

ÖĞRENCİLERİN ESTETİK KÜLTÜRÜNÜN OLUŞUMUNDA KAYNAK OLARAK MODERN
AVRUPA YAZARLARININ ÇALIŞMALARI

Works of modern European writers as the source
in formation of aesthetical culture of students

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Öz

Toplumun her bireyinin ruhsal seviyesinde estetik kültür gelişimi, modern yüksek öğretimin en önemli görevlerindedir. Yazar insan değerleri sindirmenin gereğine vurgu yapıyor ve temelinde estetik idealler oluşturuyor. Yazarın görüşüne göre, bu sürecin önemli değeri farklı uluslardaki kültürel unsurların işlevsel benzerliğidir. Estetik kültürün oluşum yollarının bir seçimi olarak yazar, her insana ve tüm uygarlığa yönelik küresel kaygı sorunlarının çözümünde ortak olan modern edebi eserlerin karşılaştırmalı çalışmasının örneklerini verir. Avustralyalı yazar Christoph Ransmayr, Polonya'da yazar Janusz L. Wisniewski tarafından hazırlanan *Yalnızlar ve Ukraynalı yazar Yuri Andrujovich'in on iki yıl tarafından The Last World* adlı roman var. Yazar, bu yazarların eserlerinin karşılaştırmalı olarak incelenmesinde yararlanma gerekçeleri sunar. Postmodernizm estetiğinde yazarların katkılarının önemi, ülkelerin kültürel ilişkilerinden türetilmiştir. Yapıtları, dil kültürü kavramlarında ortaktır: gerçekliğin mitolojikleştirilmesi, felsefi kavramlar, müzik, sanat, mimarlık ve diğer sanat formlarına

Abstract

Increasing spiritual level of every member of society, aesthetic culture improvement, is one of the most important tasks of modern higher education. The author puts the emphasis in the necessity of the human values digestion and forms the aesthetical ideals on their base. In the author's opinion, the significant value of this process is functional similarity of cultural elements in different nations. As a choice of the ways of aesthetical culture's formation the author gives examples of comparative study of modern literary works common in the solution of global problems of anxiety for each person and the whole civilization. There are the novel *The Last World* by Australian writer Christoph Ransmayr, *Loneliness On The Net* by Poland writer Janusz L. Wisniewski and *Twelve rings* by Ukrainian writer Yuri Andrujovich. The author gives reasons for expediency in comparative studying of those writers' works. It derived from cultural relations of countries, significance of the writers' contribution to Postmodernism aesthetics. Their works are common in linguacultural concepts: mythologizing of reality, philosophical concepts,

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hitap eder. Yazar, modern yenilikçi teknolojileri kullanmayı savunuyor: öğrenciler, sorunlu sorunun yazarları haline geliyor, vaka metodunun çalışması, bilimsel olarak yaratıcı ön görevler ve bilimsel projeler kullanıyor.

Anahtar Kelimeler: yüksek sanat, estetik kültür, estetik tat, kiç (ucuz edebiyat), kitle kültürü.

appealing to music, art, architecture and other art forms. The author argues to use the modern innovative technologies: students become coauthors of the problematic lection, use Case method's work, scientifically-creative pre tasks and scientific projects.

Key words: haute art, aesthetic culture, aesthetic taste, kitsch, mass culture.

GİRİŞ

One of the most important tasks of modern education is forming a universally developed personality, who could feel with ease in any cultural environment. The system of modern education is to provide forming of a personality – a professional, who will preserve and increase cultural traditions and will be aware of his/her belonging to a European community, traditions and cultures of other nations. Increasing the level of society's immateriality, improving its aesthetic culture, overcoming devaluation of social and moral values, manifestations of spiritual impoverishment is the thoroughfare to overcoming personality crisis, which is further more often evident in return to savage instincts, primitivism, aggression and in the long run to moral self-destruction.

Understanding, that the purpose of educational establishments of different levels is providing professional knowledge, skills and habits in basic subjects, we emphasize first and foremost the necessity of mastering universal values through aesthetic education, which forms professional culture as well as tolerance, spirituality of the personality in beholding the beauty, harmony of the world and yearning for perfection.

