "Runaround," a science fiction short story written by Isaac Asimov in 1942 which featured his well known Three Laws of Robotics. The short term "roboethics" was most likely

coined by Gianmarco Veruggio.

An important event was the First International Symposium on Roboethics in 2004 by the collaborative effort of Scuola di Robotica, the Arts Lab of Scuola Superiore Sant'Anna, Pisa, and the Theological Institute of Pontificia Accademia della Santa Croce, Rome. During the discussion, questions were raised about whether intelligent robots possess consciousness, whether they experience feelings and whether they pose a danger to humanity.

Companies around the world are implementing robots. According to the International Federation of Robotics (IFR), the global average number of industrial robots per 10,000 industrial workers has grown from 66 robots in 2015 to what we have now. Korea has become the country with the highest adoption rate of industrial robots, with 932 robots per 10,000 workers in 2020, while Singapore came in second and Japan is the 3rd.

But in Ukraine, robotization and complex automated processes are not yet a trend. Companies are still using this technique very carefully. There are robotic complexes at large factories. If we talk about the industries that are leading in robotization, then in Ukraine one can mention metallurgy and food processing, as well as logistics and agriculture.

In the consumer sector today, there is a steady demand for a variety of cleaning robots and drones. The fastest growing direction of robotics in Ukraine is educational. Classes are held in schools in which they learn to design and program robots using special kits of robotics. We hope that the guys who are now studying in robotics educational institutions will glorify Ukraine as a strong player in the global robotics market.

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JAPAN AS SEEN THROUGH NOVELS AND MESSAGES FROM BOOKS

Based on the novel "Colorful," I would like to introduce the Japanese character, Japanese sociality, and youth fiction where people are not able to express their innermost thoughts and feelings. Rather, they are concerned about their human relations, the attention of the public, and what others think of them. I believe that Japanese people have such tendencies. I think about this by using this story. I will also focus on the message I can get from the main character's growth. Through this story, we can see the important things in our lives. I also think about examinations and transmigration in Japanese society through the expression of the story.

Summary of "Colorful"

"Colorful" was chosen as the No.1 book collection that high school students wanted to read, and it is also a youth novel that can be read by adults. It has also been made into an anime and a drama. This is the story of a soul who should have died after making a big mistake in a previous life, never to be reborn again, but who tries again in the lower bound where he failed once because he won the lottery. There are several main points to the story, and since he has no memory of his previous life, he doesn't know what sins he had committed before he died. He lives in the body of someone else in the lower bound, and the quality of the environment depends on the size of his mistakes in his previous life. He has to remind himself of his sins. Therefore, the main character's soul entered the body of a boy named Makoto, a third-year junior high school student who had attempted to commit suicide by taking drugs three days earlier. In the process, he is challenged, he grows, and his world becomes more colorful. At the end of the story, he realizes that he was also Makoto in his previous life.

The Japanese Character and Messages from Makoto's Changes

This book focuses on the not-so-good aspects of the Japanese personality and describes the changes. People are not able to express their true feelings. They worry about their surroundings and how they are viewed by other people. They live in a mold created by others of what is socially appropriate. I believe this is one aspect of Japanese people. In this book, the main character is a young man with a personality that is a collection of the worst aspects of the Japanese. Through two major changes, this book has messages for us, the readers, that since even he could change, anyone can change. These two major changes are the key points of this book. As the main character is a young man with the typical Japanese bad side, we can understand his character, which is our problem, and through the change of the main character, it leads us to the solution.

Makoto has a complex about his appearance. He thinks of himself as introverted and judgmental about his own humanity, that he is out of line, that he doesn't get along with anyone, and he puts up a barrier to keep everyone away (Mori, p. 35). In this book, he also says, "Makoto's face never seemed to be bright. A smile did not suit him. His eyes lacked power." Makoto's character was described as above (Mori, p. 27). I believe that Makoto's character was born out of the unique Japanese way of thinking, which places importance on syncretism, on the idea that opinions and things that differ from the people around him are wrong. He is also concerned about what others think of him. And I believe that he has lost his confidence because he feels that he cannot blend in with his surroundings. Because of this, Makoto had a dark personality and thought that it was impossible for him to take on challenges. He doesn't want to get involved with the people around him, he is lonely at school and has his own world. This is why he lives a solitary life, worrying about his surroundings.

On the other hand, the soul that actually entered Makoto's body also originally lived as Makoto, but he does not realize it in his life because he realizes at the end of the story that he is also Makoto in his previous life. Therefore, the soul that entered Makoto felt that this was not his body or life, but a temporary lodging. Since he was taking things easy and thinking that he was only borrowing Makoto's body for a certain period of time, he acted as he pleased without paying attention to his surroundings. For this reason, he was portrayed as a cheerful character, the complete opposite of the previous Makoto. This change in Makoto's personality is depicted a lot in the story. The part that clearly showed that Makoto's personality had changed was when he answered in a normal voice when the teacher called his name at school, but was surprised by both the teacher and his classmates that his voice was brighter (Mori, pp. 38–39). This response also made "his classmates creepy and suspiciously observe him" (Mori, p. 39). From this, we can see how Makoto has changed and it shows us that we can live more like ourselves if we don't worry too much about our surroundings and don't get too self-conscious. In this way, Makoto has changed to being himself from the problematic Japanese personality of being shy and concerned about what others think of him and that he must be the same as those around him. This is considered to be one of the major changes. Makoto's change in personality is a message to others to take things easy and live life in their own way without worrying about others.

Makoto was also an avid art club member and loved to draw and was very good at it. Even the formerly dark Makoto looked forward to coming to school for art time and club activities. In the art room, everyone was concentrating on their canvases, and there were no people staring at Makoto, so he could concentrate without worrying about his surroundings. It was a place where Makoto could relax and feel at home. This also shows the importance of a space where you don't have to worry about your surroundings.

In addition to the message from Makoto's change to live life on his own terms without worrying about others, I believe there is also a message from the other major change: don't fit people into a mold. The brighter change in Makoto made him realize how Makoto used to be. He had been bound by the impressions of those around him. "The image that represents me is not necessarily the real me. I am bound by the image that the people around me have created for themselves" (Mori, p. 120). This is also expressed in Makoto's line. In this way, he lives in the image of what people think they should be, which is suitable for their society. He is trapped in a predetermined mold. This is one of the problematic characteristics of the

48

Japanese people, as expressed by Makoto before the change. In the story, the expectations of others and the image of Makoto created by others had become a burden for Makoto. Makoto used to be bound by the image of those around him, but as Makoto changed his cheerfulness and showed his true self without worrying about those around him, he realized the discrepancy between the image that had been set by those around him and his true self. At the end of the story, Makoto expressed that "I was just an ordinary boy" (Mori, p. 120). He told his friends and his mother, "I have normal problems, and I want to live a normal life, just like everyone else around me" (Mori, p. 120). This assertion of Makoto's true self was a change in him from being consumed by the image of those around him, being shy and not believing in his own potential. This is another major change in Makoto. Therefore, this change conveys the importance of expressing one's true self in an unconventional way, because fitting oneself into a mold would be a burden to oneself. When Makoto told his mother, she said, "I may have tried to push you into a mold that I created on my own. I may have unconsciously tied Makoto's hands and feet" (Mori, p. 127). He also said to the previous Makoto, "I was living in the same world as everyone else. The old Makoto was stuck in a world where people glorified him and thought he was strange. He was really just a normal boy who was a little shy" (Mori, p. 120). From the two conversations in this story, we can conclude that Makoto's insistence that he is a normal boy means that he should not fit into a mold.

Memory return and character change

What Makoto's classmates said to him brought back his memory. Through the scene where his memory returns, the author is encouraging that anyone can change and break out of the mold. I think it also shows the importance of one's own world. A girl in his class said, "Makoto didn't change, he just returned to his original form. He's just a normal kid like everyone else, and everyone has locked him up in a different world on their own. He's changed a lot, but his roots haven't changed. He's completely different, but the same. The unique colors of his paintings, the touch of his brush, and the way he looks at the canvas have never changed" (Mori, pp. 228–230). These words indicate that the former Makoto and the new Makoto are the same, that is, the soul that enter the Makoto's body is real Makoto. Makoto was trapped in another world by external factors. However, Makoto changed when he broke it, but Makoto himself did not change. One of the main reasons for this is that his own world, what he likes to do, which is drawing pictures, have not changed. Therefore, one can say that one's own world is the root of one's identity, which cannot be changed.

She had been bullied before, and at the same time Makoto had been bullied too. However, Makoto seemed unconcerned and kept his face expressionless and his eyes quiet. He kept it up by drawing pictures that he liked. Therefore, having a world of his own as an escape from external factors. In addition, the friends who influenced Makoto and helped him to regain his memory felt that he was different from her because he had his own world, even though she were in the same situation as Makoto. Therefore, she was interested in him (Mori, pp. 224–226). In this way, having one's own world is an element that attracts people to anyone.

Therefore, from the scene here, the author is encouraging that anyone can change and break out of the mold. Having one's own world is the fundamental and unchangeable identity of a person. It can be an escape from external factors, but it can also be an attraction that

attracts people. From this message, I felt that I should use my own world as my power and center to help me change.

Social Problems in Japan

Suicide has become a social problem in Japan, and the percentage of suicides in Japan is one of the highest in the world. The main character in this book has also committed suicide. Many of the problems that Makoto experienced are problems that anyone can have if they live in a society. By portraying the main character who committed suicide, this book makes us aware of and warns us about the problems and situations we face, the difficulty and importance of overcoming these problems, and the new world that exists after overcoming them. Makoto was not always a gloomy person, but as he grew up, he began to feel inferior to those around him. He began to be treated as an outcast by those around him and was bullied. He felt safe in his own world because he would not be attacked by those around him, so he began to confine himself to the world of art (Mori, pp. 235–237). The tendency to ignore people who are different is a bad trend in Japanese society. However, at this time, he thought it was not good to remain confined to his own world and tried to do something about it. Therefore, he began to draw bright pictures to get out of the dark world, and he was determined to change himself. One day, however, something happened that made Makoto's friends and family lose all trust in him, which had helped him so much (What was the event? What happened?). Makoto hit rock bottom and began to feel more attracted to death than life, and committed suicide. When he committed suicide, Makoto lost his own world and people who had been his emotional support (Mori, pp. 237–239). On the other hand, the symmetrical reborn Makoto realized that there were people who needed him through his challenges. The environment and people around us have a great impact on us. Therefore, I felt that having people who support you and who need you is important, and being able to feel that you are not alone is a good way to take care of your heart.

In the scene after Makoto's rebirth, there is a great message for those who feel suffocated and tired of living in society. I have never forgotten the word since I read this book, and reading the story and learning about Makoto's change has made them stay with me even more. It's "Think of your life as a slightly longer homestay." (Mori, p. 244). Before Makoto realized that he was really Makoto, he thought he was only borrowing his body temporarily and was able to live a carefree life. However, after he realized it, he no longer felt like a stranger and was not sure if he could do as well as he had been doing. The words that were given to him at that time were, "It's only a few decades of your life at most. Just think of it is as the start of a slightly longer homestay" (Mori, p. 244). There is a message for people who are stuck in their own shells, that it will be easier if they think of life as a homestay, just like Makoto, who was free to move about without restraint.

The book uses the unique Japanese concept of the circle of transmigration. It is when a person repeatedly lives and dies, and is reborn into a new life. In this book, the reason why Makoto got the chance to start over in the lower world, without knowing his true identity, was to test whether a soul that once abandoned itself can return to itself again. It was a period of time for him to reevaluate his own problems. The fact that Makoto committed suicide once and got a chance to start over again as Makoto in the lower realms is considered to be

a direct application of the circle of transmigration. The fact that Makoto was able to change and become a new person through his challenge indirectly represents the form of the circle of transmigration. Also, examinations have become a major issue in Japan, and I believe that this novel plays an important role at the crossroads of resolving family issues through examinations.

Conclusion

Makoto has changed by trying many things even though he failed. By making Makoto the main character, the author makes us realize the negative aspects that we need to change, because Makoto before was a negative Japanese character, and through his change, we can also see the solutions. As we can see from his personality, worrying about the people around them and being trapped in a mold created by others are negative aspects. The fact that Makoto has changed to be himself conveys the message that he does not have to worry about others and that he should not be too set in his own mold. It also encourages that anyone can change with the power of their own unique world, because Makoto himself did not change, but was reborn as a new Makoto. The story also depicts the dark side of Makoto's life, such as suicide and bullying, but Makoto's struggles show that this is a positive story and that the support of those around him is important. Through the story, it tells us that life can be redone many times, just like the circle of transmigration.

It is a story about a person who is always lonely, who is not sure what he wants to do. Through one challenge, he makes friends for the first time and decides what he wants to do. It is also about family issues, and how family members become closer to each other, changing their initial impression of each other. The story is about how everyone wants to change their past, and how they repeatedly challenge and change themselves by being reborn and starting their life over. I think this is a story that would touch the hearts of anyone who has ever wanted to start their life over and feel the love of their family and friends.

It is possible for anyone to be reborn if they keep challenging themselves, and if they can do so, they can change the world into a more livable and colorful place. It teaches us the importance of facing our own mental weaknesses and thinking for ourselves. If you think of yourself as a homestay family in this world, you will be able to live comfortably.

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HOW LOOKISM APPEARS IN JAPANESE SOCIETY

In this paper I would like to focus on the situation whereby the phenomenon of Lookism has appeared in Japanese society, especially amongst the young generation.

Lookism is the practice of judging people based on their appearance or physical characteristics. It is often translated as "appearance supremacy," and was first used in the 1970s in the U.S. to protest against discrimination on the basis of obesity.

In Japan, beauty and good looks have a strong influence on personal relationships at school and in the workplace, and the more attractive a person is, the more privileged he or she is likely to be. For example, it is mandatory to submit a photograph when looking for a job, and there are still many beauty contests and university beauty competitions where the participants are judged to be the most beautiful based on their looks alone. University beauty competitions, commonly known as Miss Contests, have been especially popular since the 1970s, about 50 years ago, and have been considered the gateway to becoming a female announcer. In fact, there was so much effort put into the Miss Contest that companies sponsored its operation. In this way, the women were judged according to their looks and competed with each other for looks, which often affected their career choices.

Furthermore, "fatness" is also a factor in judging the beauty and ugliness of one's appearance. Being fat is often made fun of and blamed as evidence of one's lack of effort and laziness. In this kind of Lookism, women are often the target of more judgments and the idea of lookism is deeply related to gender.

However, in recent years, there has been a gradual movement to criticize such kinds of Lookism. For example, in recent years, the organizations of Miss Contest have been questioned, and some universities have banned the contests. In addition, the creative director of the opening ceremony of the Tokyo Olympics resigned after being heavily criticized for his plan to make fun of a female celebrity by comparing her body shape to a pig.

While Lookism is gradually being criticized and more and more people think it is a bad thing, the idea that "looks are everything" seems to be spreading, especially among young people, on social networking sites such as Instagram and Twitter, and in media such as Youtube and Tiktok.

Now let's consider why Lookism is a problem. In a society where Lookism is prevalent, the beauty or ugliness of one's appearance is not at the individual's discretion, but is the object of evaluation. Here, people of various races, cultures, and physical characteristics are caught up in a single value system, such as "cute" or "cool," and those who do not fit into this system are excluded. In this regard, I believe that there is a problem in this unintentional judging of one's appearance.

In recent years, issues such as race and gender discrimination have also come to be seen as similar social problems. These are not things that we can change at our own will. In the same way, our appearance is not something that we can change by intention.

To sum up, in today's society where diversity is emphasized, it would be preferable for us, the younger generation, to think about whether it is right to be stuck in one value system without acknowledging the diversity of our appearance.

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PANDEMIC MOTIVES IN JACK LONDON'S WORKS

The coronavirus disease 2019 (COVID-19) is profoundly affecting life around the globe. Isolation, contact restrictions and economic shutdown impose a complete change to the psychosocial environment in affected countries. We have all been affected by the current COVID-19 pandemic. However, the impact of the pandemic and its consequences are felt differently depending on our status as individuals and as members of society. While some try to adapt to working online, homeschooling their children and ordering food, others have no choice but to be exposed to the virus while keeping society functioning.

Jack London (1876–1916) was an American writer and journalist and author of classic novels including "The Call of the Wild" (1903), "White Fang" (1906) and "Martin Eden" (1909). He was also an active member of the Socialist Party of America, and his works often contained explicit critiques against capitalism and war. Numerous stories London wrote would today be classified as science fiction, and some had pandemics and infectious diseases as subjects.

"The Scarlet Plague" is a post-apocalyptic fiction novel written by Jack London and originally published in London Magazine in 1912. The topic was mentioned is very similar to the COVID-19 pandemic, especially given London wrote it at a time when the world was not as quickly connected by travel as it is today. The story takes place in 2073, sixty years after an uncontrollable epidemic, the Red Death has depopulated the planet. James Smith is one of the survivors of the era before the scarlet plague hit and is still left alive in the San Francisco area, and he travels with his grandsons Edwin, Hoo-Hoo, and Hare-Lip. His grandsons are young and live as primeval hunter-gatherers in a heavily depopulated world. Their intellect is limited, as are their language abilities. Edwin asks Smith, whom they call "Granser", to tell them of the disease alternately referred to as scarlet plague, scarlet death, or red death [4].

Smith recounts the story of his life before the plague, when he was an English professor. In 2013, the year after "Morgan the Fifth was appointed President of the United States by the Board of Magnates", the disease came about and spread rapidly. Sufferers would turn scarlet, particularly on the face, and become numb in their lower extremities. Victims usually died within 30 minutes of first seeing symptoms. Despite the public's trust in doctors and scientists, no cure is found, and those who attempted to do so were also killed by the disease. The grandsons question Smith's belief in "germs" causing the illness because they cannot be seen.

Smith witnesses his first victim of the scarlet plague while teaching when a young woman's face turns scarlet. She dies quickly, and panic soon overtakes the campus. He returns home but his family refuses to join him because they fear he is infected. Soon, an epidemic overtakes the area and residents begin rioting and killing one another. Smith

meets with colleagues at his college's chemistry building, where they hope to wait out the problem. They soon realize they must move elsewhere for safety and begin trekking northward.

Shortly, Smith's family and friends die out and he is left as the sole survivor. He lives for three years on his own with the company of a pony and two dogs. Eventually, his need for social interaction compels him back to the San Francisco area in search of other people. He finally discovers a sort of new society has been created with a few survivors, who have broken into tribes. Smith worries that he is the last to remember the times before the plague. He reminisces about the quality of food, social classes, his job, and technology. As he realizes his time grows short, he tries to impart the value of knowledge and wisdom to his grandsons. His efforts are in vain, however, as the children ridicule his recollections of the past, which sound totally unbelievable to them.

The "Scarlet Plague" feels contemporary because it allows modern readers to reflect on the worldwide fear of pandemics, moreover it's our Coronavirus reality.

By exploring the motif of the plague, a consistent and well-researched topic in literature, London's novel is a part of a long literary tradition, inviting the reader to reflect on the ancestral fear of humans toward infectious diseases. In the ancient world, plague and pestilence were rather frequent calamities, and ordinary people were likely to have witnessed or heard vivid and scary reports about their terrible ravages. When plague spread, no medicine could help, and no one could stop it from striking; the only way to escape was to avoid contact with infected people and contaminated objects. Immense fright was also fueled by a belief in the supernatural origin of pandemics, which were often believed to be provoked by offenses against divinities. In the Bible, the plague was viewed as one of God's punishments for sins, so the frightening description of its spread was interpreted as a warning to the Israelites to behave morally. This causal relationship between plague and sin is seen also in Greek literary texts, such as Homer's "Iliad" and Sophocles' "Oedipus" [4].

In "The Scarlet Plague," London investigated many traditional issues of the literary topic of plague, ranging from a reflection on morality and justice to the contagion and clinical features of the disease. The writer investigates behavioral responses to a pandemic, showing the emergence of fear, irrationality, and selfishness in a previously civilized society. London made the plague more realistic and even more frightening: "The heart began to beat faster and the heat of the body to increase. Then came the scarlet rash, spreading like wildfire over the face and body. Most persons never noticed the increase in heat and heartbeat, and the first they knew was when the scarlet rash came out. Usually, they had convulsions at the time of the appearance of the rash. But these convulsions did not last long and were not very severe. … The heels became numb first, then the legs, and hips, and when the numbness reached as high as his heart he died." The defeat of the science and medicine in which the people had placed trust generated fear in the population. London gave detailed insight into the human reactions to the spread of the disease: "Thursday night the panic outrushes for the country began. Imagine, my grandsons, people, thicker than the salmon-run you have seen on the Sacramento river, pouring out of the cities by millions, madly over the country, in vain attempt to escape the ubiquitous death" [1].

The disease was spreading, fast and uncontrolled. Nothing could stop it, and the world was in a state of sheer panic never experienced before. Some people tried in vain to isolate

themselves and fled to avoid the contagion, whereas a minority, mainly rioters, begun drinking, robbing, and sometimes even killing.

The American novelist used the plague topic to criticize contemporary social structure: the destruction that follows the plague is both to be welcomed and despised. Indeed, the pandemic breaks the class barriers, but it also leads to the ruin of civilization. According to London's socialist values, only human kindness and cohesion enables society to survive.

London's work inspires reflection on the role of media during pandemics. In London's novel, newspapers, wires, and phone calls were the only tools for obtaining information on epidemic spread: "The man who sent this news, the wireless operator, was alone with his instrument on the top of a lofty building. He was a hero, that man who stayed by his post – an obscure newspaperman, most likely" [1]. Today, the main sources of information on pandemics are widely available and include mass media such as television and radio, and social media such as Instagram and Facebook. In London's novel, the role of media seems to be positive (the "newspaperman" was looked upon as a hero, similarly to bacteriologists), but in modern times, the media are generally accused of exaggerating the risks of an epidemic and contributing to public misunderstandings of public health research evidence. Media reporting can sometimes appear to lower trust in scientific evidence, guiding public fear and spreading widely and almost instantaneously false information and exaggerated panic in public opinion.

In our time, despite the development of medicine, infectious diseases and germs continue to generate fear, as recently demonstrated by the worldwide Coronavirus epidemic. Now is the time for global solidarity and support, especially with the most vulnerable in our societies, particularly in the emerging and developing world. Only together can we overcome the intertwined health and social and economic impacts of the pandemic and prevent its escalation into a protracted humanitarian and food security catastrophe, with the potential loss of already achieved development gains.

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GENDER STUDIES

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GROWING UP AS A GIRL IN EARLY TWENTIETH-CENTURY CANADA (BASED ON LUCY MAUD MONTGOMERY'S *ANNE OF GREEN GABLES*)

> *Anne of Green Gables* is subcutaneous in us all.
> Margaret Atwood

Drawing legions of readers from all over the world, Lucy Maud Montgomery's writing has retained its popularity from the turn of the 20th century up until the present day and age. Her "simple little tales" of girls growing up in rural Canada provided a unique glimpse into social realities of the time in addition to Maud's personal life and her own struggles. By examining her *Anne of Green Gables* series (1908-1942), this paper aims to highlight some culture-specific aspects of the female experience in Canada, as well as define other aspects which may turn out to be more transcendent and universal, shared by (and relatable for) women in different countries.

Born in 1874, Canadian writer Lucy Maud Montgomery found herself growing up in the small town of Cavendish on Prince Edward Island, characterized by breathtakingly picturesque scenery and tight-knit village communities. She was raised by her grandfather Alexander Marquis Macneill and grandmother Lucy Ann Woolner Macneill, and while there were many uncles and aunts and cousins in the family, L.M. Montgomery did experience her fair share of loneliness and abandonment. Her mother died when she was extremely young, and her father left soon thereafter to look for a better job and more lucrative career opportunities. In fact, it was Maud's relationship with her father that created the deepest sense of loss and the most powerful dream of togetherness. Years later she wrote, "I loved my father very very much. He was the most lovable man I ever knew" [6, p.16]. This longing for a real family, for love and understanding was something that she struggled with throughout her whole life.

Maud had a fierce determination to be happy, even as a child who had tasted tragedy young. She loved to laugh and be "merry" – one of her favorite words. She had a genius for finding the fun in every situation. When there was no company, she invented it – in the form of her imaginary friends, and in the natural beauty all around her. She was especially fond of trees, and gifted them with names and personalities. In her book *Looking for Anne of Green Gables*, Canadian scholar Irene Gammel notes, "Maud believed that literature should engage with the real world by transforming negative realities. Never should her reader's pleasure be spoiled by the fact that some of the cheeriest episodes in Anne were sparked by the darker side of life. Indeed, Maud's losses and disappointments fueled her imagination into high

gear, transforming bleakness into hope. That transformation, or the elevation of existence to a higher level, was part of what drove her writing" [2, p.40].

In the novel *Anne of Green Gables*, the main character – Anne Shirley – bears a lot of similarity to young Maud. Despite being an orphan, Anne strives to find beauty and joy in everything around her, which is evident from her exalted cry: "Don't you feel as if you just loved the world on a morning like this? And I can hear the brook laughing all the way up here. Have you ever noticed what cheerful things brooks are? They're always laughing. Even in winter-time I've heard them under the ice" [3, p.44].

Maud considered Cavendish the most beautiful place on earth, claiming, "I was very near to a kingdom of ideal beauty" [6, p.24]. Cavendish was used by L.M. Montgomery as the setting (Avonlea) for her novel *Anne of Green Gables* (1908) and its sequels. The Green Gables farmhouse (her girlhood home) is a tourist attraction, and Montgomery is buried nearby. While initially built by her relatives during the 1830s, the farm now functions as a museum and as a literary landmark. The building was refurbished to resemble Green Gables as depicted in Montgomery's novels.

As Maud would later assert in her memoir *The Alpine Path*, there was never a time when she did not remember writing. However her life was not as simple as it may appear from the outside. When her grandmother got sick, Maud was forced to stay with her and take care of her if she wanted to keep her childhood home. Otherwise, her relatives threatened that they would take the house away from them. So Maud was stuck there – in Cavendish, at her sick grandmother's bedside, for more than ten years. And she found refuge in her imagined world, which appeared to be more lively and real than the cold, harsh reality she was faced with.

The sense of belonging, the sense of community and acceptance were values deeply entrenched within the spirit of Prince Edward Island and ones that manifested themselves most vividly in *Anne of Green Gables*. An orphan from Nova Scotia, abandoned and neglected by everybody she had ever known, Anne arrives to Avonlea hoping to find a safe haven, a new family and a life full of joy. Anticipating her adoption by Matthew and Marilla Cuthbert, Anne exclaims: "Oh, it seems so wonderful that I'm going to live with you and belong to you. I've never belonged to anybody – not really" [3, p.18]. And it is all the more heartbreaking for her to learn that Marilla and Matthew were looking for a boy to help them around the house. Bitterly disappointed, Anne cries: "You don't want me because I'm not a boy! <…> Nobody ever did want me" [3, p.33].

This theme of women and girls struggling to find their place in the world, feeling unwanted and abandoned by everybody, feeling like an incomplete human being just because of being a woman had become quite prominent in L.M. Montgomery's works. And it's something that Anne has to deal with very early on. Not only is she a girl who has to occupy space intended for a boy, but she is also an outsider, a cultural code-breaker, a creative individual who is markedly different in her way of thinking from the majority of people living in Avonlea. "Anne," like Maud, wanted to be valued in spite of the fact she was a girl" [7, p.50].

Anne does find ways, however, to rejoice and to adapt and to enjoy nearly every aspect of her life in Avonlea. By highlighting the importance of friendship, literature, culture, school, various community activities in the life of a young girl, L.M. Montgomery asserts that there will always be something worth cherishing and something worth putting one's mind toward. Anne organizes a Story Club with her friends, performs at concerts, and is generally portrayed

as a remarkable and hard-working student. Her ambition is partially fueled by her desire to upstage her school enemy Gilbert Blythe, however this academic rivalry is endowed with positive connotations and pushes Anne to achieve better results.

