

UDC 378.147:338

DOI: 10.31470/2786-6327/2022/2/52-57

Mariia Panhelova

Candidate of Philological Sciences, Assistant Professor,
Assistant Professor at the Department of Ukrainian and Foreign Literature and Methods of Education,
Hryhorii Skovoroda University in Pereiaslav
pangelova1985@gmail.com
<https://orcid.org/0000-0002-2240-7122>
Researcher ID: P-2636-2018
(30, Sukhomlynsky Str., Pereiaslav, Kyiv region, Ukraine, 08401)

METHODOLOGICAL ASPECTS OF TEACHING THE GENRE OF SCIENCE FICTION IN INSTITUTIONS OF GENERAL SECONDARY EDUCATION (ON THE EXAMPLE OF KURT VONNEGUT'S NOVEL «CAT'S CRADLE»)

This article is devoted to the role of the cultural aspect in literary education. The necessity to create a comprehensive system of studying the science fiction genre of the 20th century (on the example of Kurt Vonnegut's «Cat's Cradle») at the final stage of school literary education has been identified and substantiated.

At the center of the concept of modern literary education and upbringing are the personality of the student, his desire to understand the whole picture of the world, mastering culture as the experience of previous generations, involvement in spiritual heritage. To the extent that the student-reader learns the experience passed on by previous generations, to the extent that he will be able to navigate the constantly changing conditions of life, realize his own responsibility to the future generation.

The cultural illiteracy of high school students, the loss of connection with the spiritual culture of their people and humanity in general speak of the need to educate a «person of culture» in a modern school. In this regard, an important role in the formation of emotional perception and understanding of various facts of the culture of both their own and other nations is played by lexicographers and the literature classes conducted by them, aimed at studying literary works against the background of a broad cultural context. Involvement in the historical-literary process will help students to see patterns in the development of foreign culture and literature in particular.

An important point is the culturalization of education, which is aimed at globalization in the field of culture and education, associated with increasing interest in the problems of the cultural identity of peoples. Globalization in education is a single world cultural and educational space, a single world labor market and educational services.

The cultural aspect of education determines the composition and hierarchy of values, the system-creating element of which is the student's personality as the main value. There is no doubt that the implementation of the cultural aspect of teaching literature at school contributes to the effective entry of students into the context of culture, forms in them a system of key value ideas about the world and man, which become worldview guidelines. The cultural aspect makes it possible to overcome the stereotypes accumulated in the perception and analysis of both foreign literature (works in the light of the cultural aspect of the study return with new facets and open new meanings) and foreign culture as a whole.

Undoubtedly, the cultural aspect allows one to consider the work of art in three planes: a generalized model of the world, national and cultural specificity, the author's own model of the world and man, where his philosophical, religious, moral and aesthetic views are presented.

Implementation of the cultural aspect in education is possible in the process of development of the value-meaning sphere of the individual.

Key words: *cultural aspect, globalization, foreign literature, Kurt Vonnegut, value-meaning sphere.*

Марія Пангелова

кандидат філологічних наук, доцент,
доцент кафедри української і зарубіжної літератури та методики навчання
Університету Григорія Сковороди в Переяславі
pangelova1985@gmail.com
<https://orcid.org/0000-0002-2240-7122>
Researcher ID: P-2636-2018
(вул. Сухомлинського, 30, м. Переяслав, Київська обл., 08401, Україна)

**МЕТОДИЧНІ АСПЕКТИ ВИКЛАДАННЯ ЖАНРУ НАУКОВОЇ ФАНТАСТИКИ В ЗЗСО
(НА ПРИКЛАДІ ТВОРУ КУРТА ВОННЕГУТА «КОЛИСКА ДЛЯ КІШКИ»)**

Дана стаття присвячена ролі культурологічного аспекту в літературній освіті. Виявлено та обґрунтовано необхідність створення цілісної системи вивчення жанру наукової фантастики ХХ століття (на прикладі твору Курта Воннегута «Колиска для кішки») на заключному етапі шкільної літературної освіти.

У центрі концепції сучасної літературної освіти та виховання знаходяться особистість учня, його прагнення розуміння цілісної картини світу, освоєння культури як досвіду попередніх поколінь, залучення до духовної спадщини. Наскільки читач-школяр засвоїть досвід, переданий попередніми поколіннями, настільки він зможе орієнтуватися в умовах життя, що постійно змінюються, усвідомлювати власну відповідальність перед майбутнім поколінням.

