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II МІЖНАРОДНА НАУКОВО-ПРАКТИЧНА КОНФЕРЕНЦІЯ

АКТУАЛЬНІ ПРОБЛЕМИ
МІЖКУЛЬТУРНОЇ КОМУНІКАЦІЇ
10 квітня 2024 року

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Актуальні проблеми міжкультурної комунікації: зб. матеріалів II Міжнародної науково-практичної конференції, 10 квітня 2024 року, Луцький національний технічний університет. Луцьк: ІВВ ЛНТУ, 2024. 472 с.

До збірника увійшли матеріали II Міжнародної науково-практичної конференції, присвяченої актуальним проблемам міжкультурного діалогу, перекладу у контексті міжкультурної комунікації, інноваційним технологіям викладання та проблемам змісту й організації навчального процесу.

Рекомендовано викладачам, аспірантам, магістрантам.

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мовлення як окремої синтаксичної одиниці, свідченням чого є спроби мовознавців увести до системи синтаксичних одиниць пряму мову, абзац, текст тощо. У мовленні речення, хоч і виражають певний зміст, є лише елементами складніших утворень – одиниць тексту, тексту. Тому рівень тексту вважають найвищим шаблоном синтаксису і всієї мовної системи [6, с. 83].

Поглиблений інтерес до проблем зв'язного мовлення зумовило виникнення нової галузі мовознавства – лінгвістики тексту, що і доводить правильне трактування речення як основної синтаксичної одиниці і найбільшої одиниці в мовній системі, а тексту, одиниць тексту – як категорій мовлення.

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Exploring the Complexities of the Criminal Mind and Human Nature: Theodore Dreiser and Ivan Franko

Literature has long served as a potent tool for society to delve into the intricate aspects of human nature, including the depiction of criminal individuals. Authors utilise the creative portrayal of criminals in literary works to explore the depths of the human mind, uncovering the reasons, ethical quandaries, and psychological complexities that compel individuals to engage in unlawful behaviour.

Theodore Dreiser and Ivan Franko were esteemed novelists of the late 19th and early 20th centuries, recognised for their intricate depictions of multifaceted individuals. Although both authors focused on protagonists who faced societal constraints and injustices, they also crafted unique adversaries and villains who drove their narratives in captivating directions. Dreiser and Franko provided psychological

insights into the origins of immoral behaviour and illuminated the societal shortcomings that can facilitate criminality through their portrayal of criminal individuals.

Both American and Ukrainian novelists, however, drew significant meaning from their real crime elements, replicating the larger socio-political concepts, which, in particular, Dreiser found in the newspapers. The artist understood that newspapers and novels shaped the ways individuals perceived crime and, tellingly, he made his most direct statement regarding his novel's intent in a crime fiction magazine. In addressing an audience familiar with historical crime, Dreiser framed his essay with his own background in the media. He drew from news reports to build *An American Tragedy* [5].

"I Find the Real American Tragedy" (1935) has emerged as a significant resource for Dreiser scholars examining the construction of the novel. Dreiser's study provides a clear and detailed analysis of the themes found in the unpublished "American Tragedies" manuscripts and the public newspaper stories. It extracts from these sources a model of murder that is driven by social and economic factors, similar to the one shown in *An American Tragedy* [3, p. 268-269]. In his work "I Find the Real American Tragedy," Dreiser asserts that the multitude of murder cases he examined exhibit a distinct pattern, which he characterises as: "*That of the young ambitious lover of some poorer girl, who in the earlier state of his affairs had been attractive enough to satisfy him both in the matter of love and her social station. But nearly always with the passing of time and the growth of experience on the part of the youth, a more attractive girl with money or position appeared and he quickly discovered that he could no longer care for his first love*" [1, p. 85].

Dreiser substantiates this trend by enumerating the numerous interconnected instances that had transpired previously, implying that the type of wrongdoing portrayed in *An American Tragedy* was a widespread occurrence across the nation. He builds a pattern by providing specific data about past murders, which reinforces his conclusion that Clyde Griffiths was a victim of a society that expected him to succeed without providing him with the necessary resources. Dreiser addresses the inquiries concerning the correlation between *An American Tragedy* and these historical instances with this reasoning. The artist contends that the novel is not simply a chronicle of the Gillette case, but rather a description of a sociological phenomenon, as the case serves as just one example of a specific type of crime. The more recent murders were merely two additional instances of this recurring pattern. Dreiser contends that *An American Tragedy* does not fall within the categories of journalism or fiction, but rather serves as a form of social criticism. The novel effectively identifies and sheds light on a significant flaw within American civilization.

