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## POSTMODERNIST CONCEPTIONS OF TEXT AND WRITING IN CREATIVE WORKS BY MARGUERITE DURAS

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### ABSTRACT

This article is dedicated to the analysis of literature quests to find new expressive capabilities of the word in author's speaking of the French writer of the XX century Marguerite Duras. Creative activity of Duras is considered in the context of postmodern concepts of R. Barthes, M. Foucault, J. Derrida which cast aside logocentric cultural tradition of modernism epoch. In her search for new expressive capabilities of language and writing the female writer encounters difficulties which she herself calls serious drawbacks, bearing in mind the complexity of overcoming inconsistency between the act of speaking and the expressed sense. After all, experience of the world and existence of human in it is absolutely unique, whereas language refers to abstract categories. Thereby, metaphysic dissociation of the human and the world occurs, as this connection may be implemented only indirectly. As a result, language proves to be incapable of expressing reality directly. Text setting of fiction books by Duras reflects the concept of feminine writing which connects literature quests of the female writer with the problems of the feminist theory, the objective whereof is justification of full-fledged rights and equivalence of the existence of various cultures and

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practices, including alternative ones to the dominating masculine discourse, feminine way of life in the world, feminine thinking, feminine writing.

As a woman-author M. Duras comes forward as the creator of her own system of meanings, where principles of dissociation and multi-dimensionality are postulated instead of hierarchy. Having elaborated her peculiar style of writing, Marguerite Duras managed to reach those boundaries where dissociation between language and reality is overcome. Using existing lexical means and stylistic approaches, while shifting accents and deconstructing them, Duras has reached high creative excellence in her quests for new expressive capabilities of the language and the writing. