



## Axiosphere of modern literature: Reflection of the complexity of intercultural communication in a literary text

Oleksandr Polishchuk <sup>a 1</sup> , Olena Polishchuk <sup>a</sup> , Liudmyla Pavlishena <sup>a</sup> ,  
Svitlana Piroshenko <sup>a</sup> , Galyna Buchkivska <sup>a</sup> 

<sup>a</sup> *Khmelnytsky Humanitarian-Pedagogical Academy, Khmelnytskyi, Ukraine*

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### Abstract

Today there is a tendency to integrate cultures. By entering into dialogue, national cultures discover new facets. Reading a foreign artwork can be compared to the process of intercultural communication, as an author and a reader are representatives of different cultures. Features of culturally conditioned cognitive processes and stereotypes determine both the process of creation and the process of text interpretation. Artistic texts play an important role in the process of intercultural communication, as they are directly related to culture because they store information about the history, national psychology, national behavior, i.e. about all components of culture. The relevance of scientific and methodological research of the value potential of literary education is due to a set of contradictions. The aim of the article was to investigate the reflection of intercultural communication on the example of foreign fiction through the prism of the axiological aspect. The work is based on the methodology of comparative literature because this method studies international literary relations and relations, similarities and differences between literary and artistic phenomena in different countries. The author's intercultural communication through artwork and found that it has a number of features compared to real communication. The authors concluded that the main reason for misunderstanding in intercultural communication is not the difference of languages, but the difference of national consciousness of communicators, and the dialogue of cultures is not so much communication of different minds as communication of images of different cultures within one consciousness.

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*Keywords:* spiritual and value guidelines; comparative studies; cultural diversity; author's worldview; dialogism

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## 1. Introduction

One of the manifestations of the creative and prognostic potential of the theory and methods of teaching literature as a science is the study of axiological aspects of literary education. It should be noted that in the national tradition, literary education has always been focused on the development of

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<sup>1</sup> Corresponding author.

E-mail address: [o.polishchuk5384@nuos.pro](mailto:o.polishchuk5384@nuos.pro)

aesthetic and spiritual and moral values. However, in the current socio-cultural situation, when the axiological approach has become one of the leading in education, it is recognised that the humanities (human-oriented, anthropic) sciences should be based primarily on axiological grounds (Razzhivin et al., 2019).

The relevance of scientific and methodological study of the value potential of literary education is due to a set of contradictions between: axiological potential of literature as an art of speech, axiological potential of literary education and lack of systematic methodological justification of approaches to its implementation in a changed sociocultural situation; formed in pedagogy view of education as a process of understanding, generating meaning and the absence of modern programs in the literature of the semantic context or its fragmentary, unsystematic character; recognised in modern pedagogy understanding of education as a synthesis of teaching and education, considered as subsystems that provide each other, and insufficient development of semantic and educational component in the system of literary education; cultural, dialogical openness of literary education to the meaning and values of culture; loss of certain traditions of education by means of literature and insufficient substantiation of goals, methodology and new strategies of formation of value consciousness in the process of literary education; the relative isolation of social, cognitive, communicative and personal development and the necessity for harmonisation in the context of the system-activity approach (Yang et al., 2017; Astashova et al., 2018). The aim of the article was to investigate the reflection of intercultural communication on the example of foreign fiction through the prism of the axiological aspect.

### *1.1. Literature review*

Issues of the axiological sphere in fiction and problems of intercultural communication were studied by such specialists as V.V. Alimov (2010), E.M. Vereshchagin (1990), H.G. Gadamer (1966), N.A. Dyakonova (2004), D. Dyurishin (1993), D.I. Yermolovich (2005), V.Ya. Zadoronova (1984), V.N. Mikhailov (1984), E.I. Passov (2001), S.G. Terminasova (2000) and others. Currently, one of the most pressing issues in terms of international communication is the dialogue of cultures. Society seeks to interpret every phenomenon of human life as a cultural phenomenon, and culture in the 21st century is becoming a problem for everyone. This is due to the focus on interdependent policies in education, culture, communication, and science in order to ensure respect for cultural diversity, tolerance, dialogue and cooperation in an environment of trust and understanding.

Today there is a tendency to integrate cultures. By entering into dialogue, national cultures discover new facets. Fiction, having the ability of emotional influence, unique influence on the psyche and consciousness of the language subject, evokes creative activity. Fiction has the richest stock of selected by time and language of the exemplary texts, in which mental features are most pronounced (Makazhanova et al., 2019; Isariyawat et al., 2020). Reading a foreign artwork can be compared to the process of intercultural communication, as an author and a reader are representatives of different cultures. Features of culturally conditioned cognitive processes and stereotypes determine both the process of creation and the process of text interpretation (Omar, 2021). Artistic texts play an important role in the process of intercultural communication, as they are directly related to culture because they store information about the history, national psychology, national behaviour, i.e. about all components of culture.

### *1.2. Research questions*

The following research questions have been formulated for the purpose of the present study:

1. What is "axiologization" and what are its main features?
2. How is intercultural communication reflected on the example of foreign fiction through the prism of the axiological aspect?

## 2. Materials and methods

Intercultural communication with the help of artwork has a number of features in comparison with real communication, the study of which has become the authors' main task to achieve the set aim. The work is based on the methodology of comparative studies (comparative literature) because this method studies international literary relations and relations, similarities and differences between literary and artistic phenomena in different countries. The processes of internationalisation of social life in the modern world, the integration of social and cultural space make new demands on the quality of work of various social institutions. All the world's leading countries are modernizing and defining new goals and objectives for schools, universities, libraries, research organizations and other institutions of society. In this context, correlation-comparative studies are of particular importance, the relevance of which is caused by the search for new forms of work of these institutions and the need to transform them. Correlation-comparative studies are often defined as comparative. There are three main points of view in answering the question: what is comparative studies: 1) comparative studies is a complex scientific method, i.e. a set of scientific methods of cognition, comparison and correlation; 2) comparative studies is pure science, i.e. an independent science with its own subject and methods; comparative studies is an auxiliary discipline within the theory of social sciences and humanities. Turning to the methodology of comparative studies, it should be noted that it has developed in various scientific fields. In library research, the methods of comparative culturology are most often used. In comparative intercultural research, the problem of choosing a research method is associated with many problems, but above all with cross-cultural research. Basically, researchers here operate on the assumption that there are key-value dilemmas by which all cultures can be differentiated. These key questions are considered grounds for comparison, which should be universal or invariant categories.

For this area of research, it is stated that the basis of the methodology of comparative studies is that the subject of the research should be constructed as a social problem, which is analyzed by comparing contexts in its analysis and solution (cultural, historical, the socio-political context of the problem). In this case, this basis of comparison refers to the analysis of social systems and institutions that are analyzed in one or more foreign countries. Given this, the problem of comparative studies will be the search for equivalence in the interpretation of values, definitions and concepts, as well as indicators of analysis. When comparing, there is a danger that a phenomenon or even a social institution may have different meanings in different communities, and all the collected research information will not have a common basis for comparative and theoretical inference. To date, there is some general understanding of the methods of comparative research. Common methods, regardless of the specifics of science, in comparative science are:

- 1) the comparative-typological method. The method allows obtaining results that are quite general in volume, and therefore largely approximate, i.e. a descriptive result, for example, type of culture, type of philosophising, etc.;
- 2) the comparative-historical method. The result is the consideration of the subject in its genetic, historical development. There are several types of comparison: paradigmatic comparison, by analogy, etc.;
- 3) the individualising method. Comparisons involve comparisons of an individual. Individuality is understood as a feature;
- 4) the new comparative studies raise the question of the formulation of new cultural and psychological paradigms in research practice. Carrying out on their basis comparative researches can allow solving more completely a problem of reading in modern dynamic multicultural conditions of work of social systems.

### 3. Results

Naturally, the direct access to the value aspects of literary education was made at the turn of the century in works on the culturological approach to the study of literature, as, according to P.A. Sorokina (1992), “value is the basis and foundation of any culture.” V.A. Domansky (2000) notes that the recipient comprehends cultural values and acts as a “translator” of cultural values. L.A. Krylova (2001), exploring the culturological aspect of teaching literature, sees the main purpose of literature as a subject in the humanization of the world picture and interpretation of the system of cultural values, and in spiritual communication – the basis for the formation of value orientations. I.B. Sosnovskaya (2006) on the basis of hermeneutic and synergetic approaches developed a method of forming a reading culture of understanding in the process of school analysis of works, focused on students' awareness of meaning as a value (Sosnovskaya, 2006). Note that the concept of “axiologisation of education” has entered the pedagogical thesaurus in the new millennium. Axiologisation is one of the leading trends in the development of education in the world. The concept of axiologisation is considered in the following aspects: the method of implementation of the axiological approach in education; the component of humanisation of education, associated with the definition of the values of education, the system-forming element of which is a person as the main value; a set of pedagogical conditions (factors) that contribute to the development of the essential forces of an individual, the elevation of needs, the enrichment of its axiological potential; the method, the purpose of which is the development of creative and value properties of personality; it is a system of measures to modernize the educational process, leading to the strengthening of the value-semantic orientation of teaching and education; an organic part of culturology of education, which provides translation of cultural values (Kiryakova, 2005).

Specifying the educational purpose of literary education in the modern socio-cultural situation, it is not enough to indicate only its content orientation, traditionally set by certain personality traits. The educational goal of literary education is to value self-determination in the process of mastering literature through sensory understanding and meaning generation, a personal reflection of meanings and values of art and one's life, which is aimed at forming a creative, moral attitude to one's own life in relation to other people's lives. The concept of axiologisation of literary education is implemented in the choice of methods, techniques, technologies, forms of its organization. The condition and basic method of value self-determination in the process of analysis and interpretation of a literary work is dialogue. The expediency of using the experience of literary interpretation of works in the light of axiology determined the justification of the goals, content, and methodological organization of axiologically oriented analysis of the artistic world of a writer. Based on the principle of situatedness, which is one of the leading in modern education, the method introduced the concept of “axiological situation in literary education”, developed its technology, which involves solving artistic axiological problems. Artistic texts play an important role in the process of intercultural communication, as they are directly related to culture, store information about the history, national psychology, national behaviour, i.e. about all components of culture. From this point of view, a text is considered as “a set of specific signals that automatically evoke in the reader, brought up in the traditions of this culture, not only direct associations but also a large number of indirect ones. In turn, the rules of text construction depend on the context of the culture in which it occurs.

The text is a real junction of linguistics and culturology, as it belongs to the language and is its highest tier, and at the same time, it acts as a form of existence and a form of communication of culture. Literature is a kind of dialogue between an author and his potential reader. At the same time, creating an artistic text, an author focuses on the exemplary models of reflection of the world fixed in this or that culture. The art of interpreting the text by a reader is the ability to see the invisible that

does not lie on the surface, which contains a mental layer of consciousness, namely to see how certain personality traits of an author of a text, his worldview, which are “imposed” on him by external circumstances affect the nature of work. However, it is necessary to take into account the characteristics of a recipient (reader), as the specifics of his consciousness are set not only by personal experience but also by the characteristics of national culture, which determines the choice of interpretation of the text. Therefore, reading foreign literature can be compared with the process of intercultural communication, because when perceiving this text, people enter into communication with a representative of another culture. Below the authors will consider the circumstances that act as factors that determine the specifics of intercultural communication when reading a literary text. Examples from the novels of Amy Tang (1992), an American writer of Chinese descent, are given as illustrations. These include “The Hundred Secret Senses”, “The Joy Luck Club”, “The Kitchen God's Wife” (Tan, 1992; Tan, 1995) (Tables 1-3).

*The distance of an author and a reader in time and space.* According to the concept of “dialogism”, the work presupposes the existence of communication between an author and a reader, who are separated from each other (both in time and space). The peculiarity and complexity of such contact are that it is indirect, in contrast to direct communication with foreigners, in which situational factors can play a huge role. Oral communication is much more situational, contextual. It is characterized by the use of linguistic means, the role of which is the success of communication cannot be underestimated. In para verbal communication, information is transmitted through voice tones, which in different languages are given a certain meaning. Therefore, the spoken word never remains neutral. This fact becomes especially relevant for the Chinese language, in which the meaning depends on the intonation. Thus, the name of the cave, where the heroes of the novel “The Hundred Secret Sense” are going to go, can both attract and frighten its visitors, because the change of tone leads to a change in the meaning of the word.

**Table 1.** An example of dialogue between an author and a reader that are separated from each other in time and space in the novel “The Hundred Secret Sense”

Quote	Comment
<p>“So now you know why village name become Changmian. Chang means 'sing', mian means 'silk', something soft but go on forever like a thread. Soft song, never-ending. But some people pronounce 'Chang-mian' another way, rising tone change to falling, like this: Chang. This way, change means 'long', mian means 'sleep'. Long sleep. Now you understand it? You mean songs that put you to sleep, says Simon. No-no-no-no-no. Long Sleep – this another name for death. That's why everybody says, Changmian cave, do not go there” (Tan, 1995).</p>	<p>Indirect communication, a recipient and a sender try to eliminate or minimize obstacles that interfere with the communication process. It is noticed that participants of communication tend to change their communicative style when communicating with representatives of another culture – they tend to avoid pronounced culturally specific elements of communication, which may be problematic for carriers of another culture.</p>

*Contextual environment (intertextual nature of the text).* Any literary work exists in a certain environment: in the environment of real-life and in the environment of the surrounding literary works, to which it responds or continues, with which it argues or agrees. According to V.S.Bibler (1991), a text that is understood as work, “lives in contexts ..., all its content only in it, and all its content – outside it, only on its borders, in its non-existence as a text.” Thus, the uniqueness of artwork is manifested in the nature of correlation with reality: the text-object of the real world and at the same time – artistically mastered and aesthetically rethought reflection of the world of reality. This feature of artworks dictates the need to take into account the extralinguistic parameters of the text in their

analysis. Intercultural communication in the process of reading requires great intellectual effort also because almost any artwork is intertextual, i.e. has a connection with other texts, including the texts of other cultures. Communication becomes multicultural in nature, as it requires decoding elements of several cultures. Hence the danger of linguistic interference, as often a recipient tends to combine the concept of another culture with the already existing in his mind picture of the world, given in his native language. Interference at the cultural level is not only annoying but also dangerous, because the reality of another culture is attributed with worldview features foreign to it. Thus, below we see how the mixing of cultural traditions of China and the United States in the words of one of the heroines of the novel “The Kitchen God's Wife” causes her Chinese relative’s disapproval (Table 2).

**Table 2.** The intertextual nature of the text in the novel "The Kitchen God's Wife"

Quote	Comment
“No, Auntee Helen, no more secrets', I say, laughing. 'I made a Chinese New Year's resolution. No more secrets. She frowns. 'We do not make resolutions on Chinese New Year', she says. 'That's an American custom'” (Tan, 1992).	Thus, from the point of view of successful intercultural communication, the recipient needs to overcome several linguistic and cognitive barriers – those inherent in language and those inherent in the background, i.e. go beyond linguistic meanings and provide the recipient with knowledge of extralinguistic context, situations, in which there is a concept of another culture.

**The uniqueness of expressive features of the artistic word.** In this case, it is about the layering of associative and socio-background “addition” to the main denotative meaning of the word, which is, according to R. Bart (1964), a prerequisite for the use of the word for artistic purposes. From the point of view of semiotics, the denotation of words in poetic and natural discourses are identical, but the meanings of these words in a poetic text are not limited to the relationship between sign and denotation. They also include the relationship between the denoted and at least two significant. The first connects the sign with the denotation and is therefore called denotative, and the second – with the cultural associations that native speakers have in relation to this denotation. They are called connotations, and this type of “denoted” is called connotative. The problem is that word-equivalents in different languages may have different cultural associations. In this case, linguists talk about associative gaps. Adjacent to the associative gaps is socio-background concepts: “what is prestigious and what is not prestigious.” The following example illustrates the difference between European traditions and the Chinese way of life (Table 3).

**Table 3.** Example of the use of equivalent words that have different cultural associations in different languages

Quote	Comment
“He used to boast that this was what English gentlemen did for a 'hobby' – grow roses, grow orchids, grow luxuries that had no lasting value. He always called it 'hobby', just like the English, no Chinese word for doing something only to waste time, waste money. I do not know why he thought this was good, to imitate what foreigners did as if everything Western was good, everything Chinese not so good. Every year, Uncle found a new hobby. And Old Aunt would shout at him, calling his new hobby ha pi, "breathing out farts", which meant his ideas were worthless" (Tan, 1992).	This attitude resonates with the ethnocentric approach, according to which all life phenomena are considered by a person through the prism of the values of his ethnic group, which acts as a standard. Even in cases of non-equivalent vocabulary, the absence of a word in English is explained by Chinese heroes not by the absence of a concept, but by the inability of the English language to express something truly beautiful. The artistic picture of the world embodied in the text is subjectively conditioned by the author's ideas about the categorization of the world, which is expressed in the nature of the associative

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connections that arise in the text.

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To understand why a representative of another culture thinks and behaves in this way in a particular socio-cultural context, it is necessary to understand how he perceives this world, to see the situation through his eyes, to imagine how his perception works.

***Dialogism of the author's consciousness.*** A special case of the presence of dialogue in literature is observed when it occurs in the mind of a writer who belongs to different cultures. Dialogic relations of different cultures, the problem of mutual understanding between them can become one of the cross-cutting themes of a particular author. One such author is Amy Tan (1992), a Chinese woman of American descent. Being the bearer of two national cultural traditions, the author tries to combine in her works two pictures of the world. The problem of cultural identity and cultural memory, the problem of mutual understanding are considered on the examples of individual families whose members belong to diametrically opposed cultures.

Thus, along with the ability to speak, language gives a person a certain way of seeing the world. The meanings expressed in language are formed into a single system of views, a kind of collective philosophy, which is imposed as binding on all native speakers. On the other hand, the basis of any living language is the basic cognitive structure, which includes mental (subconscious) and social (cultural) components. Differences in languages are differences introduced by the socio-cultural component. Each natural language reflects a certain way of perception and organization (conceptualization) of the world. Therefore, the world, conceptually reflected in the human mind, varies from language to language, which is manifested in the semantic division of reality, the establishment of similar and different associative connections. The unity of the real world is opposed by many language worlds. The main reason for misunderstanding in intercultural communication is not the difference of languages, but the difference of national consciousness of communicators, while the dialogue of cultures is not so much communication of different minds as communication of images of different cultures within one consciousness. The comprehension of images of another culture occurs either through the search for an “equivalent” image of one's own culture or through the search for differences in the images of one's own and another's culture. Unjustified transfer of stereotypical images of one's culture to another provokes communicative barriers and complicates the understanding of the message. Therefore, it becomes important to study and describe the basic stereotypes of different cultures, which will solve many problems that arise in intercultural communication, both real and mediated by the reading of the artwork.