Nevertheless, these acts do not constitute a sequence of "chillingly similar crimes" [1, p. 117], but rather a diverse assortment of murders with only sporadic resemblances. Dreiser did not deduce the pattern from a careful examination of the murders; instead, he forced the pattern onto them. The homicides depicted in Dreiser's essays diverge significantly from their historical equivalents. Dreiser

modifies the cases to conform to the established pattern of motivation, which aligns with his own ideas about American society. The true origins of the paradigm – derived from Dreiser’s own experiences and his astute observations of American society – are profoundly ingrained and intricate. The crime depicted in the novel is a genuine manifestation of the author’s worldview and personal experiences. To enhance the historical authenticity of the social and economic factors that drive crime in *An American Tragedy*, Dreiser establishes a pattern of comparable criminal acts. While this tradition may lack factual accuracy, it serves as a valuable expansion of the novel [3, p. 271].

Dreiser does not discuss Clyde’s original moral corruption, but rather focuses on the socio-psychological impact that society, above all else, has on the perspective of young Griffiths. The artist initially establishes a psychological portrayal of Clyde Griffiths at the start of the novel, and then further develops it as the story progresses. In the opening of *An American Tragedy*, the author highlights the hero’s overwhelming display of emotions. Dreiser observes Clyde’s susceptibility, contemplative nature, and aspiration to alter his societal status. Another significant aspect of Clyde’s character is his need to conform and blend in with others, as well as his tendency to compare himself to others. The environment in which Clyde resides partially mirrors his individual traits. The consistent contrast between depictions of affluent and impoverished neighbourhoods in *An American Tragedy* also mirrors the dualistic nature of Clyde (these depictions are primarily conveyed through the protagonist’s perspective): he is a member of the destitute world, yet he yearns for an enchanting and unattainable realm in his fantasies.

Dreiser underscores the frailty of his protagonist’s character. Clyde’s desire to assimilate with the others is understandable and should not be criticised. The distinctiveness of an individual necessitates a specific level of bravery, boldness, and resilience from the person. Dreiser aimed to depict a feeble and timid personality as someone whose soul was not meant to mature.

Clyde’s character has a paradoxical nature: he desires to ascend the social hierarchy, yet he struggles to wholeheartedly commit to his chosen route due to his uncertainty regarding its correctness. He consistently displays a sense of timidity and inexperience. The protagonist in Dreiser’s work exhibits a notable lack of strength, decisiveness, and selflessness when confronted with the circumstances.

The illegal actions committed by Clyde Griffiths reflect the societal disadvantages faced by contemporary writers in American society. These actions also represent the pinnacle of spiritual decline experienced by an individual who embraced the “American dream” as a personal worldview. Clyde experiences a conflict between two contrasting desires: the “dream” drives him to achieve success in society, so as not to miss out on his sole and primary opportunity in life. However, despite this, Clyde is bound by the same “dream” that prevents him from really achieving victory. Each triumph brings with it additional responsibilities, resulting in a loss of independence. For him, being a product of a “dream”, the conviction that he is the architect of his own fate holds immense significance. The hero is plagued by these paradoxes until Roberta’s death and even after the crime.

Clyde Griffiths plans to murder Roberta, but he is unable to carry out his intentions calmly due to a lack of bravery. However, coincidentally, a fate ends up accomplishing what the protagonist had intended to do. Clyde's crime is characterised as "senseless", as it is committed without conscious awareness, occurring at the level of the unconscious mind. The act of killing Roberta was accidental. This absolves Clyde of certain culpability. On the day of the crime, Clyde did not intentionally kill Roberta. He was paralysed by terror and torn between the want to act and the fear that held him back. Unconsciously, a "forbidden desire" to kill Roberta was emerging in his subconscious mind. The author provided the readers with the chance to "reconstruct" the events, while also expressing the protagonist's mental state and emotions. The hero's fragmented, feverish, and swift thoughts interrupted the narrative and mirrored his anxiety and intense longing for survival.

An ongoing theme that permeates Ivan Franko's whole body of work, whether it be poetry, prose, drama, or journalism, is the issue of crime, punishment, and atonement. This theme is vividly expressed in writer's focus on human-centred perspectives. Franko's enduring fascination with this issue stemmed from a combination of personal interest, his exposure to scientific lectures, and the prevailing cultural climate that emphasised crime and psychopathological phenomena. This cultural climate was particularly evident in the fields of social psychology, psychiatry, and literature. Ukrainian artist was intrigued by the phenomena of crime, not from a legal perspective, but as a multifaceted socio-psychological occurrence. He believed that individuals with unique mental characteristics, influenced by specific social conditions and other external factors, drove it. Franko's reflections on the problems of crime and punishment revolve around the psychomotivational origins of crime, anthropological research on the subject, the importance of individual moral responsibility for one's actions, the challenge of dealing with contrasting spiritual states in human consciousness, and the experience of internal remorse. The writer's deliberate use of the legal term "crime" in their work is not coincidental, as it has additional meanings that align with the concept of wrongdoing. Franko's unconventional interpretation of crime often leads his characters to transgress established moral and ethical norms, Christian commandments, and rooted folk customs. Although they may not be considered *de jure* criminals, they experience the same internal confusion and spiritual remorse as those who have committed robbery or murder. We find Franko's experience as a writer-thinker, analyst of human nature and social relations intriguing due to his exploration of human consciousness, focus on psychopathological manifestations, efforts to comprehend the intricate psychomotivation of crime, and delineation of methods for moral enhancement of the individual. However, it would be very simplistic to limit Frank's comprehension of the origin of crime solely to socio-psychological training. The writer argues that any transgression is a multifaceted psycho-spiritual phenomenon that should be examined from several angles, considering numerous types of determining elements. The author's analytical approach in his artistic texts reflects his evolving worldview, as he incorporates new social experiences, scientific knowledge (such as the latest achievements in