Friendship plays one of the central roles in the novel. Looking to connect with people who would understand her, Anne finds herself on the constant lookout for 'kindred spirits' – of which there are few, but it is exactly those treasured few people that play the biggest role in Anne's development as an individual, as a friend and as a writer.

"Oh, if it were not for my dreams I would go crazy!" Maud noted in her journal on Saturday, February 20, 1904. "In them I can be as adventurous and … triumphant as I wish, while the world around me is a prison to the body" [2, p.40-41]. By making Anne a daydreamer, Maud was drawing on her own daydreaming habits and alluding to the creative method that would fuel the novel.

Contrary to many popular sentimental novels of the time, the heroine's life is not centered around romance. While she is fascinated by poetry and strives to create her own stories of love, life and death, marriage isn't the end goal for the heroine. In fact, by rejecting the probability of marriage at the very beginning of the novel, Anne metaphorically "frees" herself from the confines of a typical sentimental novel and from there on out is free to do as she pleases. What's especially valuable in L.M. Montgomery's writing is her showing that a young girl's life can be vibrant and joyful and challenging and full of all sorts of different experiences – filled with friendship, creativity, hobbies, adventures, and the like.

M.H. Rubio notes that Montgomery's "story" extends beyond the impact of her books. In a 20th-century society still dominated by patriarchy, she was one of the forces convincing young women that they could have careers in many different professional fields (such as medicine and law), opening new vistas for them [7].

After winning a prestigious university scholarship, however, Anne decides to reject it and stay with Marilla at Green Gables instead. Seeing as her caretaker has grown old and weak after Matthew's death, Anne realizes that Marilla needs her help now more than ever – and that she's inevitably going to feel lonely in a big old house if Anne decides to leave. This has led to some critics calling the novel antifeminist, but I would argue that it's ultimately about the woman's ability to make her own choices – which, as we know, wasn't really a common occurrence in the early 20th century. The fantasy of two women owning a home together and making their own decisions without men's interference is something that L.M. Montgomery could never achieve in her own life and something that she dreamed about while caring for her grandmother.

Upon rejecting her scholarship, Anne goes on to work as a teacher at a local school, which was one of the very few career paths actually available to women. She thus becomes the primary breadwinner in the home and the only one with a stable income, which means she is able to provide for both Marilla and herself, and later – for the twins adopted by Marilla after the death of her distant relative. It is one of the many instances of L.M. Montgomery's subtle play with gender norms and societal conventions: while her novels generally seem to uphold the status quo and promote traditional social values which were particularly important in a Victorian society (with most heroines eventually getting married and going on to have kids), for those who wish to bypass convention and stand out from the crowd she does provide subtle ways to do so.

Some examples of L.M. Montgomery's "subtle but revolutionary feminism" (T. Berg) include but are not limited to:

1) Describing the possibility of becoming a mother without getting married and/or giving birth (e.g. Marilla Cuthbert adopting Anne from an orphanage, and later adopting twins Dora and Davey after their parents' death).

2) Promoting the importance of women receiving proper education and going on to make a living for themselves (e.g. Anne and her college friends working a full-time job as teachers).

3) Outlining the possibility for a woman to leave her job and pursue her dreams (e.g. Anne's colleague Katherine Brooke verbalizing her innermost struggles in Anne of Windy Poplars: "The truth is, I hate teaching ... and there's nothing else I can do. A school-teacher is simply a slave of time. <…> Anne, I want to travel. It's the one thing I've always longed for. <…> I want to see the Southern Cross and the Taj Mahal and the pillars of Karnak. I want to *know* ... not just *believe* ... that the world is round" [5]).

4) Depicting a fantasy of two (or multiple) women owning/renting a home together (as seen in the case of Anne and Marilla owning Green Gables, or Anne and her friends renting a house during their college years), which essentially means creating a safe female-only space. (This experience is most vibrantly described in *Anne of the Island*: "How those girls enjoyed putting their nest in order! As Phil said, it was almost as good as getting married. You had the fun of homemaking without the bother of a husband." [4])

In her novels, L.M. Montgomery aimed to provide reassurance and support for women who viewed self-fulfillment and professional growth as their priorities. This was particularly valuable in a world full of rigid social conventions and prejudices against women, and I believe it is safe to say this is one of the reasons that her books remain popular to this day.

When visiting Cavendish in 2019, Princess Takamado of Japan said that Canada and Japan are 'kindred spirits.' According to her, "The novels of Ms. Montgomery have managed to capture the imagination of so many people around the world and *Anne of Green Gables* has continued to give hope and encouragement to many." To honour the occasion, the princess celebrated the official opening of Montgomery Park and a new statue dedicated to L.M. Montgomery [1].

In conclusion, L.M. Montgomery's works continue to be powerful examples of "women's writing" in early 20th century Canada, providing encouragement and inspiration for girls and women all over the world. While *Anne of Green Gables* may appear to be a relatively traditional 'coming-of-age story,' the author's subtle play with gender norms and societal conventions allows her to introduce contemporary and progressive ideas directly related to women's emancipation, by delicately interweaving them into the fabric of the novel and sending subtle messages to those who are able (and willing) to decode them.

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GENDER INEQUALITY IN JAPAN

Today I'll talk about gender inequality. I heard that there is big chasm between men and women in Ukraine where there are occupations that can only be done by men or women. This is also true for Japan, and I'll tell you about the situation in my country.

First, in ancient Japan, societies divided their roles of labor between men and women. For example, weaving was regarded as a women's job although it was men who used it to pay a yearly tribute to their ruler. It means that men took credit for women's work. Like this, weaving silk was mainly done by women. This is the clay image of a woman being engaged in weaving and it is called "haniwa." In addition, this feature is also found in recent Japan. For instance, the ratio of men to women is 4:1 in a fashion school. Certainly, there are differences between men's and women's skills and it may be better to divide their roles accordingly, but I think that people should not be judged by their ability by gender because some men like weaving and some women like fishing.

Second, there are overwhelmingly fewer women who govern our country. The percentage of female members of parliament is only 9.9% and the Prime Minister is always a man in Japan. This is mainly because it took for long time for women to be granted their suffrage and it is difficult to change the situation that there are a lot of male leaders. In the old days, people considered that women were born to do something other than politics such as childcare, doing housework, and so on.

What is the problem when this situation continues? I think people should be treated by their abilities only because there are great people regardless of gender.. Moreover, I think female power is very necessary in the field of politics because now the members of parliament are mostly men, so politics have tended to be biased towards the male perspective. If the number of women members of parliament increases, various policies may be improved and help women to lead a more flexible lifestyle. We should be struggle more to correct the disparity between men and women in order to live more comfortably.

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THE SCHOOL GENDER SITUATION IN JAPAN

In people's lives, talking about some topics, they find that what they have ideas which are not in common with others. For example, in the past, it was common that women did only household duties and men went to the workplace. However, in the present, companies and the government have urged women to enter the workplace and construct systems to make women's employment conditions better. Albert Einstein said common sense is the collection of prejudices acquired by age eighteen. By age eighteen, we usually spend much time in school, so it supposes that we get the points of view of gender in school education. According to research and my experience, in the school curriculum, there are several facts which can create a sense of gender gaps in our minds: a post in a school with a system of dividing boys and girls.

First of all, there are differences in numbers of men and women in charge of a grade and a post.

Elementary School

Job Classification and Grade	1st	2nd	3rd	4th	5th	6th
Female Teacher	2	3	2	2	2	1
Male Teacher	1	0	1	1	1	2

Junior High School

1st			2nd			3rd		
	3	1		3	2	1	2	2
1	2	1	1	3	2		4	1

The chart shows that in an elementary school, the lower a grade is, the more female teachers are accounted for. Two male teachers are in highest grade 6th even though the whole number of male teachers is small. On the other hand, in a junior school, the number of all male teachers is larger than that of elementary school. All of the male teachers get posts in the school management. It shows that systems dividing by gender exist in school posts.

The next is several practices related to gender in a school. One research concerning the view of gender equality education was conducted. "When I introduce essays, and students who are responsible for something in a class paper, I write the names of the students names in turn of boy and girl" (136). In this way, "I think gender equality education may ruin the goodness of the sexes" (137). This research tells us most activities in a school are depended on teacher's decisions. Focusing on one policy, a name list which sexes are mixed is not used at all schools. Of course, the number of schools that accept it has been increasing compared with past practices. However, a few schools stopped using it because it is not convenient when students get physical examinations and have P.E. lessons. They have to check up students by gender. Also, in this case, schools can make decisions whether they use it or not.

There is an imbalance in school posts. Some say people should take action to prohibit the distinction between men and women, others say it is expected that it underestimates their characteristics. It might be difficult to give all the female teachers opportunities where they are in charge of posts. As for a name list, although there are some arguments, they should use it to get rid of bias. I am sure it is one step to go.

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SOCIAL PROBLEMS IN JAPANESE MARRIAGE SYSTEM

In this paper I will discuss modern Japanese social problems concerning marriage. In Japan, approximately, 98 percent of children were born between married men and women. From this data, we can say that there is a strong relationship between marriageable age or unmarried rate and the birth rate in Japan. In fact, the marriage and birth rates in Japan have declined significantly in recent years. I would like to discuss what the possible causes of the low birth rate in Japan, and how it could be improved by comparing to other countries' situation

It is said that most Nordic countries are maintaining a decline in divorce and fertility rates at a high level. One of the most successful countries with successful marriage statistics is Sweden.

On the other hand, in Japan, both marriage rate and birth rate have been declining for many years. There are several reasons why these rates are declining in Japan. In recent Japanese society, people's idea of marriage has changed. First, there is the tendency that people prefer to live an independent life. Because of punishment of patriarchal authority, people feel free to decide whether they get married or not. (They were released from pressure, and they now can make decision about marriage by themselves.)

Regarding having children, there are several facts which make people feel negative to having them in their life. First, in the past 30 years, more and more women have been accepted as social workers. In this regard, women who physically play a role in giving birth to a child want to concentrate on building their career without caring about marriage or having or caring for a child. In addition, there is not enough support for workers who are busy with parenting. It is difficult for workers to take a maternity leave or a parental leave in Japanese society. Another big factor is that raising children costs ahuge amount of money in Japan. One example showing is the education fees. In Japan, the cost of going on to university is about 3 to 5 million yen (about 715000 UAH). This fee is far more expensive compared to countries which keep a high marriage and birth rate. The Japanese government and society do not give enough support for giving birth while they continue to be as a member of society.

Take Sweden as an example, there is the law which has helped to increase the birth rate. It is called "Sambolagen" (Official name: Lagen om sambors gemensamma hem) in Swedish, which treats couples as if they are in a common law marriage as the same as legal marriage couple. In addition, in Sweden, there are no educational costs borne by parents.

To sum up, Japanese government must build a legal system which is supportive and people living in Japanese society need to make an atmosphere that allows everyone to make various choices according to the times.

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MARRIAGES IN JAPAN

It is customary for people all over the world to wear traditional style wedding clothes when they get married. In Asia, there are Christian style Wedding Clothes, which are generally worn in churches, and traditional dresses. So what kind of clothes do people wear at wedding ceremony in Japan? How the Japanese people act in their wedding and what kinds of history is related to their wedding and what kinds of social problems are there regarding marriage in Japan.

As is commonly known, Japan is a country of etiquette. As one of the most important events in people's life, the wedding also embodies such etiquette. Weddings in Japan are mainly divided into three forms: Shinto style, Church style, Buddha style and Jinzen style.

Shinto Wedding

The Shinto ceremony, as the name suggests, is a form of wedding in which the newlyweds swear in front of traditional Japanese God to join hands and become husband and wife for the rest of their lives. I believe under this ceremony they will be blessed by God. The Shinto-style wedding is a type of traditional Japanese wedding. Japanese people usually choose to hold at a shrine or a pseudo-shrine built by a hotel. There are many theories about the origins of the Shinto-style wedding. The most common one is that the Shinto-style wedding ceremony started in Muromachi period (14–16 centuries of Japan) and was the most popular type of marriage ceremony for the family of military attachés. There are many kinds of wedding etiquette in this ceremony. During the ceremony, the groom wears feather-woven clothing, while the bride wears a dress called "white no-goo" and a white brocade hat. The white silk kimono worn by Japanese brides at weddings was originally the dress worn by Japanese samurai brides in the 18th and 19th centuries when they married. White symbolizes the beginning of a new life and the end of the original one. At the same time, the bride's hair should be rolled up, tied with a tortoise shell comb, and worn, with a hat covering the bun, which means "covering the edges and corners". The bride's face needs to be painted with powder, and she wears a white hijab and veil. The bride has to change into several sets of clothes at the Shinto wedding. The first time was to take off the white dress and put on a gorgeous dress embroidered with auspicious patterns (such as crane flowers, etc.), and its colors were mainly gold, silver and red. For the first time participating in this ceremony, I had to change into another dark-colored kimono worn by an unmarried girl. This was the last time the bride wore this kimono, marking the end of her innocent girlhood. The female guests at the ceremony must not wear white clothes, this is to avoid stealing the bride's style. The groom should wear a black silk kimono with a striped folded skirt under the kimono, a white folding fan in hand, and white sandals.

In a Shinto-style wedding, the newlyweds need to be accompanied by relatives and friends of both parties, and the wedding is held in front of the chapel in the front hall of the shrine.

First, the priest recites a prayer for the newcomers, then the newcomers will exchange rings, and then the matchmakers will alternately use the "three-three-nine-degree" cup to toast the newcomers. The bride holds a red-light glass and drinks first, then the groom drinks it, and the bride takes the last sip.

The main process of the wedding before God is divided into: the "Worship ceremony": the bride and groom, their parents and relatives enter the venue; the "Hands of Water" where everyone needs to enter the venue after washing their hands; and the "Rituals of Xiuxiu" which is a ceremony to exorcise evil spirits and purify the heart. During the ceremony, priests recite sermons and pray for the bride and groom and their relatives; In "The ceremony of congratulations": the priest announces the marriage of the bride and groom to the gods and prays for blessing; "The ritual of three offerings": The bride and groom drink three wine glasses alternately, forming a husband and wife marriage contract, which is called "three, three and nine degrees" by "drinking three glasses of wine three times"; The oath is read in front of the gods, and the original manuscript is offered to the gods: "Jade skewer offerings": jade skewers (popular Tung tree with leafy twigs, wrapped with white cloth strips) are said to have played a role in connecting the hearts of gods and people, and the bride and groom took it from the witch. After passing the jade skewer, it is sacrificed in front of the gods, "two worship, two clapping, and two worship".

Then there is the "Ritual of exchanging rings": The bride and groom bring the rings to each other's ring fingers, which is influenced by the West in modern times; "Kagura Play. Part I": The performer plays the elegant music and traditional dance; Finally, everyone stands up, the relatives drinking the wine offered to the gods by the shrine maiden means that the relatives of both parties have become mutual relatives. After the priest exits, the bride and groom, matchmakers, and relatives leave the venue in turn, and the ceremony is transferred to the wedding banquet.

Church Wedding

The second type is a church-style wedding, and church-style weddings are divided into several different forms according to different denominations.

Only Christian believers can hold such weddings in churches, especially Catholic parties which have stricter requirements. But in recent years, even if you are not a believer, as long as you receive simple training in the church, you can be like a believer. In a solemn atmosphere, you can walk into the sacred church and hold a wedding ceremony with your loved one, and make a lifelong commitment.

Church weddings are weddings that imitate Christian marriage ceremonies. That is to say, the ceremony is not held in a real church, but in a church-style building built for the purpose of having a marriage ceremony. Now, Christians only account for about 1% of the country's population, but many people want to have a Christian-style wedding. This is because the media often publicize Christian weddings, which are generally accepted by the public, and the wedding dresses are very trendy and gorgeous, and are very popular among

young people. In this context, hotels and wedding venues, etc. have also started offering Christian weddings to people.

Church weddings are now more common than the traditional Shinto weddings. This is because kimonos cost more than wedding dresses. However, some people will wear a kimono at the banquet after a "church-style" wedding in a wedding dress, returning to Japanese traditions.

Buddhist Wedding

The third type of wedding is the Buddhism wedding, which originated in 1885. The Buddha-style mountain was founded by Tanaka Tomogaku, a monk of the Nichiren sect.

The wedding form established by the "Richshen National Assembly," but is currently adopted by a small number of people, only 0.8%. This is due to the fact that "Shinto marriage ceremonies have become very popular, and because of "Shinto-Buddha Habitat" (that is, the fusion of Buddhism and Shinto), even as a Buddhist, there is nothing wrong with holding a Shinto wedding ceremony, so for more people a God-style wedding is adopted. In this type of wedding, a kind of white paper called "paper hanging" is cut into thin strips of paper and wrapped around a branch, which means that the soul of the deceased relative will be transferred. where they come back, stay healthy and safe forever. Both men and women should read the marriage contract in front of the Buddha statue. In addition, when the jade skewer laying ceremony is held at the wedding, it must be presided over by the person who is close to both the mountain and the man and woman.

Jinzen Wedding

The last form is the wedding which also takes place in front of people, which is also the wedding form closest to the modern Chinese wedding ceremony. A pre-person wedding is a type of wedding held in a public place such as a hotel. First of all, the bride and groom, accompanied by the guarantors of both parties, fill in the registration form, sign and seal the form at the marriage registration office, and become legally recognized legal couples.

The invitations are sent out two or three weeks before the ceremony. In addition to parents, siblings and other relatives, those invited to attend the ceremony also have friends, leaders of the workplace, and colleagues. For the counterpart himself, the wedding is not only a ceremony for the bride and groom to share joy and blessings with relatives and friends, but it is also a rare opportunity to express their gratitude to these people for their long-term love, support and cultivation. At the wedding, the bride and groom wear gorgeous dresses, with two held sets of flowers, and are then welcomed the guests. The guests attending the wedding were also dressed in festive costumes, especially the bride's girlfriends, who were dressed up brightly, adding to the icing on the cake for the wedding ceremony. The guests send warm congratulations to the bride and groom in turn, and some even sing and dance to help the wedding. According to the custom of the oral script, at the end of the wedding feast, the bride should read aloud the letter she wrote to her parents, recalling the parenting kindness of her parents during the period when she was brought up by them.

Conclusion: Marriage in contemporary Japan

Japanese people consider marriage to be a major turning point in life, so they are extremely cautious about marriage. The complexity of etiquette reflects the seriousness and responsibility of the Japanese concerning marriage. It is worth mentioning that in recent years, more and more Japanese young men and women have chosen different forms of marriage ceremonies, not only holding many unique beginning ceremonies, but also increasingly different kinds.

Just like how I pay attention to weddings, different countries have their own etiquette for different occasions. In today's globalized world, exchanges between countries are becoming more and more frequent. If the etiquette of each other is not respected in foreign exchanges, it will cause friction at light level, and disputes at worst. Today, when peace and development have become the mainstream, we must take the initiative to learn etiquette of other countries.

