

**Contemporary  
Literary Process:  
the main  
tendencies of its  
development  
(Lectures)**

**ЗАКАРПАТСЬКИЙ УГОРСЬКИЙ УНІВЕРСИТЕТ ІМЕНІ ФЕРЕНЦА РАКОЦІ ІІ  
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## CONTENTS

1. Lecture 1	
General notion of a literary process.....	5
2. Lecture 2	
Postmodernism as a new phase of literary process.....	14
3. Lecture 3	
Psychoanalysis and Analytical psychology in Contemporary Literary Process.....	21
4. Lecture 4	
Myth Criticism, Structuralism and Deconstruction.....	27
5. Lecture 5	
Feminist literary criticism, Ecocriticism, Intermediality. Anthroponymic approach.....	36

# **Contemporary Literary Process: the main tendencies of its development**

## **Lecture I**

### **General notion of a literary process.**

#### **Plan**

1. The term and definition of a literary process.
2. The leading factors that stimulate literary process:
  - a) External factors:
    - Economic
    - Political/ideological
    - Social reality
    - Arts.
  - b) Internal factors:
    - Tradition.
    - Innovation.
    - Borrowing.
    - Inheritance.
    - Parody.
3. Types of artistic interactions.
4. The chronological framework of Contemporary Literary Process (CLP).
5. Literary Studies
6. Types of method:
  - a) Artistic methods.
  - b) Scientific methods.

## **1. General notion of a literary process.**

A literary process is the entire system of activities involved in creating, developing, and sharing literary works, from the initial idea to the reader's reception. It includes the author's act of writing, revising, and editing, as well as the involvement of other stakeholders like publishers, critics, and the audience, all within a specific cultural and historical context.

- **Creation and refinement:** This involves the author's stages of ideation, drafting, and revision, where they use specific literary techniques to convey meaning.
- **Dissemination:** This includes the role of publishers and other entities in getting the work to the public.
- **Reception:** This refers to how readers and critics interact with and interpret a text, which can be influenced by social, economic, and political factors.
- **Contextual factors:** The literary process is shaped by the era, cultural values, and audience expectations of the time.

The literary process involves expressing intent through writing, with the aim of resonating with readers and critics. It encompasses the creation, publication, and reception of a work, influenced by the writer's environment, era, and audience expectations. Critical reception and reader reactions are crucial, impacting the writer's style and future works. This process can lead to recognition, sometimes posthumously, as in Emily Dickinson's case, highlighting the dynamic interplay between writer and audience.

Whenever a piece of written material is published, the writer waits for critics to hopefully, applaud his work and add him to the list of acclaimed writers. There are many talented writers but not all are able to "translate" their genius into a notable piece of literature.

Anyone who writes or who tries, even through the art, to express their opinion, always has INTENT. The literary process begins when the writer/ artist expresses that intent. There are writers who were barely recognised during their lifetimes and only on analysis, after their death, have their works been given any kind of recognition. Emily Dickinson's work was edited to such an extent that it was barely recognisable -as it was necessary to be appropriate for the era and her work needed to conform. She actually wanted her poems destroyed after her death - but her sister, fortunately decided otherwise.

Accordingly, it is not enough to be a good or even great writer. For the literary process to be effective, the reader and therefore the REACTION, is equally important. Readers have expectations and so a writer must appreciate that. The era in which the writer exists or about which he or she writes (the subject), the environment or external circumstances, the economy (for more modern works) and so on, all contribute to the literary process.

The literary process then allows a writer to adapt or EDIT their writing to suit the audience based on previous reactions; hence a STYLE develops and allows the reader to select authors, poets, writers, artists that they prefer. A mutually beneficial situation results.

### **What Is Contemporary Literature? Definition, Themes, and Examples**

Contemporary literature refers to written works produced from the mid-20th century to the present. While opinions vary, most agree this literary period began around the 1940s, particularly following World War II. Some scholars see it as a continuation of postmodern literature, while others view it as a distinct literary era.

Contemporary literature includes both poetry and prose, covering a wide range of genres, voices, and perspectives. It's defined not just by when it was written, but also by its themes, style, and approach to storytelling.

### **When Did Contemporary Literature Begin?**

Most timelines mark the start of contemporary literature around 1945, at the end of WWII. This period overlaps with the postmodern movement, which emerged in the 1940s and extended through the 1960s. However, contemporary literature is broad in scope and continues to this day.

### **What Counts as Contemporary Literature?**

#### **Contemporary literature usually includes:**

Novels

Short stories

Poetry

Plays

Memoirs and autobiographies

Flash fiction

Creative nonfiction (narrative writing based on real events, told with literary style)

Importantly, contemporary literature isn't limited to American or British authors. Global voices from Africa, Asia, the Middle East, and beyond are now key contributors to this literary era.

#### **Themes and Traits of Contemporary Literature**

Contemporary works often reflect the world we live in. Some common features include:

Realistic, well-developed characters

Modern or recent settings

Character-driven stories over plot-heavy ones

Exploration of social issues, identity, and personal struggles

A sense of emotional complexity, especially rooted in post-war realities

While the writing style is modern, it often carries emotional weight. The emotions are often shaped by historical, cultural, and personal upheavals of the 20th and 21st centuries.

#### **What Isn't Considered Contemporary Literature?**

Not all modern writing falls under the label of contemporary literature. Here's what typically doesn't count:

Genre fiction like sci-fi or fantasy novels may be modern, but they're often categorized separately

Academic writing and journalism usually isn't considered literature unless it uses creative or narrative techniques

Social media posts, blogs, or commercial content, even if written recently, aren't considered literature in this context.

Works written before the mid-20th century (like those by Hemingway or Faulkner) may still be read today but are considered modernist or part of earlier literary periods.

In short, contemporary literature is more than just recent writing. It's writing that reflects our time through a literary lens, with focus on language, character, and deeper meaning.

## **2. The leading factors that stimulate literary process:**

### **a) External factors:**

- Economic
- Political/ideological
- Social reality
- Arts.

### **b) Internal factors:**

- Tradition.
- Innovation.
- Borrowing.
- Inheritance.
- Parody.

## **3. Types of artistic interactions.**

Artistic interactions in literature involve blending text with visuals (graphic novels, illustrations), intertextuality (art referencing literature), stylistic echoes (writing like painting), and movements like Symbolism or Surrealism that merge

inner worlds, creating new forms like multimedia art, conceptual art, and deep thematic connections between literary and visual aesthetics. These connections range from direct collaboration (Warhol/Capote) to abstract influence (Woolf's Impressionism) and exploring consciousness, often blurring boundaries to enrich meaning.