#### **4. Discussion**

The idea that the dialogue of cultures is not so much communication of different consciousnesses as communication of images of different cultures within the framework of one consciousness is well developed and mastered by Bakhtin (1972), Bibler (1991a; 1991b). In his research, Bibler(1991a) writes that: “The text is the true junction of linguistics and cultural studies, since it belongs to the language and is its highest tier, and at the same time it acts as a form of existence and a form of communication of culture, in turn, literature is a kind of dialogue between the author and his potential reader”. At the same time, Bibler (1991a) notes, creating a literary text, the author focuses on exemplary models of the reflection of the world fixed in a particular culture. The art of interpreting the text by the reader consists in the ability to see the invisible, not lying on the surface, containing the mental layer of consciousness, namely, to see how certain personality traits of the author of the text, his ideological attitudes, which are "imposed" on him by external circumstances, affect the nature of

the work. “To see and understand the author of a work means to see and understand another, alien consciousness and its world, that is, another subject” (Bakhtin, 1986).

In his research, E.F. Tarasov (1996), emphasizes the idea that the initial dialogue of cultures takes place in the consciousness of a bicultural bilingual who, owning the images of consciousness of his own and foreign cultures, reflects on the difference between these images and describes this difference in texts, which are then comprehended, interpreted, commented on, replicated, etc.

However, it is necessary to take into account the characteristics of the reader, since the specificity of his consciousness is set not only by personal experience but also by the peculiarities of the national culture, which determines the choice of interpretation of the text. Therefore, reading foreign literature is comparable to the process of intercultural communication, because when perceiving this text, we enter into communication with a representative of another culture.

## 5. Conclusions

In this study, based on the axiological approach, the concept of axiologisation of literary education was substantiated. Axiologisation is understood as a way to implement the axiological function of literary education in the culturological context, which involves the actualisation of worldview, value-semantic foundations of the content of literary education; the methodical organization of the process of education and upbringing, aimed at the formation of value self-determination. The concept of axiologisation of literary education sets the vector for qualitative and promising changes in all components of its holistic system, as well as the subjects of educational activities, assuming the freedom and variability of specific tactical decisions. Intercultural artistic communication exposes and exacerbates the peculiarities of cultural perception, as in the collision and interaction of two pictures of the world, a variety of phenomena of disagreement are possible. This can happen in cases where the key image does not give birth to the associations for which it is intended, or associations cannot arise at all, or they are associated with another, completely opposite, the sphere of feelings and ideas, or the direction of aesthetic evaluation is perceived as unacceptable.

It can be argued that fiction is socially oriented and reflects both traditional notions of culture or universal values and the worldview of society. In artwork, the "picture of the world" is presented in the form of cultural and pragmatic space and includes: the world around, as seen by representatives of a particular culture; a way of life (routine) of representatives of this culture; the stock of knowledge (cultural fund), which has a typical representative of this culture; representatives of culture itself, their self-consciousness and self-image; representatives of another's culture, images and assessments of "others", i.e. representatives of another culture. The very possibility of understanding a text of another culture can be explained by the fact that the extralinguistic reality, the surrounding world, as well as its reflection in the minds of different peoples, in general, coincide. It is differences in living conditions, ethical and aesthetic norms, cultural traditions, artistic images of different peoples, as well as in the peculiarities of knowledge of the world and its reflection in the mind inevitably lead to difficulties in understanding a text of another culture. These features lead to the formation of stable symmetrical structures, specific images of the world, and cultural pictures. However, it must be remembered that the general, collective cultural picture is always accompanied by an individual, unique and inimitable picture, which is created in each individual of each specific historical epoch. The individual picture of the world, forming the basis of a writer's creative individuality, is engraved in his artwork.