The fact, that spiritual beauty, high aesthetic feelings impede tension, conflicts, misunderstanding, evil manifestations, was proclaimed by great pedagogues of the past such as Ya. Korchak, B. Likhachov, A. Makarenko, V. Sukhomlynsky. They were looking for theoretical footing, were creating real pedagogical conditions for the development of aesthetic perception of the world, aesthetic taste and culture of behavior. The necessity of coordination of professional training with the tasks of forming aesthetic tastes and ideals is studied by modern Ukrainian researchers M. Yevtukh, I. Zyazyun, M. Kyhyaschenko, G. Shevchenko. Striving for beauty in the relations with the environment, with the world in any kind of professional activity rises the personality above the commonplace, induces him/her to unexpected decisions, which enrich the world.

The leading place in cultivating aesthetic culture besides other kinds of art, as proved by modern Ukrainian researches (N. Voloshina, L. Dzhyhun, B. Kozyarsky,

N. Myropolska), is taken by fiction. Of special value for us is the thought of N. Myropolska about the “organization of aesthetic logo-sphere as of the basic tool of forming fiction culture of pupils, due to which they fully intake the word and can perceive its figurative meaning” [2, p. 137]. In providing the process of the aesthetic education of future professionals an essential importance is taken by the functional unity of different cultures’ elements i.e. a general cultural component in the manifestations of intertextuality: “the use of general cultural component as the means of aesthetic education will assist in forming a personality of a future pedagogues, enriching them with universal and national specific qualities of their own and other cultures; forming the spiritual domain of a personality, inculcating their moral and aesthetic values, taking into account the common to mankind, specific-historical and national things” [3, p. 25].

The purpose of the article is to single out separate innovation techniques at comparative studying of the literary science subject: the students are the coauthors of a problematic lecture, the method of foreshadowing tasks, cases, implementing creative acquisitions of a group work as the means of forming the aesthetic culture of students.

Let’s consider the variant of choosing the ways of aesthetic education as exemplified with the study of postmodernist literary works interrelated both with the solving of the problem of anxiety for every human, the whole mankind and also with geographic and temporal boundaries: that is the novel of Austrian writer Ch. Ransmayr “Le Dernier des Mondes” (1988), of Polish writer Ya. Vyshnevsky “Loneliness in the Network” (2001) and of Ukrainian writer Yu. Andrukhovych “Twelve Circlets” (2003).

The expediency of their combined consideration is stipulated by such cultural ties as the integration of Ukrainian literature into Polish and Austro-Hungarian ones, which are historically rooted, have the significance of the contribution of the aforementioned writers into the aesthetics of postmodernism, are tangent to the topicality of the works, which are close to youth’s understanding, show an attempt made by the writers to solve vital issues of modern life.

The community of the existential dominating idea, accents on the marginalization of the separate social manifestations in depicting the image of modern world and the place of a human in it, of the novel postmodernist poetics of three authors – this is the material, which becomes the legacy of the general cultural component, which forms the human’s outlook in a globalized world.

Comparing the peculiarities of the discourse of literary postmodernism in national literatures – Ukrainian, Polish, Austrian ones, comparing existential parameters of representing the reality by the authors, considering poetic means from the authors’ arsenal, we introduce potential readers – our students – into the sphere of modern “haute” art and immunize them in such a way against the “disease” of the time: the mass culture and kitsch as its destructive influence.

A great preparatory work precedes a complex analysis of the works of the authors, the representatives of different national cultures. A special place here should

be taken by the materials from different fields of national arts in the form of foreshadowing tasks. It can be either a virtual tour “Cities of Europe, seen with the eyes of the characters of the Ya. Vyshanevsky’s novel”, or the literary musical composition “Authenticity of the Trans Carpathian region in the novel of Yu. Andrukhovych (songs, beliefs, legends, dances)”, or the dramatization of the myths under the novel of Ch. Rensmayr “Metamorphoses of Ovid” in his the novel “Le Dernier des Mondes”. According to L. Vygotsky theory of personality development such tasks must invoke interest and induce students to self-improvement, stimulate their mental and creative activity and provide the possibility of individual activity, develop desire for non-standard solutions of the set task.