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TRADITIONAL JAPANESE WEDDING DRESS: *SHIRO-MUKU* AND *TSUNO-KAKUSHI*

In this paper I would like to introduce the traditional Japanese wedding costumes, *Shiro-muku* and *Tsuno-kakushi* from the point of their history and some associated meanings they have. By studying these traditions, we can see that in Japan some negative aspects toward women have remained unconsciously even though there is a trend towards more gender equality around the world, including Japan.

What is *Shiro-muku*?

Shiro means white, and *muku* means pure in Japanese. Shiro-muku is a wedding costume that a bride wears on her wedding day. Today, in Japan when a couple gets married, the bride generally choses whether she will wear a wedding dress or Shiro-muku. Most people in Japan do not care about the meaning of Shiro-muku, but there is a deep traditional meaning.

From old times, in Japan, the color white has been recognized as sanctity color because it has meant the color of sunshine. White has also been a symbol of purity. So, white cloth is used when a baby is born, and when a person has died because these two are mysterious events of people's lives that no one can deal with. From the Heian period (AD 794-1192), white began to be used for wedding costumes and from the Muromachi period (AD 1336-1572), Shiro-muku has been used as a wedding costume.

As mentioned, white has special meaning, so to wear a white wedding costume is inevitable for a bride to show her great resolution to be a member of the bridegroom's family. In other words, the bride had to take leave of the house where she was born and had to be born again as a wife of her husband's family. In order to show her making up her mind, white was a very suitable color because whatever colors white can be dyed by.

What is *Tsuno-kakushi*?

The word *Tsuno* means a horn, and *kakushi* means to hide. *Tsuno-kakushi* is a head dress which a bride wears. It has also a deep meaning. From a long time ago, it had been believed that when a woman is mad with jealousy, she becomes a demon. The horn of the demon was a symbol of anger. So, in order not to be a terrible demon a bride wore this head dress. So, wearing it meant she would be an obedient and uncomplaining wife.

In conclusion, Shiro-muku and Tsuno-kakushi have deep traditional meanings and from them we can know how women have been treated from a historical perspective. In ancient times women were prohibited from being what she wanted to be by herself. Even though

most people in Japan now do not know well its true meaning and do not care about it, some negative subconscious attitudes towards woman still exist in such subtle ways.

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JAPANESE AND UKRAINIAN CULTURE

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JAPANESE NATIONAL CHARACTER

It could be argued that Confucianism is unknowingly rooted in many Japanese people. If so, how do the Japanese themselves feel about their ethnicity today? In this paper I would like to introduce two surveys mainly targeting modern youth about this question.

In a survey by the Cabinet Office in 2018, when Japanese people were asked if they could communicate their thoughts clearly to others, those who answered in the affirmative did not account for the entirety of the respondents, with more negative opinions.

In a 2019 Nippon Foundation survey of 18-year-old attitudes, young people who answered "yes" to each of the questions "What do you think about yourself?" had the following results. Of the nine countries of Japan, India, Indonesia, South Korea, Vietnam, China, the United Kingdom, the United States, and Germany, Japan ranked last in all questions, ahead of other countries. This introversion and passivity is one of the characteristics of Japanese people. Modern Japanese are aware of their own introverted nature when compared to other countries.

The historical background of this ethnicity is related to Confucianism, but the history of national isolation, having only one language, and being an isolated island nation are also examples of factors. (What about the Ainu culture?)Furthermore, because of these three characteristics, the Japanese people have developed the perception that Japan is a single ethnic group, which is discussed domestically, but this is not the case. There was trade with the Netherlands and China even during a period of isolation. Over the years, due to these connections, certain words have been assimilated into the Japanese language.

Throughout history, ethnic groups have been assimilated in the same way, and a few have been eliminated. This has led to the perception that Japan is a single ethnic country, but Japan has always been a multi-ethnic country.

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JAPANESE PEOPLE AND CONFUCIANISM

It is said that many of the Japanese people are polite and kind to others. The Ministry of Foreign Affairs of Japan commissioned a survey in 2015 regarding the image of Japan in five countries (the UK, Germany, France, Spain, and Poland), and more than 75% replied that Japanese people are "reliable" or "somewhat reliable" (ibid). Also, roughly 80% of respondents answered that the Japanese are "friendly" or "somewhat friendly" (MOFA of Japan, 2016). From this result, it can be said that Japanese people are seen as courteous and considerate of others from a foreign perspective. This paper analyzes how Japanese national characters were generated from the perspective of Confucianism, one of the disciplines that has greatly influenced the way Japanese people behave and has had a great influence in their way of thinking.

First, the meaning of Confucianism will be explained. Confucianism was founded by Kung Tzu, also known as Confucius in the sixth century B.C in ancient China. In brief, Confucianism teaches that in order to become a person of wide knowledge and high virtue, people should practice the five teachings of Jin(仁), Gi (義), Rei(礼), Chi(智), and Shin (信). Jin(仁) is benevolence, which means being aware of one's own physical and mental needs and using them to consider the feelings of others (Tsuchida, 2011. p.26). Gi(義) is righteousness, which refers to being orderly and justice (ibid, p.31). Rei(礼) is humbleness, Chi(智) is the ability to make moral judgments (ibid, p.29), and Shin(信) is being true to one's nature (ibid, p.56).

Also, Chu-ko(忠孝), a combination of loyalty to the master and filial piety to the parents (Tsuchida, 2011. p.35), or Shu-shin(修身), the growing personal morality through daily actions are referred in Confucius's words (ibid, p.108).

Next, a brief history of Confucianism in Japan will be introduced. Confucianism was brought to Japan in the 6th century by ancient migrants to Japan (Toyama, 2015). Since then, it has been studied and interpreted by various researchers. However, until the 16th century, Confucianism was a knowledge monopolized by a few privileged classes and did not develop at the popular level (Makizumi, 2016, p.178).

From the 17th to the 19th century, there were no major wars in Japan, and academic studies spread to the people. In this context, Confucianism developed as a political philosophy that emphasized harmony and respect for the authorities (Makizumi, 2016, pp.178-179).

In the late of the 19th century, there was a major shifting of the social system. Specifically, the Shogun who ruled Japan at that time was deposed in a revolution and Japanese people and

society began to interact with the Western world more intensively. Also, ideas of freedom and rights, as well as Western technology were introduced to Japan, and old things and ways of thinking were no longer valued (Makizumi, 2016, p.179). However, Confucianism, the basis of Japanese thinking, was not neglected, but rather used as an ideology to create a centralized country with the emperor at its core (ibid).

Finally, the relationship between the modern Japanese people and Confucianism will be discussed. In present-day Japan, Confucianism has spread as a social ethic (Makizumi, 2016. pp. 180-181, p.187). For example, Japanese people are very punctual and strict in following instructions, which is similar to the teachings of Gi (義) regarding that observing rule. Furthermore, reading between the lines is the very essence of Jin(仁).

However, in my opinion, the spirit of politeness and modesty are rarely practiced with the awareness that "This is a Confucian teaching." For this reason, Confucianism is a way of thinking that is deeply rooted unconsciously and is one of the factors that make up the Japanese national character.

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AINU: ETHNIC CULTURE IN JAPAN

The northern island of Japan, called Hokkaido, was merged by the Japanese government in 19th century and where a separate native culture existed known as the Ainu. They have a specific language and culture which is very different from Japanese.

Japanese people have been agricultural people for a long time. On the other hand, Ainu people are similar to a hunter-gatherer society. They traded fur, feather, and seafood, with Japan. Their characteristic culture can be seen in the folk faith. There are bears living in Hokkaido, and they sometimes damage people. Ainu people feared and worshipped bears.

Ainu people have been discriminated by Japanese for a long time. Their rights have been oppressed by law in the past. Ainu had lived in difficulty and poverty. Although they have argued for equality. They spoke to the Japanese parliament in the Ainu language, arguing that their own culture and human rights must be saved. Finally, law was made obsolete, and the Ainu people were finally was accepted as aborigines.

In the ancient times, the Japanese and the Ainu interacted peacefully. What changed in later period, is that the Japanese required more resources and obligation to the Ainu. Since then, Ainu people were oppressed for 400 years. It is because Japan got more power and development than the Ainu that they were gradually oppressed.

How could they keep the friendship? How can we make equal relationships among two countries? The answer is not to require only profits and respect each other's culture. That is the way of the multicultural world.

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UKRAINIAN COSSACKS AND JAPANESE SAMURAI: SIMILARITIES AND DIFFERENCES

The Ukrainian Cossack has come to symbolize Ukraine's ethnic image, much like the medieval knight of Western Europe or the Samurai of Japan. In fact, only a minority of Ukrainians belonged to this famed social group – but their influence on history, culture, and the psychology of the country was deeply profound.

The Japanese Samurai has come to symbolize the image of Japan. A person who has deep connections with their inner self, a person who holds their word just like their sword, and one who upholds the law, no matter the cost.

The name *Cossack* (Ukrainian: *козак; kozak*) is derived from the Turkic *kazak* (free man), meaning anyone who could not find his appropriate place in society and went into the steppes, where he acknowledged no authority. A man who is free from the shackles of anyone. The ethnic origin of Cossacks is mixed. Their ancestors came from Ukrainian, Russian, Polish, and Tatar territories. However, no matter their race, everyone was accepted as long as they obeyed the rules of the free people.