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## Modern edebiyatın aksiyosferi: kültürlerarası iletişimin karmaşıklığının edebi bir metinde yansıması

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### Özet

Bugün kültürleri bütünleştirme eğilimi var. Ulusal kültürler diyaloga girerek yeni yönler keşfederler. Yabancı bir sanat eserini okumak, bir yazar ve bir okuyucu farklı kültürlerin temsilcileri olduğu için kültürlerarası iletişim süreciyle karşılaştırılabilir. Kültürel olarak koşullandırılmış bilişsel süreçlerin ve stereotiplerin özellikleri, hem yaratma sürecini hem de metin yorumlama sürecini belirler. Sanatsal metinler kültürler arası iletişim sürecinde önemli bir rol oynarlar, çünkü bunlar doğrudan kültürle ilgilidir, çünkü tarih, ulusal psikoloji, ulusal davranış, yani kültürün tüm bileşenleri hakkında bilgi depolarlar. Edebiyat eğitiminin değer potansiyeline ilişkin bilimsel ve metodolojik araştırmanın alaka düzeyi, bir dizi çelişkiden kaynaklanmaktadır. Makalenin amacı, kültürlerarası iletişimin yabancı kurgu örneğine yansımasını aksiyolojik açıdan prizmadan incelemektir. Çalışma, karşılaştırmalı edebiyat metodolojisine dayanmaktadır, çünkü bu yöntem, farklı ülkelerdeki uluslararası edebi ilişkileri ve ilişkileri, edebi ve sanatsal fenomenler arasındaki benzerlikleri ve farklılıkları inceler. Yazarlar sanat eseri aracılığıyla kültürlerarası iletişim kurdular ve gerçek iletişime kıyasla bir dizi özelliğe sahip olduğunu keşfettiler. Yazarlar, kültürlerarası iletişimdeki yanlış anlaşılmanın ana nedeninin dil farklılığı değil, iletişimcilerin ulusal bilincindeki farklılık olduğu ve kültürlerin diyalogunun, farklı kültürlerin imgelerinin bir arada iletişimi kadar farklı zihinlerin iletişimi olmadığı sonucuna varmıştır bilinç.

*Anahtar sözcükler:* manevi ve değer kuralları; karşılaştırmalı çalışmalar; kültürel çeşitlilik; yazarın dünya görüşü; diyalog

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## **AUTHORS BIODATA**

**Oleksandr Polishchuk** is a Full Doctor in Philosophy, Professor at the Department of Social Disciplines of the Khmelnytskyi Humanitarian-Pedagogical Academy. Author of more than 100 scientific works, including one textbook with the stamp of the Ministry of Education and Science of Ukraine and three monographs.

**Olena Polishchuk** is a Ph.D. in Pedagogy, Associate Professor at the Department of Cultural Studies and Foreign Literature of the Khmelnytskyi Humanitarian-Pedagogical Academy. Research interests: Ukrainian language in the training of students of art specialties; modern approaches to teaching disciplines of the philological cycle; current problems of development of Ukrainian and foreign literature; modern eloquence.

**Liudmyla Pavlishena** is a Ph.D. in philology, Associate Professor at the Department of Choreography of the Khmelnytskyi Humanitarian-Pedagogical Academy. The topic of the Ph.D. thesis is “Modification of the comedy genre in the works of Ivan Karpenko-Kary”.

**Svitlana Piroshenko** is a Ph.D. in Philology, Associate Professor at the Department of Cultural Studies and Foreign Literature of the Khmelnytskyi Humanitarian-Pedagogical Academy. Research interests: modern literary comparative studies, postmodern discourse of modern literature, new strategies of modern analysis of literary texts.

**Galyna Buchkivska** is a Full Doctor in Pedagogy, Professor at the Department of Descriptive, Decorative-Applied and Labor Training of the Khmelnytskyi Humanitarian-Pedagogical Academy. Expert of the National Agency for Quality Assurance in Higher Education (2020). Author of more than 180 scientific and pedagogical and methodical works, monographs, textbooks. The directions of scientific activity of Professor Galyna Buchkivska are the development of creative personality through involvement in active creative activity in the field of national culture and the development of professional competence of students of higher pedagogical educational institutions.