### **Key Types of Artistic Interaction**

Direct Integration (Verbo-Visual):

- Graphic Novels and Comics: Text and illustration work together for narrative (e.g., Maus, Persepolis).
- Illustrated Books: Art enhances or interprets text (e.g., William Blake's Songs of Innocence and of Experience).
- Multimedia Installations: Literature embedded in multi-sensory art experiences

Stylistic and Thematic Influence (Intermediality):

- Literary Movements Influenced by Art: Writing adopting visual art techniques (Cubist fragmentation, Expressionist emotion).
- Artistic Movements Influenced by Literature: Artists illustrating literary scenes or concepts (e.g., Pre-Raphaelites inspired by poetry).
- Shared Aesthetics: Writers using "pictorial markers" (colors, strokes) to create visual worlds (Virginia Woolf).

Conceptual and Cross-Disciplinary:

- Literary References in Art: Visual art depicting scenes or characters from books (Ophelia in Millais's Hamlet).
- Collaborative Projects: Writers and artists working directly (Andy Warhol & Truman Capote).
- Blurring Boundaries: Works that defy easy categorization, like Leonardo da Vinci's notebooks or Gertrude Stein's experimental texts.

Artistic Movements as Interaction:

- Symbolism: Merging inner vision and external representation.
- Surrealism: Juxtaposing disparate elements to explore the unconscious.

- Dadaism/Conceptual Art: Challenging traditional forms and hierarchies, often using literary or everyday objects.

These interactions allow art and literature to communicate, challenge each other, and create richer cultural experiences, reflecting or critiquing reality and exploring the human psyche.

### **Literary studies**

Literary studies is the academic field that involves the analysis, interpretation, and evaluation of literature to understand its relationship with culture, history, and society. It encompasses various genres like poetry, drama, and fiction, and often incorporates interdisciplinary approaches from fields such as history, philosophy, and media studies. This field teaches critical thinking and writing skills, and graduates find careers in diverse areas including education, publishing, journalism, and marketing.

#### **4. The chronological framework of Contemporary Literary Process**

The chronological framework of the Contemporary Literary Process generally starts post-World War II (mid-20th century) and extends to the present, marked by shifts from Modernism towards experimental forms, globalization, digital influences, and diverse, often overlapping themes like identity, technology, and postcolonialism, moving through periods like Postmodernism, Post-Structuralism, and into today's "Post-Theory" landscape, focusing on evolving global voices and new ways of understanding reality.

#### **Key Periods and Movements**

- Post-WWII Era (1945-1960s): Emergence of new sensibilities, reacting to war and societal shifts; experimentation with narrative, questioning traditional structures.
- Postmodernism (Late 20th Century): Characterized by skepticism, irony, fragmentation, pastiche, and metafiction; questioning grand narratives and objective truth (e.g., Pynchon, Vonnegut).
- Postcolonialism & Global Voices (Late 20th-21st Century): Rise of literature from formerly colonized nations, addressing imperial legacies,

hybrid identities, and cultural clashes (e.g., Rushdie, Morrison).

- Digital Age and Globalization (21st Century): Literature reflects technology, virtual reality, interconnectedness, and rapid information flow; themes of alienation, surveillance, and hyperreality.
- "Post-Theory" Era (Contemporary): Moving beyond established critical frameworks, incorporating intersectionality (race, gender, class) and diverse perspectives, expanding the literary canon.

### **Core Characteristics and Themes**

- Shifting Realities: Literature grapples with a complex, globalized world, questioning truth and reality (e.g., "alternative facts").
- Identity Exploration: Deep dives into gender, race, sexuality, diaspora, and hybrid identities.
- Technology's Impact: Exploration of digital life, social media, AI, and surveillance.
- Environmental Concerns: Growing focus on climate change, ecological crises, and humanity's relationship with nature.
- Expanded Canon: Inclusion of previously marginalized voices and global narratives, challenging Western-centric views.

## **5. Literary Studies**

### **What literary studies involves**

**Analyzing texts:** Studying written works to understand their construction, themes, and stylistic elements. This includes exploring concepts like literary genres (e.g., poetry, drama, fiction) and literary theory.

**Interdisciplinary connections:** Examining how literature interacts with other aspects of human experience, such as politics, history, race, gender, and science.

**Historical context:** Understanding literature within its specific historical and cultural period, from ancient texts to modern digital literature.

**Critical thinking:** Developing the ability to analyze and reflect on texts from various perspectives, which can be applied to many different types of media.

## **6. Types of methods**

Methods in literature study involve diverse approaches, broadly split into intrinsic (focusing on text elements like style, structure) and extrinsic (linking text to context like history, culture, author's life). Key methods include Formalism (close reading, structure), Historical/Contextual (sociology, history), Psychological (author/character mindsets), Cultural (national/ideological views), Moral/Humanistic (ethics), and Theoretical schools (Structuralism, Deconstruction, Marxism).

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1. Carter, David. Literary Theory. [https:// www.pocketessentials.com](https://www.pocketessentials.com)

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## Lecture II

### Postmodernism as a new phase of literary process

#### Plan.

1. Factors, which presupposed the appearance of Postmodern thinking.
2. Definition and classification of Postmodernism.
3. Theoretical Postmodernism.
4. Postmodernism and Relativism.
5. Postmodern mentality vs. mentality of the previous epochs.
6. Text as synthesis of cultural codes.
7. Differences between the work of literature and the text.

#### Postmodernism as a new phase of literary process

Postmodernism is a new phase of the literary process that emerged after modernism, characterized by its playful skepticism toward grand narratives, absolute truths, and traditional storytelling. It is a new phase because it builds upon and reacts against modernism, embracing fragmentation, metafiction, and intertextuality, and rejecting the modernist quest for meaning. Instead of striving for unity, postmodernism embraces chaos, subverts conventions, and often highlights the constructedness of reality and language.

#### Key characteristics as a new phase

- **Response to modernism:** Postmodernism grew out of the disillusionment following events like World War II, diverging from modernism's focus on creating new forms to find meaning in a chaotic world. Postmodernism suggests that meaning is relative and subjective, rather than something to be found.
- **Rejection of traditional narrative:** Postmodern literature often uses fragmentation, unreliable narrators, and a decentralized structure to

question the possibility of a single, coherent story.

- **Metafiction:** This is a key technique where the text draws attention to its own artificiality as a story, blurring the lines between fiction and reality and foregrounding the constructed nature of narrative.
- **Intertextuality and pastiche:** Texts often reference and incorporate elements from other texts, high and low culture, and different genres.
- **Skepticism of authority:** Postmodernism questions the authority of authors, objective truth, and the idea of scientific or historical progress, viewing them as instruments of power.
- **Playfulness and irony:** It is often characterized by a playful, ironic, and parodic tone, which can seem at odds with the perceived self-seriousness of some modernist works.