Культурологічна неграмотність учнів старших класів, втрата зв'язку з духовною культурою свого народу та людства загалом говорять про необхідність виховання у сучасній школі «людини культури». У зв'язку з цим важливу роль у формуванні емоційного сприйняття та розуміння різноманітних фактів культури як свого, так і інших народів грають вчителі-словесники та заняття літератури, що проводяться ними, спрямовані на вивчення літературних творів на тлі широкого культурологічного контексту. Залучення до історико-літературного процесу допоможе учням побачити закономірності у розвитку зарубіжної культури та літератури зокрема.

Важливим моментом є культурологізація освіти, яка спрямована на глобалізацію в галузі культури та освіти, пов'язану з підвищенням інтересу до проблем культурної ідентичності народів. Глобалізація в освіті – це єдиний світовий культурно-освітній простір, єдиний світовий ринок праці та освітніх послуг.

Культурологічний аспект освіти визначає склад та ієрархію цінностей, системотворчим елементом яких виступає особистість школяра як головна цінність. Не викликає сумнівів, що впровадження культурологічного аспекту викладання літератури в школі сприяє ефективному входженню учнів у контекст культури, формує у них систему ключових ціннісних уявлень про світ та людину, які стають світоглядними орієнтирами. Культурологічний аспект дозволяє долати стереотипи, що накопичилися у сприйнятті та аналізі як зарубіжної літератури (твори у світлі культурологічного аспекту вивчення повертаються новими гранями і відкривають нові смисли), так і зарубіжної культури в цілому

Безумовно, культурологічний аспект дозволяє розглядати художній твір у трьох площинах: узагальнена модель світу, національно-культурна специфіка, власне авторська модель світу та людини, де представлені його філософські, релігійні, моральні та естетичні погляди.

Реалізація культурологічного аспекту в освіті можлива в процесі розвитку ціннісно-сміслової сфери особистості.

Ключові слова: культурологічний аспект, глобалізація, зарубіжна література, Курт Воннегут, ціннісно-сміслова сфера.

Introduction. The relevance of the study is determined by the need for a complete analysis of the specifics of existential problems in Kurt Vonnegut's novels and its dominant motifs (loneliness, alienation) that are genetically inherent to American culture in general and, in particular, the literature of the 20th century, which has been repeatedly emphasized by leading researchers of American literature: T. Denysova, M. Mendelssohn, S. Finkelshine, and existential thinkers, for example, J.-P. Sartre and others.

The reader of Kurt Vonnegut's novel «Cat's Cradle» often agrees with one of the heroes of the work, Newton Honikker, because throughout the narration «there are not goddamn cats, nor damn cradle» with a high frequency of use of these words and images. The task of the article is to show the author's title interpretation of the novel. After all, initially the idea was completely different.

Analysis of the recent research and publications. The methodological basis of the article were the research of Ukrainian scientists Bohosviatska A. (Bohosviatska, 2014), Nikolenko O. (Nikolenko, 2018), Haltseva A., Aleksandrova O. (Haltseva, Aleksandrova, 2014).

The purpose of the article. The purpose is to define the philosophical orientations of Kurt Vonnegut and the means of artistic realization of the writer's philosophical views in his writings.

Methods. The following research methods have been used in realization of the set objective: *theoretical* (analysis of pedagogical, educational and methodical, normative literature and scientific works on the topic of the current article, subject, logical and information-target analysis of text materials; *empirical*: expert survey.

Presentation of the basic material. As in Vonnegut's late novel «Slaughterhouse Number Five, or the Crusade of Children», the author describes how the narrator is going to write a book about an important event that has changed his life, but in the end he does not. In «Cat's Cradle», John fails to create a story about «the day when the end of the world», that is, the inhuman atomic bombing of civilians in the Japanese cities of Hiroshima and Nagasaki. The same numbness happens to the narrator in «Slaughterhouse Number Five, or the Crusade of Children»: he begins to write a book about Dresden, constantly ponders how it happened and most importantly why, but deviates from the description of terrible event, leads only evaluation and discussion. Makes these works of constant repetition «so it goes», or «cases, affairs...», because the narrator is unable to convey his experience as he was, he cannot verbally convey everything that happened in those terrible times.

He puts an end to the rational way to convey all that has been experienced, and therein lies the big problem of escaping events, their becoming something that the event wanted. Not «it happened», but «if the chance wants it» in «Battle number five». Not «it happened», but, as the bokonists say «it should have happened» in «Cat's Cradle».

Creating a small novel – about 300 pages – to express quite a lot of problems, mixing times, eras, people, ideologies, technologies, literal and figurative meanings, is an ambitious task, and the American writer seems to have managed to cope with it. For his small works, he often chose large topics to show the impossibility of repeating the experience we experienced, a failure in broadcasting everything that once happened. But the problem of the mind lies not so much in its impotence, as in its imaginary and formidable power. Imaginary, because nature only laughs at such pitiful attempts to transcend everything, and formidable, because the human mind made the earth shudder when the energy of the atom was used for military purposes, in order to destroy. Why did Felix Honikker use the power of his intellect to create a terrible weapon capable of destroying not only his creator, but all living things? For Vonnegut, the answer to this question turns out to be fundamental, so he cites an episode with a turtle, introducing absurdity into what and what a person does in his life. The writer tells us how one day Dr. Hoenikker became seriously interested in the wildlife object, the tortoise, and began to spend more time with it than with the projects of a new high-power chemical.

It was before the creation, the final creation of the atomic bomb, so the case can be considered important for Honecker as a person: he became interested in the object of living nature; he pulled away from the inanimate monster, which created his mind. And yet the monster of reason won, but Vonnegut manages to joke on this topic: he tells his readers that the doctor turned his attention to work due to the

absence of a turtle in the laboratory, which he simply took so that the scientist would not be distracted. Now the only thing left for Felix Honikker is to create what the monstrous intelligence says to him. Every movement of his thoughts, every scientific research or experiment was somehow connected with a bomb.

The author of the novel «Cat's Cradle» invents religion, language, island, time without a certain temporal correlate, substance ice-nine, to reveal the topic of atomic bombing on September 6, 1945, as the beginning of the end of the world.

The final chapters of the work are devoted precisely to this: they describe the terrible, but at the same time, fascinating picture of a frozen, indifferent Earth. It turns out that man has enough of this meager sunshine to survive and again to think about the subordination of nature to himself, his plan, not even the project of the universe. The people who survived after the catastrophe covered by ice – nine lands – do not change, and this is paradoxical in Vonnegut's work: the heroes of the frozen animal carcasses are enough to survive.

Living beings of a once beautiful nature are not needed. By this the human utilitarian attitude towards everything that surrounds us is shown: «True, neither plants nor animals have survived. But thanks ice nine pig and cow carcasses and small forest game were well preserved, broods of birds and berries were preserved, waiting for us to let them thaw and cook them» (Vonnegut, 2010: 273).

War has brought people to this state, but the war is not in the heroic sense in which we are accustomed to perceive it, but the war of children, the real hostages of politics, the war of beetles locked in one glass container and forced to fight for the rights to something, although no one of them can be right. This is symptomatic of the Vonnegut style of the image of war - a comparison of warriors with children, small and controlled, is sure to appear. This takes place in the «Cat's Cradle»; it develops with greater force and visibility in «Slaughterhouse Number Five, or the Crusade of Children».

Frank Honikker, as a boy, is not by chance called his peers Agent X-nine. This is due to the experiments of his father, Felix Honikker, to create a unique substance that has an unimaginably low melting point – ice-nine.

Interestingly, the author of the novel invents ice-nine to convey to people a rather simple idea: we have cooled to the suffering of each other; we do not value life anymore, imagining that we live on some island separated from all disasters by a high wall of indifference. The world will destroy the ice-nine, that is, people's indifference to each other. When the Americans bombed peaceful Japanese cities, they were infected with just such indifference to the destinies of so many people, to the destinies of more than one generation. Some developed a terrible weapon, others used, everyone was in the corner of an amateur, was engaged in his own business, and it seems no one is to blame, but the inner ice-nine is to blame.

Felix Honikker was not interested in the life of other people, even the life of literary models – the heroes of the works. As his son Newt recalls, his father could never be found behind a book. And in the evening of the actual dumping of nuclear bombs, the great scientist was sitting at home and playing with some kind of string, the weave of which he called the cat's cradle. Rope was interested in him as an object of the game and, probably, as a means to calm down, but he did not even look at the document, which was tied with this ribbon.

The document turned out to be the novel «Hell 2000», which tells how scientists brought mankind to the point of no return with their inventions. Why does this novel about the creation of a monstrous bomb, erased everything from the face of the earth, the author sent to Dr. Honikker? He needed professional advice: Marvin Sharpe Holderness, who wrote the novel after the murder of his brother, asked Father Newt, Frank, about what substance to fill the bomb in the novel «Hell 2000». Newt recalls later: «of all that parcel post, only a string came in handy for him. He was always like that. It was impossible to guess what would interest him.

On the day when the bomb was dropped, he was interested in the rope» (Vonnegut, 2010: 14). The rope from which Dr. Honikker wove a cradle for the cat. The cradle for the cat, the «cradle» – an object of inanimate nature, the cat – a living creature, that is, the merciless mind wove the cradle for life – death.