psychology), and artistic methodology into his anthropological postulates on the causes of crime.

Therefore, Ivan Franko incorporated the methodology of naturalistic aesthetics into his artistic practice to explore the inherent nature of individuals by considering their physiological makeup and hereditary influences. This approach serves as a significant motivating factor for criminal behaviour in the psychology of Frank's characters. R. Holod observed that the Ukrainian scientist linked the issue of the occurrence and cyclic reoccurrence of psychopathology, both at the individual level and throughout the family, lineage, generation, or mankind as a whole, with heredity [2, p. 20-21]. Therefore, the Dovbushchuk criminal dynasty (*Petrii i Dovbushchuky*) exhibits a destructive drive that is characterised by the intensification of wickedness and brutality, which is a shared attribute of the entire family. Thus, the inclination of the Dovbuschuks to engage in criminal activities is mostly influenced by hereditary factors, and the voluntary actions stemming from the Basarabs' genotype (*Boryslav smiitsia*) shape the mindset of a criminal seeking retribution.

Another significant aspect that Franko could not overlook in the psychomotivation of crime is the cultural competence of the individual. This refers to the individual's upbringing, mental capacity, educational attainment, and intellectual development, which ultimately shape their behaviour in society, their values, and their psychological and spiritual makeup. An intriguing and underexplored aspect of Franko's writing is the challenge of ascertaining the destiny, actions, psychology, and behaviour of an individual through supernatural influences.

In his debut novel, Ivan Franko endeavoured to comprehend and illustrate the intricate workings of the human psyche, specifically exploring the untamed and impulsive desires that drive individuals into criminal behaviour, despite some ambiguity in the portrayal of the characters' psychology. The writer's quest can be likened to the subsequent Freudian notion of the construction of personality. As per the psychoanalysis, it comprises three primary levels (initial levels): "I" refers to the self-awareness and cognitive abilities of an individual. "It" represents the innate instincts and urges that exist within the unconscious mind, which can be both amoral and irrational. "Super-I" denotes the human conscience and the cultural development of the individual. Freud draws a parallel between the connection of the "I" and the "It" to that of a rider and an untamed horse. "I" attempts to restrain the violence of "It", but its efforts are not always successful. In the field of psychology, Oleksa Dovbuschuk and his sons emphasise the significance of the "It" level, which exhibits the greatest intensity and contrasts with two other primary factors. This level is shown in the destructive inclination of Dovbuschuks towards annihilation and brutality. Franko develops a psychological framework for an individual with an aggressive disposition who is unable to derive pleasure from life. The writer's portrayal of the criminal in this work is characterised by a gloomy viewpoint, viewing him as a sinner inherently filled with evil, which finally results in his demise. The theme of conflict within families is transformed into the theme of internal hostility within the Dovbuschuk family, leading to its deterioration and self-destruction [4, p. 35].

Therefore, in Franko's inaugural novel, it seems challenging to identify any established or well articulated perspective of the author regarding the psychology of the criminal. At that time, the novelist was in a phase of exploring both his artistic expression and his understanding of the world. He had not yet fully explored the depths of the criminal's psyche, as he sought to uncover the underlying causes of human depravity. However, this work possesses a unique romantic quality that influences both its poetic style and thematic depth. Its true value lies in its function as a visionary endeavour by the future writer Frank, who serves as an analyst of human psychology. Through this work, Frank attempts to comprehend the significant challenges faced by individuals in both social and personal contexts [4, p. 36].

An analysis of criminal figures in literature provides a distinctive perspective to explore the intricacies of the human mind and the impact of society. Theodore Dreiser and Ivan Franko skilfully employ the technique of characterization to portray criminal individuals with intricacy and subtlety, within the specific cultural contexts of their works. Their literary works provide readers with the opportunity to explore the moral quandaries, psychological turmoil, and social critique interwoven within their narratives.

The poetics of character and the exploration of artistic psychologism in Dreiser and Franko's works demonstrate the lasting influence of literature in revealing the intricacies of crime and the human condition. These works encourage readers to confront the nuanced aspects of our own nature.

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