### **Examples of postmodern literary techniques**

- **Fragmentation:** A text may be broken into non-linear pieces, reflecting a fragmented reality. For example, Kurt Vonnegut's *Slaughterhouse-Five* jumps around in time.
- **Pastiche:** This involves combining and imitating various styles and genres. For instance, a novel might mix high art with popular culture.
- **Parody:** The use of humor and irony to critique or comment on other works or ideas.
- **Unreliable narrator:** The narrator's account of events may be biased, misleading, or simply untrue, undermining the reader's trust and highlighting the subjective nature of perspective.

### **Connection to postmodern philosophy**

- **Jean-François Lyotard:** His concept of "incredulity toward metanarratives" is central to understanding postmodernism's critique of overarching, universal explanations like religion or science.
- **Jacques Derrida and Michel Foucault:** Their philosophical

work on language, deconstruction, and power structures provided a theoretical framework for postmodern literature's focus on how texts construct meaning and reality.

## **2. Factors, which presupposed the appearance of Postmodern thinking.**

Postmodern thinking was presupposed by a combination of historical, social, and philosophical factors, including disillusionment with Enlightenment ideals after World War II, the rise of consumer culture and individualism, and the influence of 19th and 20th-century thinkers who questioned grand narratives and objective truth. The failure of ideologies like communism, rapid technological advancement, and cultural shifts resulting from industrialization and globalization also contributed significantly.

### **- Historical and Social Factors**

**Disillusionment with Modernism:** The tragedies of World War II led to a loss of faith in the power of reason and science as instruments for human progress, which were core tenets of modernism.

**Rise of Consumer Culture:** Increased individualism, diversity, and consumer choice in society, with the disintegration of traditional family structures, became hallmarks of the postmodern era.

**Globalization and Industrialization:** Historical shifts, including industrialization, globalization, and the upheaval of traditional cultural structures, laid the groundwork for postmodern thought.

**Failure of Ideologies:** The collapse of socialist states in Eastern Europe and Asia contributed to a questioning of grand, overarching political and social narratives.

### **- Philosophical and Intellectual Factors**

**Questioning of Metanarratives:** Postmodernism emerged partly as a critique of "metanarratives"—large-scale, universal theories that claim to provide a total explanation for history and experience.

**Influence of Precursor Philosophers:** Key thinkers like Søren Kierkegaard,

Friedrich Nietzsche, Martin Heidegger, and Ludwig Wittgenstein laid intellectual foundations by challenging traditional notions of truth and meaning.

**Emphasis on Language:** Postmodernism foregrounded the role of language, with figures like Jacques Derrida developing concepts like "deconstruction" to show how meaning is unstable and constantly shifting.

**Skepticism of Objective Reality:** A central tenet is the skepticism toward objective reality, scientific truth, and the idea that reason is a neutral tool for progress.

### **3. Definition and classification of Postmodernism.**

Postmodernism is a complex cultural and philosophical movement that emerged in the mid-20th century as a reaction to modernism. It is defined by skepticism toward universal truths and "grand narratives," favoring instead a focus on subjective experience, relativism, and the power structures that shape knowledge. It is classified by its questioning of established norms and its use of specific techniques, such as pastiche, parody, and intertextuality.

#### **Definition**

- **Skepticism toward universal truths:** Postmodernism questions the idea of absolute truth and rejects modernist beliefs in progress, reason, and objective reality.

- **Critique of "grand narratives":** It challenges overarching stories or theories that claim to provide a totalizing explanation of history, knowledge, and human experience, arguing they often marginalize certain perspectives.

- **Focus on social construction:** Postmodernism emphasizes that knowledge, reality, and identity are socially constructed and influenced by power structures and ideologies.

- **Subjectivism and relativism:** It asserts that meaning is not fixed and is relative to the individual or group, and that there is a general suspicion of reason as the sole arbiter of truth.

#### **Classification by characteristics and techniques**

- **Pastiche:** A mixing of different styles, genres, and historical periods to

create a new, often ironic, work that defies categorization.

- **Parody:** The use of imitation for comedic effect and to critique earlier forms, genres, or works.

- **Intertextuality:** The referencing of one work of literature or art within another to create a connection or make a point.

- **Metafiction:** A self-referential form of writing that draws attention to its own fictional nature, often by reminding the reader that they are reading a story.

- **Unreliable narration:** The use of a narrator whose credibility is compromised or questionable.

- **Non-linear plots:** Fragmented or non-chronological narratives that jump between different points in time.

- **Breaking the fourth wall:** Characters or the narrator acknowledge the existence of the audience and may address the reader directly.

#### **4. Postmodernism and Relativism.**

Postmodernism is deeply linked to relativism, questioning grand narratives and objective truths, asserting that reality, knowledge, and values are socially constructed by "discourses" (language, culture) rather than absolute principles. This means there's no universal, fixed truth, but rather multiple, context-dependent perspectives (cultural, moral, epistemological relativism), challenging Enlightenment ideals of pure reason and objective reality. However, some argue against equating postmodernism entirely with relativism, seeing it more as a critique of power structures that claim universal truth, creating space for diverse viewpoints, not necessarily an endorsement that all views are equally valid.

#### **5. Postmodern mentality vs. mentality of the previous epochs.**

The postmodern mentality rejects the grand narratives, universal truths, and linear progress of Modernity (and pre-modern reliance on divine revelation), embracing skepticism, subjectivity, irony, and the mixing of styles (pastiche). While pre-modern eras sought foundational truths (God/Nature), Modernity believed in scientific progress and human reason, but Postmodernism sees these as incomplete, focusing instead on fragmented realities, cultural pluralism, surface

play, and deconstruction of authority.

## **6. Text as synthesis of cultural codes.**

A text serves as a synthesis of cultural codes by embedding shared symbols, values, beliefs, and practices of a society, acting like a "cultural genome" that transmits meaning beyond literal words, allowing insiders to understand its depths and outsiders to decode its worldview, from literary narratives and advertising to everyday language and behaviors. It's not just words, but a complex system of signs that reveals a culture's collective memory, identity, and understanding of the world, requiring mastery of its "grammar" to interpret.

## **7. Differences between the work of literature and the text.**

The difference lies in purpose, style, and form: "Text" is a broad term for any written words (manuals, articles, notes), while "Literature" refers specifically to creative writing (novels, poems, plays) using artistic language (figurative, evocative) to explore themes, entertain, or provoke thought, unlike informational texts that aim to be direct, factual, and instructive. Literature uses literary devices, often presents subjective perspectives, and creates deeper meaning, whereas non-literary texts prioritize clarity and objective information.