The most important branch of the Zaporozhye economy was cattle breeding. Cossacks bred horses, cattle, pigs, and sheep. Hunting was a significant industry. They were also engaged in poultry and beekeeping. Cossacks made drinks from honey and made candles from wax for the Sich church, as well as for monastic and parish churches.

The laws of the Zaporizhian Sich were rather strict. This was not particularly humane treatment, but it helped to maintain excellent discipline. If one Cossack was to kill another then, the murderer would be buried alive with the person that they have killed.

As any men, they liked drinking, however it was strictly forbidden during the time of war, and those who were caught doing so before a battle would be left at the encampment.

If a Cossack found an item without an owner it would be put on a special stick that was in the middle of the sich, and if the owner of the item didn't take it back after 3 days then anyone could take that item.

Cossacks elected a new leader every year, a man who could lead them forwards, he was called hetman.

Cossacks adhered to the following principles:
- Honor and a good name are more valuable than life;
- Cossacks have equal rights ("no kings, no slaves, but all are slaves to God");
- Let your words be your promise;
- Uphold the Orthodox faith, and act by the traditions of your people;
- There is no greater bond than brotherhood;
- Save others before saving yourself.

The full list of their principles could be found in an old official document, written by a hetman.

Samurais were the well-paid retainers of the daimyo (the great feudal landholders). They had high prestige and special privileges such as wearing two swords. They cultivated the bushido codes of martial virtues, indifference to pain, and unflinching loyalty, engaging in many local battles. Though they had predecessors in earlier military and administrative officers, the samurai truly emerged during the Kamakura shogunate, ruling from c.1185–1333.

Another, more general word for a warrior is "bushi," from which bushido is derived; this word lacks the connotations of service to a master.

By the end of the 12th century, the Samurai became almost entirely synonymous with bushi, and the word was closely associated with the middle and upper echelons of the warrior class. The Samurai were usually associated with a clan and their lord, and were trained as officers in military tactics and grand strategy.

Bushido formalized earlier samurai moral values and ethical code, most commonly stressing a combination of sincerity, frugality, loyalty, martial arts mastery and honour until death. Born from Neo-Confucianism during times of peace in the Edo period (1603–1868) and following Confucian texts, while also being influenced by Shinto and Zen Buddhism, it allowed the violent existence of the samurai to be tempered by wisdom, patience and serenity.

Most samurai were bound by a code of honor and were expected to set an example for those below them. Samurais had the following principles:

- *Justice*: Justice is a core value of the Samurai. Incorporating the Bushido principle of justice into your life requires reflecting on what is fair and upholding the value of upstanding moral character.
- *Courage*: Courage, like justice, entails deciphering what is right and wrong.
- *Compassion*: Compassion is the ability to manifest love and sympathy through patience. This is an especially important trait for those in a leadership role.
- *Respect*: Respect means that you acknowledge your regard for the experiences and feelings of others.
- *Integrity*: In order to practice many of the other principles listed, one has to maintain integrity.
- *Honor*: Samurai were warriors who upheld a sense of self worth and lived by the highest code of conduct.
- *Loyalty*: First, stay true to yourself. When fealty is given to another, this must not be abandoned even under difficult circumstances.
- *Self-control*: Self-control in the Bushido code means adhering to this code under all circumstances.

Here you can see the actor who played the role of Taras Bulba, a famous colonel who was regarded in the tale as "A hero, a representative of a life of a whole nation, the political and social life."

Set on the Ukrainian steppe, "Taras Bulba" is an epic tale of the lives of Cossack

warriors by famous Ukrainian writer Mykola Gogol. The narrative follows the exploits of an aging Cossack, Taras Bulba, and his two sons. Gogol published a revised and expanded version of the story in 1842 year.

Taras Bulba was initially published in 1835 as part of a collection of stories, it was much more abridged and evinced some differences in the storyline compared with the better known 1842 edition, the latter having been described by Victor Erlich as a "paragon of civic virtue and a force of patriotic edification."

In the year 1256, the Shogunal Deputy in Kyoto, Hōjō Shigetoki (1198-1261) wrote a letter to his son and house elders of his clan. The letter, now known as "The Message Of Master Gokurakuji", emphasized the importance of loyalty to one's master.

Written in kanamajiri style, "The Message Of Master Gokurakuji" is described as being "...basically concerned with man's moral duties and the ideal behavior for leaders of the warrior class. The predominant tone of the work is a Buddhist sympathy for all living beings and an awareness of the functions of karma. Women, children, and those of lower social standing are to be treated kindly and with regard, and even the concept of loyalty to superiors is dealt with more in a religious sense than a Confucian one."

Getting to know different cultures helps strengthen the bond between countries. This project was quite insightful for us.

Getting to know the disciplined Samurai, and the free spirited and independent Cossack was an interesting contrast to research. Both are loyal to their counties, traditions and religion, just in their own ways.

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UKRAINIAN CLOTHING IN HISTORY, SOCIAL LIFE, AND ART

Traditional Ukrainian apparel, the roots of which can be traced back to the times of Kievan Rus, has many stylistic varieties. Its look depends on the ethnographic region, even though a homemade shirt, made of homespun cloth, has always constituted the basis for both male and female wardrobes. The main feature of this shirt (*vyshyvanka)* is the embroidery on the neck, cuffs, and hem.

A girl is supposed to wear a shirt without outerwear, while a married woman has to cover her head with a shawl and supply the outfit with her waistcoat and maxi skirt. Meanwhile, the highlight of the clothing are accessories like belts, jewelry, and headdresses (a shawl or a floral wreath), decorated with ribbons and fresh or artificial flowers, not to mention the abundance of beads and *ducats* (coins), which determine the women's status. Men's traditional clothing is simpler: they resemble the outfits of other Slavic nations but differ in the way they are worn. Thus, there are two main elements: a linen shirt and cloth pants, distinguished by the kind of embroidery.

The styles of male dress worn in the later periods of Ukraine's history were very diverse. The main elements of the dress were the shirt, trousers, cloak, sheepskin vest (*kozukh*), overcoat, cap (*klobuk*), footcloths, stockings, and boots. The clothes worn by the princes and boyars were influenced by Byzantine fabrics and ornaments.

In the Cossack period, the nobility dressed according to the prevalent fashion in Europe, in costumes of the Renaissance style, except for certain departures demanded by the severe climate (long overcoats and sheepskin jackets). The Cossack officers and common Cossacks adopted these clothes for military needs (short caftan or *zhupan*, wide trousers or *sharovary*).

In general, Ukrainian folk dress can be classified into several regional groups. The most varied and fully preserved clothing originated in the 17-18 centuries. Women wore a shirt with wide sleeves, a wraparound skirt (*plakhta*), a bodice (*kersetka*), and different outerwear, including the narrow waistcoat (*yupka*), coat (*svyta*), fur coat (*kozhushanka*), and a complicated headdress (*ochipok*).

Every Ukrainian since ancient times had a festive shirt. These shirts are always performed in white. Even the poorest resident necessarily had a festive light shirt, which was reserved for special and solemn occasions. Almost every family in the wardrobe keeps linen Ukrainian embroidered shirts. These shirts are usually white or gray tint, as it was made of unbleached linen. Linen shirts have traditionally been considered as a sign of an average level of affluence. Red color has always been considered a symbol of love, fun, serenity, and happiness. Black color symbolized grief and misfortune. Ukrainians used similar colors of clothes in the days of mourning and funerals. In some parts of Ukraine, black shirts could be worn by older men.

The multiple ornaments and patterns that were used in national dress, have a wide range of symbolic meanings. The main options for embroidery are geometric, zoomorphic, vegetable,

and floral. Ornaments, which denotes fire (diamond-shaped lattices and icons of the sun with dots and rays), have always been considered masculine signs. Signs of the earth in the form of straight lines are traditionally female. On such embroidered shirts are often depicted waves, spirals, and signs of water. Berries, flowers, and grapes are often in the form of the most common patterns. For example, the poppy is a flower of war. Therefore, when a man died in the family, the widow embroidered a shirt with bright red poppies. Guelder rose was often used on Ukrainian embroidery among married women because such a berry was always considered a symbol of the immortal race and motherhood. Children were forbidden to wear clothes with similar patterns. Shirts with patterns in the form of hops were characteristic outfits for single guys. Hop was associated with youth and love. The image of grapes on a white background served as a symbol of a prosperous, joyful, and full-fledged family life.

In addition, one of the most important and notable attributes of the Ukrainian costume is the wreath. It has a beautiful and magical history, but few know that each flower carries a certain message. The wreath should have 12 different flowers. The immortelle was believed to help from various diseases. The lover and cornflower are about tenderness, devotion, beauty, and fidelity. The yarrow occupies an important place among other flowers. This plant sprouts everywhere, wherever it is brought by the wind, so it symbolizes disobedience. The periwinkle is a sign of life. The chamomile is identified with kindness, tenderness, and health. In the wreath, a daisy symbolizes fidelity. The apple and cherry blossom characterizes the mother's love. The viburnum symbolizes beauty and youth. The poppy is connected with war. The rouge, the peony, and the mallow characterize faith, hope, and love. The hop is the symbol of the mind. This element must necessarily be present in the wreath of an adult woman.

Recently, traditional Ukrainian clothing has conquered the hearts of the world's most fashionable people, thus making it popular beyond the traditional concept. The reasons for such a success include simplicity in form, a slender silhouette, a variety of symbols and ornamentation, and the rich colors used.