Essential is the thought of N. Zatssepina about the fact, that attraction of youth to creative activity “stirs up the process of aesthetic values’ interiorization. Though this activity should be not mechanical, but include a creative element, as namely this creative work, directed at the creation of new spiritual and material values, gives a positive socially valuable result” [4, p. 9]. Tasks can be in the form of multimedia project, musical arranging of video materials, which are personally oriented to the tastes, spheres of interests and special training of the students: music, painting, sculpture, architecture, literary traditions. Such work will provide better understanding of cultural and historical traditions of the authors’ motherland will familiarize students with general cultural values.

Especially important is the understanding by the very teacher of the complexity of the postmodernist work analysis, his/her ability to perceive and interpret it and lead the students after him/her. “Perception of a literary work can’t be limited with the understanding of its informative contents, but requires deep speculation, which reveals its hidden figurative meaning, implication...Professional competence of a teacher is the factor, that provides his/her possibility and ability to stimulate spiritual development of students” [7, p. 6]. Emphasis in the teacher’s lecture should be made on the history of appearing and formation of postmodernist literature. We give a historical reference about the fact that Polish and Austrian postmodernist literatures appeared in the context of the west European one in 60–80 years of XX century. At first they featured literary reconsideration of postmodern, parodying modernist techniques as such that lost their functionality and ability to meet the artistic demands of modern life, reducing it to absurd, exaggerated avant-garde poetics. The following stage of the development of western postmodernism is sinking into the poetics of intertextuality, parody, disgraceful, scandalous behavior and search of common pivot in precarious globalized world. In this period there forms Ukrainian so-called “chimerical prose” (V. Drozd, V. Dibrova, P. Zagrebel’ny), that in 80–90-s years became established in postmodernist variants of the world perception by S. Pavlychko, O. Zabuzhko, M. Matios, S. Zhadan.

To the mind of O. Nikolenko the basic traits of postmodernist tradition in the art is “figurative stylistic recreation of the ruined consciousness, deformed reality, stifling atmosphere of the epoch” [5, p. 37]. Tangent vectors of western and Ukrainian postmodernists are the mythologization of reality, rereading and ruining of myths, problems of marginalization of both personality and society as the whole,

disorganization of the world and modeling different variants of postmodern apocalypse. But if in the Austrian Ch. Rensmayr we trace the search of universal ways of opposing “the last world” through the transformation of the ancient myth, so the basic pivot in the novel of Ya. Vyshnevsky is love as the means of overcoming loneliness, though be it in the form of “simulacre” (in the Network), in Yu. Andrukhovych’s works – it is folk wisdom, namely, a romantic legend about twenty circlets. Two latter authors despite of postmodernist pessimism compass the reader to the thought, that everybody’s fate on the way of preserving the spirituality will be solved through the harmony with the surrounding world by way of overcoming estrangement in every day’s fight for the right to be called a human. Ch. Rensmayr is less optimistic in the “Le Dernier des Mondes”: the immortal words of ancient poet Ovid, that solidified on menhir-monuments, from time to time covered with the colonies of slimes or the depicted by the author degenerate “maternite Femme”, who gives the best feelings to the coloured statue of the son. The transformations proposed by Ch. Rensmayr to his characters are nonreversible: petrification, degeneration, self-destruction are the result of world’s absurdity. The works of Yu. Andrukhovych and Ya. Vyshnevsky have existential images of another sort. “The last world” in Ya. Vyshnevsky novel is the eleventh platform at the fourth rail of Berlin-Lichtenberg station, where self-murderers usually come, where bright-finished steel rails and crossties, washed off from blood, “look brighter than the rest, and sometimes they are almost white” [1, c. 138].

“The last world” in the novel of Yu. Andrukhovych is the ruin in the territory of Ukrainian state of 90-s years variant, exultation of the “movers and shakers” personified as Vartsabych, a satirical portrait of the “new” Ukrainian, an immoral personality, who strives to win votes in any possible way at the elections, marginalization of the 13th kilometer dwellers. Accentuated by the author to hypertrophic forms these negative phenomena do not bear in themselves the assertion of the “doomsday”, but rather serve as a premonition for the humanity.

Having outlined common and distinct features of the world outlook of the three authors in the context of postmodernist prose of the representatives of Ukrainian, Polish and Austrian literatures in the problematic lecture, the teacher passes to the following stage of the studying through the forming of interpretational competences as a necessary component of an aesthetic culture of a modern reader, “that includes a certain amount of literary knowledge and a general ability of the personality to persuasively and in a reasoned way express personal view of an aesthetic object, characterize it, being supported by their aesthetic taste, a reader’s and life experience” [6, p. 8].