### **Text (General)**

**Definition:** Any written material, from a simple note to a complex document.

**Purpose:** To inform, instruct, persuade, or record facts (e.g., reports, recipes, news).

**Style:** Clear, direct, precise, objective, and functional.

**Examples:** Textbooks, instruction manuals, legal documents, scientific papers, emails.

### **Literature (Literary Text)**

**Definition:** A creative art form using language to explore human experience, emotions, and ideas.

**Purpose:** To entertain, evoke emotion, offer aesthetic pleasure, or provide deeper insight.

**Style:** Artistic, imaginative, often subjective, relying on figurative language (metaphors, symbolism).

**Examples:** Novels, short stories, poems, plays, epic poems.

### **Key Distinctions**

**Art vs. Function:** Literature is art; other texts are functional.

**Subjectivity vs. Objectivity:** Literature often has bias or explores perspectives, while non-literary texts strive for impartiality.

**Figurative vs. Literal:** Literature uses language creatively; non-literary text uses it literally.

In essence, all literature is text, but not all text is literature; literature is a specific, artful kind of text.

## **Literature**

1. Carter, David. Literary Theory. [https:// www.pocketessentials.com](https://www.pocketessentials.com)

2. Nilsson, Petra. The Makings of World Literature. Sodertorn University. School of Culture and Education. <https://www.diva-portal.org/smash/get/diva2:732806/fulltext02>

3. What is Contemporary Literature?

<https://scholarshipinstitute.org/blog/what-is-contemporary-literature/>

4. Галич О. А. Теорія літератури.

<http://irbisnbuv.gov.ua/ulib/item/UKR0000510>

## Lecture III

### Psychoanalysis and Analytical psychology in Contemporary Literary Process.

#### Plan.

1. Psychology and psychoanalysis.
2. The main concepts of classical Psychoanalysis.
3. K. Yung's analytical psychology.
4. Collective unconscious.
5. Archetypes

#### 1. Psychology and psychoanalysis

Psychology is the broad scientific study of the mind and behavior, encompassing many theories and practices, while psychoanalysis is a specific therapeutic approach within psychology, founded by Sigmund Freud, that focuses on uncovering unconscious conflicts and past experiences to resolve mental health issues, often through intense, frequent sessions to gain deep insight. Essentially, psychology is the field, and psychoanalysis is one specialized method within it, differing from others like CBT (Cognitive Behavioral Therapy) by its deep dive into the unconscious.

#### **Psychology**

**Definition:** The scientific study of the mind, brain, and behavior, covering processes like perception, emotion, memory, and intelligence.

**Scope:** A vast discipline with diverse branches, including cognitive, social, developmental, and clinical psychology.

**Methods:** Uses various evidence-based practices, such as Cognitive Behavioral Therapy (CBT).

## **Psychoanalysis**

**Founder:** Sigmund Freud.

**Focus:** The unconscious mind, hidden desires, repressed memories, and early childhood experiences as drivers of current behavior.

**Goal:** To bring unconscious patterns into conscious awareness, leading to personality restructuring and healing.

**Techniques:** Involves deep, intensive, and often long-term therapy, exploring transference (feelings projected onto the analyst) and resistance to understand deeper issues.

### **Key Differences**

**Breadth vs. Depth:** Psychology is a wide field; psychoanalysis is a deep, specific treatment method.

**Conscious vs. Unconscious:** Most psychology addresses conscious processes, while psychoanalysis is uniquely centered on the unconscious.

**Training:** Psychologists hold psychology degrees; psychoanalysts often have prior training in psychology, medicine (psychiatry), or social work, followed by specialized psychoanalytic training.

## **2. The main concepts of classical Psychoanalysis.**

### **Freud's major discoveries and innovations**

Freud, working with hysteric patients, came to understand that the symptoms from which they suffered embodied a meaning that was simultaneously hidden and revealed.

Over time he learned that all neurotic symptoms were messengers carrying repressed –hence unconscious – psychic content. This led him to develop his “talking cure”, which revolutionized the interaction between patient and therapist. Freud saw his patients on six days of the week, listening and responding to what they were telling him, while they were lying on a couch. Invited to speak whatever crossed their minds, his patients provided Freud with associations leading back to repressed childhood experiences, wishes and fantasies that had resulted in unconscious conflicts; once brought into consciousness these conflicts could be

analyzed, and the symptoms then dissolved. This procedure became not only a potent method of treatment but also an efficient tool for studying the human psyche, leading to the development of an evermore sophisticated psychoanalytic theory of how the mind works and, in recent years, to joint and comparative studies in the new field of neuro-psychoanalysis.

**Freud's early discoveries led him to some groundbreaking new concepts:**

- **The Unconscious:** psychic life goes beyond what we are conscious of, also beyond what is preconscious in the sense of what we could become aware of once we tried to think of it. A major part of our mind is unconscious, and this part is only accessible with psychoanalysis.

- Early childhood experiences are an amalgam of fantasy and reality;** they are characterized by passionate wishes, untamed impulses, and infantile anxieties. For example, hunger stirs a wish to swallow up everything, yet also the fear of being swallowed up by everybody else; the wish to be in control and independent is linked to fears of being manipulated or abandoned; to separate from an important care-taker could lead to remaining exposed, helpless and alone; to love one parent might risk to lose the love of the other. Thus early wishes and fears result in conflicts which, where they cannot be resolved, are repressed and become unconscious.

- **Psychosexual development:** Freud recognized that the progressive maturation of bodily functions centred on the erotogenic zones (mouth, anus, genitals) comes along with pleasures and fears experienced in the relationship with the care-taking objects, and these structure the development of the child's mind.

- The Oedipus complex is the core complex of all neuroses.** A child of age four to six becomes aware of the sexual nature of the parents' relationship, from which they are excluded. Feelings of jealousy and rivalry arise and have to be sorted out, together with the questions of who is male and who female, who can love and marry whom, how are babies made and born, and what can the child compared to the adult do or not do. The resolution of these challenging questions will shape the character of the adult mind and the super-ego (see below in The Ego, the Id and the

Super-Ego).

- **Repression** is the force that keeps unconscious dangerous fantasies related to unresolved portions of childhood conflicts.

-**Dreams are wish-fulfillments.** Most often they express the fulfillment of infantile sexual wishes or fantasies. Since they appear in disguise (as absurd, strange or incoherent scenes) they require analysis to reveal their unconscious meaning. Freud called the interpretation of dreams the royal road to the unconscious.