The New York Times announced that embroidered shirt is the trend of the season in 2018, embroidered shirts by Ukrainian designer Vita Kin have become the main decoration of the Colette store, whose concept store is located in Paris.

In 2017 the collection of Valentino presented impressive interpretations of ethnic clothes very similar to Ukrainian embroidery.

Today, this decoration technique develops in three main areas: authentic costumes, modern imitation of traditional patterns, and designer works, inspired by tradition.

Ukrainian national garments were widely described in the world's literature. Especially, in Mykola Hohol's works, which adroitly emphasize not only the original style and peculiarity of the outfit but its connection with spirit and sacred tradition. For instance, there are some quotes to confirm it.

"My irrepressible wife…Unfortunately, to my regret, we forgot she was sitting right on the top of the cart, wearing a green fur coat (kozhushanka), which was lavishly decorated with many red marks. Her priceless skirt (plakhta) dappled like a chessboard. I felt something inexplicably unpleasant looking at her plumpy face that was slightly wrapped with a colorful complicated headdress (ochipok). I had a strong wish to

shift my glance to my lovely daughter". "Suddenly, she felt that someone pulled her embroidered sleeve of vyshyvanka. The girl turned back and saw a tall young man in a white shirt with big bright eyes looking right at her. She hadn't enough nerve to say anything, the heart was beating like never before, like never before in grief, pain, or joy."

The typical folk costume was formed on the apparel basis of the Poltava and Kyiv region, which was widely popularized by the Ukrainian theater at the end of the nineteenth century. Most of the simplest and prettiest motives were implemented by some talented artists as Mykola Pymonenko ("Fortune-Telling on Christmastide"), Ilya Repin ("Reply of the Zaporozhian Cossacks"), and Taras Shevchenko ("Kateryna").

The aspects of the material and spiritual heritage, which were mentioned before, are incredibly precious for Ukrainian identity representation in the worldwide circle. The specific features of the Ukrainian folk apparel denote not only the external difference but also its connection with customs and traditions of our ancestors, which we follow and respect.

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FEEDBACK FROM JAPANESE STUDENTS

It was a wonderful experience for me to interact with Ukrainian students. Especially, the comparison between cossacks and samurai was interesting for me because it gave me opportunities to think about our ideals in the past. I heard that the situation in Ukraine is getting worse, so I hope all of you stay safe.

Nanami FUJISAKI

Thank you for holding such wonderful sessions. I really enjoyed learning about Ukraine and am even more interested in Ukraine. Also, I was inspired by the quality of presentations and active discussions. I felt that I have to train my English ability and presentation skills more and more. Thank you very much.

Wakano TARUTANI

It was great for me to have a wonderful seminar with Ukrainian students. By exchanging each culture's topic, I learned a lot, especially I noticed that I have not known about Japan deeply. And I want to know about your country and vulture. I hope we will have another chance to study together.

Sato KOBAYASHI

Thank you all, we could have a great discussion. It was really fun to know each other's interests and opinions about them. Best regards,

Ami TAKEMURA

I am very happy to be able to participate in this program as a student and have meaningful discussions with Ukrainian students. We were able to have a deep discussion on various topics such as Ukrainian and Japanese culture, gender, literature, etc. I learned a lot. It was also very stimulating to have active discussions with you, which is different from what I usually do with Japanese students. I was very happy that they were interested in our topic and proceeded with the discussion. I feel honored to have been able to take advantage of the corona disaster situation and exchange opinions online, and I will make the most of it in my future studies.

Chiharu MATSUKURA

It was a great honor to participate to this class and have discussions with you. Every presentation was so impressive and new to me and gave me a lot of new knowledge. I have learned a lot not only from the presentations but also from the discussions we had in last class. It made me think of some problems and issues around world and sharing thoughts with students from other country was very fun to me. Thank you so much.

Haruki BURKE

This was a valuable experience for me because I rarely have a chance to discuss, present, or express my opinions in English with non-Japanese people. I was very happy to have the seminar. I was surprised and respected that all the Ukrainian students were very expressive, responded quickly, had their own opinion, and had good knowledge of issues. Through this seminar, I learned the importance of having one's own opinions about various fields, which made me think that I need to think about issues on a regular basis. It was a lot of fun. Thank you very much.

Maho NEMOTO

FEEDBACK FROM UKRAINIAN STUDENTS

It was a really exciting and amazing experience for me. I am really interested in Japanese art and culture, and during our meetings I've got so much of something new, really interesting and important for myself, lots of emotions and inspiration. I participated in a great deal of discussions, but I understand how much our meetings were different from them. We didn't just talk about such topics as culture, art and society, but also shared our experience, points of view, and it gives me a thought, that we have much more similarities, than differences. So thank you for these cozy meetings, magnificent reports and presentations, incredible emotions, interesting discussions and colorful reminisces. Take care of yourself and stay safe. Hope to meet you again, sayonara!

Oleksandra Syrota

Thank you to all participants for the great opportunity to communicate, share opinions and learn a lot of useful information. It was a great honour for me to take part in these seminars. We've discussed really important things, such as youth problems, nuclear disasters, relationships in families and others. It was interesting for me to learn about the Japanese point of view on gender issues too. I'm glad to have such an opportunity to communicate with other students online in our difficult covid situation. Stay safe!

Maryna Derii

I want to express my sincere gratitude for this opportunity to be a part of these spectacular seminars, which made me compare cultural differences and similarities between Ukraine and Japan. I was fascinated with intensive wave of discussions of gender issues in Japan, the problems of lookism and "karoshi". Thank you again, I hope we will continue our cooperation in the future and only strengthen our international relations.

Inna Kriachko

It was an unforgettable experience for me. I am grateful for the opportunity to attend such interesting seminars. It was interesting for me to learn about the interests and opinions of not only students from Ukraine, but also from Japan. I especially liked the seminar about life in Japan and the Soviet Socialist Republic in the 1930s. Thanks everybody! I hope we will have the opportunity to meet again and discuss interesting topics.

Elizaveta Bannova

Many thanks to professors and students for this valuable opportunity to discuss relevant issues and immerse ourselves in culture and literature. I want to express my gratitude for bringing about the topics of cultural identity, lookism, youth literature and Japanese traditions since they significantly expanded my outlook. I value your participation in free discussions and sharing your opinions. Best regards,

Elena Muha

These seminars gave me the opportunity to learn more about Japanese society and culture and share something about Ukraine. I didn't even notice that the last discussion was more than an hour because time flew so fast with such informative communication! I learnt about "karoshi", Japanese wedding traditions, lookism, gender issues, Erwin Nagi and more. I am looking forward to new projects with Saitama University!

Lilia Somak

I would like to express my sincere gratitude to everybody who took part in this project! It was an extremely valuable and thought-provoking experience. Not only did we get a chance to learn more about each other's cultures, but we also got to share our own experiences and perspectives on different cultural and social issues. Thank you for creating a wonderful atmosphere of learning, discovery and inspiration!

Kateryna Nikolenko

FEEDBACK FROM UKRAINIAN STUDENTS

These seminars were incredibly impressive for me! Many thanks to the organizers of the seminar for an interesting, high quality, productive, rich event. Thank you to Japanese students for the opportunity to learn more about personal interests, culture, literature. Discussions during the lectures helped to consolidate the topics covered. This is a great experience for personal development. I am sincerely grateful for the possibility to discover new scientific experience!

Alina Petrus

I am very grateful to all the participants of the conference. It was an extremely important and very interesting experience for me. It was great to spend this time together and learn a lot about Japanese culture and traditions. All presentations were well prepared and especially interesting were the discussions after, where we shared our own thoughts on the topic. Which broadened my understanding of certain topics and gave me the opportunity to look at them from other angles. Thank you for your participation and I hope that we will have the opportunity to continue studying together.

Vladyslav Hannushchenko

I am grateful to be a part of this project, I was happy to learn about a new culture and the people of Japan. It gave me an opportunity to practice my English skills and communication abilities. I think that all of the topics were important and I liked all of them! I wish to participate in this project in the future. Thank you again, and take care!

Anastasia Klement

The project was a great opportunity for me to get to know interesting people, and to experience their culture. The nuances of their culture have helped me with widening my vision to different things that I never noticed. I think that every presentation was unique and I was grateful to be a part of them. I really want to join this project next year!

Oleksii Brydun

I want to express my sincere gratitude for this opportunity to be a participant of these spectacular seminars, which made me realise how much we have in common. I was amazed with a lot of reports and discussions of various hot and important topics, in particular gender issues in Japan, the problems of lookism and "karoshi." It was really my pleasure and amazing experience and I look forward to hearing from you as soon as possible.

Vasylyna Khoma

FEEDBACK FROM UKRAINIAN STUDENTS

I must say that for me, it was a wonderful and enlightening experience – to communicate in this format, to listen to the speakers on a multitude of topics, to discover something new with each report. Particularly, I was impressed by the Poltava students' idea to compare the Ukrainian Cossacks with the Japanese Samurai, showing how much they had in common. I was also deeply struck by certain social issues expressed by Japanese students, such as lookism and the notion of karoshi. Therefore, I would like to express my gratitude for this unique chance – to share my ideas and findings with other students and to learn something new from them, broadening each other's horizons. I sincerely hope that our communication will not end at this point, and we will have more opportunities to explore each other's cultures even further.

Yaryna Oprisnyk

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Collection of research papers by students
and PhD students of Saitama State University (Japan),
Poltava V.G. Korolenko National Pedagogical University (Ukraine)
and Ivan Franko National University of Lviv (Ukraine)

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