Culture weaves for Nature a trap, a web, a cradle of a cat. Its creator, that is, man, directs the actions of culture, and the mind controls it in turn. Vonnegut, in his novel, does not bring out the problem of progress and its consequences, but questions the very possibility of social progress, returns to the questions the enlighteners pondered over, dividing into those who believe in the historical forward movement and do not recognize it.

Kurt Vonnegut writes an entire chapter, which he calls the «Fourteenth Volume» to answer the question about the possibility of social progress in one word and a full stop: Bokonons say such hopes for a bright future for humanity «no». Taking into account all his experience and applying all the efforts of his mind, a person can never hope for a bright future, until, like Felix Hoenikker, he does not agree with the undeniable truth: «God is love». The meaning of life is in love, not in protein and ice-nine.

Bokonon's doctrine teaches the people in Karasucs on some very nuclear principle, as if to say, if people make a joint Brownian motion of souls, they are destined to be together. In general, bokonism is very suitable for the inhabitants of the «shark of the capital of the world» – the inhabitants of the island of San Lorenzo, because their indifference to the tyrant, the head of state, can only be compared with indifference to God. Bokonon teaches us: «Do not pay attention to Caesar. Caesar has no idea what in fact is going around» (Vonnegut, 2010: 102).

Vonnegut's apocalyptic novel «Cat's Cradle» shows how the end of the world can appear, if the human mind does not cease to commit acts of violence and terror over nature, over everything that was not created by him, over everything that is not subordinate to his plan. God was bored and lonely when he decided to create people, and they take revenge on him for the meaninglessness of his existence: «I, a lump of clay, stood up and saw how wonderful God worked! Now a lump of clay again falls and falls asleep» (Vonnegut, 2010: 221).

Conclusions. The author of the study concludes that the prerequisite that provides a broad epic reproduction of the life process in the novels of K. Vonnegut is the successful use of the writer of such traditional artistic techniques for philosophical prose as the hypertrophy of historicity and the reproduction of timelessness.

As philosophical works, the novels of K. Vonnegut, by force of influence on the reader, rise to the ontological level of «numinous experience», which gives not only empathy or «concoction», but also «coping». An artist in a society, from the point of K. Vonnegut, must act as an «evolutionary, specialized cell on the body of a social organism», to act as a «means of introducing new ideas into society».

However, this lump of earth rises up against its creator, does not want to be a cell in the world table of substances and creatures conceived by God. The attitude to the story in the work, as well as the attitude in progress, is specific. Bokonon talks about the story: read and cry. And the residents of San Lorenzo, on the day of the hundred martyrs for democracy, launch all six planes of the air forces of their small country to sink the cardboard cartoons scattered across the sea on famous dictators: «Each target was a caricature of a real person, and the name this man was written both back and front. I asked who drew cartoons and found out that their author is Dr. Vox. Humane, Christian Shepherd (Vonnegut, 2010: 228) Kurt Vonnegut managed to convey a sense of the destruction of the world, its falling asleep, freezing, the feeling that when a live cat and even a kitten already wove its cradle.

Perspective for further scientific researches in this direction we consider determining the ways of implementing the pedagogical conditions for the formation of the readiness of future teachers of foreign literature to culturological aspect in professional activities in the educational process of institutions general secondary educational of Ukraine.

References

1. Bohosviatska, A. I. (2014). Modern forms and methods of education in the system of formation of spiritual and moral culture of students. Foreign literature in Ukrainian schools. 11. Pp. 21-25.
2. Bohosviatska, A. I. (2014). Professional status of a teacher of world literature. Foreign literature in Ukrainian schools. 12. Pp. 26-30.

3. Haltseva, A. I., Aleksandrova, O. N. (2014). The problem of personality and civilization in the work of Kurt Vonnegut / Culture of the peoples of the Black Sea region. 271. P. 94-98.
4. Life does not stand still (About updating the foreign literature curriculum for grades 5-9): interview with O. Nikolenko and L. Yuldasheva (2017). Foreign literature in schools of Ukraine. 6. Pp. 5-7.
5. Nikolenko, O. (2018). Competences – stepping stones to the modern world. World literature in schools of Ukraine. 1. Pp. 2-4.
6. Nikolenko, O. (2018). About programs, textbooks and new books. World literature in schools of Ukraine. 7-8. Pp. 2-5.
7. Vonnegut, K. (2010). Cat's cradle. New York, N.Y., Dial Press, 287 p.