-**Transference** is the ubiquitous tendency of the human mind to view and identify new situations within the templates of earlier experiences. In psychoanalysis transference occurs when a patient views the analyst like a parental figure, with whom they can re-experience the major infantile conflicts or traumas as if within the original child-parent relationship.

-**Free association** describes the emergence of thoughts, feelings and fantasies when they are uninhibited by restrictions through fear, guilt, and shame

-**The Ego, the Id and the Super-Ego:**

- The Ego is the major seat of consciousness, the mind's agent that exercises the repressions, and integrates and consolidates various impulses and tendencies before they are translated into action.

- The Id is the unconscious part of the mind, the site of the repressed and the unknowable memory-traces of early life.

- The Super-Ego is the mind's guide and conscience, a retainer for prohibitions to keep to, and ideals to strive for.

### **3. K. Yung's analytical psychology**

Carl Jung's Analytical Psychology is a depth psychology approach focusing on integrating the conscious and unconscious mind for wholeness (individuation), emphasizing universal archetypes from the collective unconscious, psychological types (like introversion/extraversion), and concepts like the Persona and Shadow, moving beyond Freud by focusing less on sexuality and more on spiritual/cultural aspects. It seeks to balance opposing forces (e.g., conscious/unconscious, thinking/feeling) to achieve self-realization and connection to humanity's shared

past.

#### **4. Collective unconscious.**

The collective unconscious, a concept by Carl Jung, refers to a shared, inherited layer of the unconscious mind containing universal patterns, instincts, and archetypes (primordial images like "Hero," "Mother") common to all humanity, distinct from personal experiences. It manifests in universal myths, religions, and symbols, suggesting ancestral wisdom or experiences are encoded in our psyche, influencing behavior and sparking similar themes across cultures, like a common fear of snakes.

##### **Key Aspects:**

**Inherited, Not Learned:** Unlike the personal unconscious (forgotten personal memories), the collective unconscious is genetically inherited, not acquired through individual life.

**Archetypes:** Its contents are archetypes—universal, instinctual patterns or images (e.g., the Trickster, the Shadow) that shape our understanding and reactions.

**Universal Themes:** Explains why similar myths, fairy tales (like the hero's journey), and symbols (dragons, great floods) appear across unrelated cultures.

**"Objective Psyche":** Jung called it the "objective psyche" because it's a deeper layer beyond individual consciousness, common to all people.

##### **Examples & Manifestations:**

**Innate Fears:** A universal fear of spiders or snakes, linked to ancestral survival, is a collective unconscious response.

**Mythology & Art:** Recurring characters and narratives in stories worldwide, from The Odyssey to The Lord of the Rings, reflect archetypes.

**Dreams & Spirituality:** It surfaces in dreams and provides the foundation for spiritual and religious experiences.

##### **Significance:**

Connects individuals to a shared human heritage, influencing behavior, beliefs, and creativity.

Offers a framework for understanding human commonalities beyond cultural differences.

## **5. Archetypes**

Archetypes are universal patterns, symbols, or characters that appear across different cultures and stories, representing fundamental human experiences. Coined by psychologist Carl Jung, they are considered a part of the collective unconscious and manifest in myths, dreams, and literature through common motifs like the hero, the wise old man, and the mother. They act as a prototype or a blueprint from which other examples are copied, creating relatable and familiar patterns in our collective consciousness.

An archetype in literature is a symbol, pattern, plot, or character template that appears in multiple stories from across cultures. They're recognizable because they're familiar and often represent our collective experiences and perceptions.

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# **Lecture IV**

## **Myth Criticism, Structuralism and Deconstruction**

### **Plan**

1. Myth theory and Criticism.
2. Northrop Frye's Anatomy of Criticism.
3. Structuralism in psychology.
4. Structural method:
  - a) Semiotics.
  - b) R. Barthe's contribution to structuralism.
5. Deconstruction.

#### **1. Myth theory and Criticism.**

Myth theory and criticism is a literary approach analyzing how myths, archetypes, and universal patterns from folklore shape literature, revealing shared human experiences and cultural depths, notably through figures like Northrop Frye and Joseph Campbell, focusing on recurring symbols (Hero's Journey, death/rebirth) and deep structures in stories across cultures. It connects texts to broader human narratives by identifying mythic elements and their creative use (mythopoeia) by authors, using psychology, anthropology, and religion for interpretation.

#### **5 Must Know Facts**

- Myth criticism examines how ancient myths resonate in contemporary narratives, revealing underlying cultural values and human psychology.
- This approach often explores how stories reflect archetypal patterns, like the hero's journey or creation myths, which recur across different cultures.
- Myth critics emphasize the role of storytelling in shaping cultural identity and collective memory through shared mythic themes.
- By focusing on mythical structures, myth criticism can uncover the deeper meanings behind characters' motivations and conflicts within a

story.

- Prominent figures in myth criticism, like Joseph Campbell, have shaped the understanding of how myths influence literature and culture globally.

### **Core Concepts**

**Archetypes:** Universal patterns, symbols, or characters (Hero, Trickster, Great Mother) found across cultures, as defined by Carl Jung and applied to literature.

**Mythopoeia:** The creation of new myths or the artistic shaping of traditional myths within a literary work, emphasizing the artist's role.

**Universal Patterns:** Recurring narrative structures, like the Hero's Journey (departure, initiation, return), that link diverse stories.

**Intertextuality:** The relationship between texts, showing how myths are borrowed, adapted, or subverted.

### **Key Figures and Approaches**

**Northrop Frye:** Proposed mythos (mythic structure) as fundamental to literature, linking it to modes like Romance, with cyclical patterns and water symbolism.

**Joseph Campbell:** Famous for popularizing the "Monomyth" or Hero's Journey in *The Hero with a Thousand Faces*, showing universal mythological structures.

**Feminist Myth Criticism:** Challenges traditional roles, reinterpreting myths from female perspectives (e.g., Circe).

**Postcolonial Myth Criticism:** Examines myth's role in colonialism and cultural power dynamics.

### **Significance**

Myth criticism provides a framework to see beyond individual stories, revealing the deep, shared imaginative foundations of human storytelling and adding layers of meaning to literature.

## **2. Northrop Frye's Anatomy of Criticism.**

In his influential work, *Anatomy of Criticism*, Northrop Frye establishes a

comprehensive framework for analyzing literature. The book, composed of four interconnected essays, seeks to move literary criticism away from subjective interpretations and toward a unified system grounded in theory and technique. Frye's intent is to guide readers and critics alike in approaching literature as a structured art form, akin to an anatomical chart breaking down the human body.