Methodical footing of forming interpretational competence of students at the class is based on using such methods, techniques, kinds and forms of academic activity as problematic searching and creative tasks, heuristic conversation, group learning in the form of a common meeting of literary artistic unions, methodical principle “a student to a student”, a dialogue with the audience, expedient for the solution of the outlined by the teacher problems, common for the three authors.

A case method can be useful also. Separate groups of students, who chose a topic from the foreshadowing tasks, are consulted by the teacher, who direct their work at singling out relevant information. An exchange of opinions and proposals as to the plan of work is taking place in the group, everybody's role is defined in the preparation of the final variant of the presentation, the thing, which can be done by the moderator of the group.

The points of the plan can be written on the blackboard or projected to a screen, they will serve as the tasks for the student groups:

1. Crisis of the spiritual state of a modern humanity. Spiritual degeneration of a human as a general tendency, which troubles the authors Yu. Andrukhovych, Ya. Vyshnevsky, Ch. Ransmayr.
2. Postmodernist time-spatial model of the literary works' parameters.
3. The principle of ruining somebody else's text.
4. The search of the ways of redemption from the spiritual crisis on the pages of the works of Yu. Andrukhovych, Ya. Vyshnevsky, K. Ransmayr.

At Khmel'nitsky national university their function numerous literary artistic unions: literature club "Rossa" (The Dew), the club of elocution "Socrates", amateur literary theatre "Gloria". Attraction of their members to cooperation maximally promotes the development of a general aesthetic culture of the students, as it is possible to combine the interests of the youth with the study material.

Thus, classes can be conducted in the form of a joint meeting of the aforementioned literary artistic unions. Analytical and theoretical parts are prepared by the members of the club "Rossa", who work, using the method of cases. Expressive reading of beforehand prepared excerpts of the texts for the audience will be done by the readers and reciters from the "Socrates" club. We offer such tasks for this group of students: "Poetry of B. I. Antonych as an example of ruining somebody else's text" (Yu. Andrukhovych "Twelve circlets"), "Death of Natalia as a manifestation of the highest form of the beauty of renunciation" (Ya. Vyshnevsky "Loneliness in the Network"), "the city of Tomi through the eyes of Cotta" (Ch. Ransmayr "Le Dernier des Mondes"). Dramatization of the key episodes of the works of Yu. Andrukhovych, Ya. Vyshnevsky, Ch. Ransmayr ("A meeting on Berlin-Lichtenberg platform eleven", "In tavern "on the Moon", "Cotta and Pythagoras at the mountains of Trahili") will be done by the members of an amateur literary theatre "Gloria".

Thus, at the lecture, the coauthors of which became the students, there "sounds" the text of the works. The author's word, his persuasive thought, that has passed through the prism of a student's soul, create that very atmosphere of the beauty of literary word, which is difficult to attain in a monologic lecture of the most professional lecturer. The monologic lecture should be substituted with a gradual discussion of the aforementioned points in the interactive way through the immediate dialogue with the audience and free exchange of thoughts, and as the basis the

students' argumentation there should become a direct dealing with the text of every work, quotations.

We draw your attention to the fact, how postmodernist works of Yu. Andrukhovych's "Twelve circlets", Ya. Vyshnevsky's "Loneliness in the Network" Ch. Ransmayr's "Le Dernier des Mondes accumulate in them many deep meanings and cannot be reduced to one only possible interpretation.

The authors refer to general human values, due to this the action of the novels trespasses all time boundaries. This is one of the ways of author's influence upon the reader, an impulse to reconsider stereotypes, to look for the ways to overcome social, moral, artistic cataclysms of modern civilization. This can be best reached through an open communication with the students – reading the works.

As proved by the experience, the offered variant of comparative analysis of postmodernist works forms not only the world outlook positions of the students, but widens their aesthetic horizons, provides new guidelines in the world of "haute" art. The group work, when a student becomes the coauthor of a literary work analysis is an efficacious way of forming and widening readers' competences and skills, an impulse to self-education. The aesthetic component, readiness to perceive literary works, that are the examples of "haute" art are the evidence of high aesthetic culture of students.

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