### **Understanding Literary Modes**

The first essay, "Historical Criticism: Theory of Modes," examines literature through the lens of five fictional modes based on the protagonist's capabilities. Frye categorizes these modes into myth, romance, high mimetic, low mimetic, and ironic, each corresponding to the protagonist's power relative to their environment and society. Myth involves deities, while romance and legend feature extraordinary humans with supernatural attributes. High mimetic stories deal with remarkable individuals constrained by societal and natural forces, akin to the tragedies of classical heroes. Low mimetic focuses on the everyday person, and the ironic mode depicts individuals at the mercy of overpowering circumstances.

### **Tragedy and Comedy in Literary Modes**

Each of these modes can further be classified as either tragic or comic, depending on the protagonist's outcome. For instance, a tragic myth might involve a dying god, whereas a comic one might involve a god's resurrection, symbolizing nature's renewal. Additionally, narratives within these modes may emphasize plot or theme, with plot-oriented works aiming to entertain and thematic works designed to educate.

### **Symbols and Their Interpretations**

The second essay, "Ethical Criticism: Theory of Symbols," delves into the classification and interpretation of literary symbols. Frye introduces various phases of symbolism, starting with literal and descriptive. Literal language focuses on meaning within the text, creating patterns for aesthetic appreciation, while descriptive language aims to depict realities external to the text.

### **The Role of Formal and Mythical Symbols**

The formal phase of symbolism examines how symbols operate within a

specific work, ranging from clear and concrete to ambiguous and multifaceted meanings. Frye proposes that symbols function much like music, crafting aesthetic verbal patterns that offer spiritual insights. The mythical phase expands on the concept of archetypes—recurring images across literature serving as fundamental communication tools and conventions within the literary tradition.

### **The Endless Imagination**

The anagogic phase explores the boundless realm of imagination, where literary works transcend traditional boundaries. Metaphors dominate this domain, joining disparate elements into a unified whole, exemplified by the metaphor of the Trinity. In Frye's view, each literary work contributes to a cohesive body of literature where parts reflect the entirety.

### **Archetypal Images and Their Meaning**

The third essay, "Archetypal Criticism: Theory of Myths," categorizes archetypal imagery into apocalyptic, demoniac, and analogical forms. Apocalyptic imagery represents the fulfillment of human desires, akin to Heaven, while demoniac imagery embodies threats to these desires, symbolizing Hell. The human experience navigates between these extremes through analogical imagery, with adaptations of these archetypes manifesting differently across literary modes like romance, realism, and irony.

### **Plot and Its Archetypal Significance**

Frye also discusses archetypal criticism regarding plot structure, encompassing comic, tragic, romantic, and ironic narratives. Comedy mirrors spring, resolving conflicts and ushering in an invigorated world, with consistent themes like young lovers overcoming obstacles. Meanwhile, romance aligns with summer, emphasizing adventure and quests, delineating good and evil, and often culminating in resurrection.

### **Tragedy and Irony in Literature**

Tragedy, associated with autumn, reflects the inevitability of change and loss as potential is squandered. The tragic hero, despite their greatness, falls prey to forces like fate or divine will, ultimately sacrificing themselves. Irony and satire,

linked to winter, strip away illusions and conventions, exposing the darker, more malevolent facets of human life.

### **The Diversity of Literary Genres**

The final essay, "Rhetorical Criticism: Theory of Genres," delineates the genres of epos, fiction, drama, and lyric, differentiating them by their method of presentation. In epos, authors directly address listeners, while fiction is designed for reading. Drama involves actors conveying the narrative to an audience, and lyric focuses on a speaker engaging in self-reflection.

### **Rhythm and Expression in Genres**

Each genre also possesses distinct rhythmic qualities. Epos mirrors music with its repetitive patterns, whereas prose fiction flows continuously, reflecting human thought. Drama adheres to decorum, aligning language with character and context, silencing the author's voice. Lyric, characterized by associative language, uses metaphors to convey the primordial human experience, often through dreamlike imagery.

### **The Unified Framework of Literature**

Through the modes, phases, and plots explored in *Anatomy of Criticism*, Frye constructs a comprehensive framework for understanding diverse literary forms. Despite identifying exemplars for each form, he notes that most works blend elements across categories, with the Bible serving as a quintessential "encyclopedic form." Frye argues for the Bible's profound impact on Western literature due to its encompassing mythos.

Frye ultimately asserts that literature and humanities are intertwined through shared verbal structures, positioning literary criticism as crucial in text interpretation. He envisions both literature and criticism contributing to a broader liberal education, fostering an awareness of contemporary values within cultural contexts, thereby highlighting the interconnectedness of human knowledge and experience.

### **3. Structuralism in psychology.**

Structuralism was psychology's first formal school of thought, pioneered by

Wilhelm Wundt and Edward Titchener, focused on dissecting conscious experience into its basic elements (sensations, images, feelings) to understand the mind's structure, primarily using introspection (self-observation) as its method, though its subjectivity led to its decline and paved the way for other schools like functionalism and behaviorism.

### **Structuralism and functionalism**

Structuralism and functionalism are foundational schools of thought in psychology that emerged in the late 19th and early 20th centuries. Structuralism, largely associated with Wilhelm Wundt and his student Edward Titchener, focuses on breaking down mental processes into their basic elements, aiming to understand the structure of consciousness through methods like introspection. Titchener identified three fundamental elements of consciousness: sensations, images, and feelings.

In contrast, functionalism developed as a response to structuralism, emphasizing the purpose and utility of consciousness and mental processes rather than their elemental components. Influenced by Darwin's theories, functionalists believed that psychology should examine how mental functions help individuals adapt to their environments and solve practical problems. Key figures in functionalism, such as William James and John Dewey, advocated for a broader scope of study, including the examination of individual differences and the use of diverse methodologies beyond introspection.

While structuralism has largely faded from prominence, its rigorous laboratory approach laid important groundwork for psychology as a scientific discipline. Functionalism, on the other hand, facilitated the development of applied psychology and diversified the field by considering a wider array of subjects, ultimately shaping modern psychological practices.

### **What is Structuralism in Psychology?**

Structuralism is a theory of consciousness that seeks to analyze the elements of mental experiences, such as sensations, mental images, and feelings, and how these elements combine to form more complex experiences.

Structuralism was founded by Wilhelm Wundt, who used controlled methods, such as introspection, to break down consciousness to its basic elements without sacrificing any of the properties of the whole.

Structuralism was further developed by Wundt's student, Edward B. Titchener.

Titchener proposed 3 elementary states of consciousness: Sensations (sights, sounds, tastes), Images (components of thoughts), and Affections (components of emotions).

#### **4. Structural method:**

##### **a) Semiotics.**

Structuralism and semiotics revolutionized literary theory by focusing on underlying patterns and structures in texts. This approach views literature as a system of signs, emphasizing relationships between elements rather than authorial intent or historical context. Key concepts include binary oppositions, narratology, and intertextuality. Rooted in linguistics, structuralism aims to uncover universal structures in human thought and experience as expressed through literature, minimizing the role of individual interpretation.

The structural method in semiotics analyzes culture and texts by uncovering hidden, universal systems of signs and relationships that create meaning, treating phenomena as interconnected "languages" (like Saussure's linguistics) where elements gain significance through differences and codes, moving beyond surface meaning to find underlying patterns and structures in everything from myths to advertisements, challenging older interpretations by revealing the system itself.

##### **Key Concepts**

- Structuralism emphasizes the underlying structures and patterns within literary texts rather than focusing on the author's intentions or historical context
- Language is seen as a system of signs (semiotics) that convey meaning through their relationships and differences within the system
- Binary oppositions are fundamental to structuralist analysis, exploring

contrasting elements (life/death, good/evil) that shape meaning

- Narratology, the study of narrative structures, examines common patterns and functions across different stories and genres.

Includes concepts like plot, character archetypes, and narrative perspective

- Intertextuality refers to the connections and influences between texts, highlighting how meaning is shaped by the larger literary system
- Structuralism aims to uncover universal structures of human thought and experience as expressed through literature
- The role of the reader is minimized, as meaning is seen as inherent within the text itself rather than created through interpretation

#### **b) R. Barthes's contribution to structuralism**

Roland Barthes was a pivotal figure in applying structuralism (the study of underlying systems/codes) to culture, moving analysis from what a text means to how it means, especially through semiology (sign systems). He developed narrative codes (like Proairetic/Action, Hermeneutic/Mystery) for literary analysis in works like *S/Z*, viewing texts as "tissues of quotations" rather than original creations, and deconstructed cultural myths (like fashion, advertising) in *Mythologies* to reveal hidden ideological messages, bridging structuralism towards post-structuralism's focus on the reader.

#### **5. Deconstruction.**

Deconstruction in literary criticism, pioneered by Jacques Derrida, is a method to expose a text's inherent contradictions, instability, and hidden assumptions, revealing that meaning isn't fixed but fluid, achieved by "taking texts apart" through close reading to uncover how language undermines its own claims. It challenges traditional views by showing how binary oppositions (like good/evil, man/woman) create hierarchies that texts subtly subvert, demonstrating that meanings are endlessly deferred through "différance" (difference/deferral) rather than being fully present.

Deconstruction argues that texts don't have a single, stable meaning intended

by the author; instead, they are sites of conflicting meanings, constantly shifting and open to multiple interpretations, liberating readers from certainty.

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## Lecture V

### **Feminist literary criticism, Ecocriticism, Intermediality. Anthroponymic approach.**

#### **Plan**

1. Feminist approach.
2. Ecocriticism
3. Blue ecocriticism
4. Intermediality
5. Anthroponymic approach.
6. Multiculturalism.

#### **1. Feminist approach.**

Feminist literary criticism examines how literature reinforces or challenges the oppression of women. It looks at how culture and literature are often patriarchal and aims to expose misogyny. Feminist critics see power imbalances due to gender and try to explain how these are reflected in or challenged by texts. There are three waves of feminism focused on legal rights, advocacy, and expanding beyond a focus on white heterosexual women. Feminist criticism analyzes experiences of women of all backgrounds and aims to question androcentric systems and promote more inclusive understandings of literature.

#### Importance of Feminist Perspectives in Literature

The importance of feminist perspectives in literature lies in their ability to challenge traditional narratives and offer alternative viewpoints that reflect the experiences of women and marginalized groups. Feminist literary criticism not only critiques the representation of women in literature but also advocates for the inclusion of diverse voices and stories that have historically been excluded from the literary canon. By highlighting issues such as sexism, gender bias, and the politics of representation, feminist criticism promotes a more inclusive and equitable literary culture. This approach encourages readers and scholars to

question dominant ideologies and to recognize the transformative potential of literature in shaping societal attitudes towards gender and equality. As Bennett and Royle (2016) suggest, feminist perspectives in literature can lead to greater empathy and understanding, fostering a more nuanced and comprehensive view of human experience.

Feminist perspectives in contemporary literature have profoundly impacted both the literary world and society at large. By challenging traditional gender roles, presenting diverse and authentic narratives, and critiquing patriarchal structures, feminist literature has advanced the discourse on gender equality and women's rights. The case studies of novels, poetry, and plays demonstrate the varied ways in which feminist authors convey their messages, each contributing to the broader feminist movement. The influence of feminist literature extends beyond the written word, shaping public discourse, supporting social and political movements, and enriching academic scholarship. As society continues to evolve, feminist literature will remain a vital and transformative force, advocating for equality and justice for all.

## **2. Ecocriticism**

Ecocriticism in literature is an interdisciplinary field analyzing the relationship between literature and the physical environment, exploring how texts represent nature and human impact, especially in light of the ecological crisis, by examining themes like environmental degradation, sustainability, and humanity's place in the non-human world, moving beyond simple nature writing to include social, political, and cultural dimensions. It began with "literary ecology" and grew in the 1990s, evolving through waves that question human-centeredness, incorporate activism, and broaden to global perspectives like ecofeminism and posthumanism.

Ecocriticism examines how literature portrays nature and environmental issues. It analyzes texts to understand how they shape our views of the natural world, considering cultural and historical contexts. This approach challenges human-centered perspectives and explores literature's role in raising ecological

awareness. Key thinkers like Cheryll Glotfelty and Lawrence Buell have shaped ecocriticism's development. The field investigates environmental justice, representation of marginalized communities, and the impact of colonialism on nature. It has expanded literary studies, encouraging interdisciplinary approaches and new genres like climate fiction.

### **What's Ecocriticism All About?**

- Ecocriticism examines the relationship between literature and the environment
- Analyzes how literary texts represent and engage with nature, landscapes, and environmental issues
- Considers the role of literature in shaping our understanding of and attitudes towards the natural world
- Investigates how cultural, historical, and political contexts influence the portrayal of the environment in literature
- Explores the ways in which literature can raise awareness about ecological concerns and inspire environmental activism
- Recognizes the interconnectedness of human and non-human worlds in literary works
- Challenges anthropocentric worldviews that prioritize human interests over the well-being of the environment

### **Ecocriticism's Impact on Literary Studies**

- Ecocriticism has expanded the scope of literary studies by foregrounding environmental issues and perspectives
- It has challenged traditional canon formation and called for the inclusion of more diverse voices and texts
- Ecocriticism has encouraged interdisciplinary approaches to literary analysis, drawing on insights from the natural and social sciences
- It has contributed to the development of new literary genres (climate fiction, nature writing) and the rediscovery of neglected works

- Ecocriticism has inspired pedagogical innovations, such as place-based learning and ecoliteracy programs
- It has fostered collaborations between literary scholars, environmental activists, and policymakers
- Ecocriticism has helped to bridge the gap between the humanities and the sciences in addressing pressing environmental challenges

One of the key principles of ecocriticism is the importance of environmental justice. Ecocritics are interested in exploring the ways in which environmental issues and concerns disproportionately affect marginalized communities, and in how literature can be used to promote social and environmental justice.

Ecocriticism has been influential in a variety of fields, including literature, cultural studies, and environmental studies. It has been used to analyze a wide range of literary works, from classic literature to contemporary eco-fiction, and has been applied to other cultural forms, such as film and art.

### **3. Blue ecocriticism**

Blue ecocriticism is a literary field focusing on oceans and water, correcting traditional ecocriticism's land-bias by analyzing marine environments in literature, art, and culture, promoting oceanic understanding, critiquing exploitation (like plastic pollution, colonial attitudes), and exploring themes like fluid identities, protein politics, and new materialist connections between humans and water. It moves beyond viewing the sea as just a border or backdrop, advocating for "oceanic fluency" to understand our planet's aquatic reality and foster ocean conservation.

### **4. Intermediality**

Intermediality refers to the interplay and blending of different media forms within a single narrative or artistic work. This concept highlights how various mediums, such as text, images, audio, and video, can coexist and interact, creating a richer and more complex storytelling experience. By combining these elements, intermediality challenges traditional boundaries and encourages innovative

approaches to narratives.

Intermediality in literature is the concept of interactions, relationships, and transitions between different media forms (text, image, film, sound, digital) within or across literary works, enriching storytelling by creating immersive experiences and challenging traditional boundaries. It covers how literature adapts to new tech (e-lit, hypertext) and how other media (cinema, art) influence literature, making narratives more dynamic through hybridity, references, and multisensory engagement, moving beyond simple adaptation to deep structural connections.

### **5. Anthroponymic approach.**

The anthroponymic approach in literature studies how authors use personal names (anthroponyms) as crucial tools to build characters, convey themes, and enrich meaning, treating names not just as identifiers but as "speaking names" carrying ideological, cultural, and stylistic information, revealing a character's social status, personality, fate, or the author's attitude. This approach analyzes how names function within a text's artistic system, exploring their etymological meanings, cultural connotations.

The anthroponymic approach in literature is the linguistic and literary analysis of personal proper names (anthroponyms) used within a text to uncover deeper meaning, characterization, and the author's intent. Authors select names deliberately, making them significant markers that contribute to the work's overall artistic and ideological originality.

#### **Key Aspects of the Anthroponymic Approach**

The study of anthroponyms in literature involves several key functions:

**Characterization:** Names provide direct and indirect clues about a character. They can indicate age, social status, class, origin, and even personality traits. For example, a name might have an etymological meaning that foreshadows a character's destiny or highlights their core nature.

**Authorial Attitude:** The choice of names can express the author's emotional or evaluative stance toward a character or situation. This can involve using names with positive, negative, or humorous connotations.

**Thematic and Ideological Meaning:** Anthroponyms are a harmonious system through which the ideological and literary conception of the writer is realized. Analyzing the entire "anthroponymic system" of a work helps in a deeper comprehension of the central themes and ideas.

**Cultural and Historical Context:** Names often carry historical, cultural, and social information that reflects the time and place in which the story is set or written.

**Stylistic Coloring:** Names have a certain stylistic coloring that adds to the aesthetic and communicative effect of the text.

In essence, the anthroponymic approach treats names not just as labels but as meaningful language signs that are "maximum close to human" and essential for a full understanding of the literary work.

## **6. Multiculturalism.**

Multiculturalism in literature involves diverse narratives reflecting various cultures, ethnicities, genders, classes, and identities, moving beyond a single dominant viewpoint to challenge stereotypes and promote empathy by sharing experiences of marginalized groups. It enriches society by celebrating unique heritage, offering varied perspectives on identity, and fostering understanding, featuring works from African, Asian, Latinx, Indigenous, and other voices, creating a richer global literary tapestry.

Multiculturalism and literature intersect in significant ways, reflecting the diverse cultural identities that exist within societies. The concept of multiculturalism challenges the traditional "melting pot" theory, which suggested that different cultures should merge into a single, homogeneous identity. Instead, multiculturalism celebrates the preservation of distinct cultural differences, allowing each group to maintain its unique heritage while contributing to a richer societal tapestry. This perspective is particularly evident in the literary works of marginalized voices, such as African American and American Indian writers, who critique the homogenizing tendencies of the melting pot ideology.

In multicultural societies, like the United States and Canada, literature serves

as a means of expressing varied cultural experiences and fostering appreciation for diversity. Multiculturalism encourages positive interactions among different groups, promoting inclusivity and respect for all cultural identities. Despite its many advocates, multiculturalism is not universally embraced; some groups call for a singular national culture, leading to ongoing debates about identity and belonging. Literature plays a crucial role in these discussions, as it captures the complexities of multicultural dynamics and highlights the importance of understanding and valuing cultural differences. Overall, multiculturalism in literature acts as both a reflection and catalyst for broader societal conversations about diversity, identity, and community.

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**Баняс Наталія Юліанівна, 2026: «Contemporary Literary Process: the main tendencies of its development»** (Курс лекцій) з дисципліни «Сучасний літературний процес: основні тенденції розвитку» для студентів II курсу МА ОПП 035 Філологія (мова і література англійська). Берегове: Закарпатський угорський університет імені Ференца Ракоці II. – 43 с. (англійською мовою)

**«Contemporary Literary Process: the main tendencies of its development»** (Курс лекцій) з дисципліни «Сучасний літературний процес: основні тенденції розвитку» для студентів II курсу МА ОПП 035 Філологія (мова і література англійська). Метою викладання навчальної дисципліни «Сучасний літературний процес: основні тенденції розвитку» є розкриття закономірностей літературного процесу у XX-XXI століттях, з'ясування своєрідностей та тенденцій його розвитку, поглиблення знань з теорії літератури та вміння аналізувати й інтерпретувати художні твори в контексті сучасних літературознавчих і культурологічних течій та напрямків.

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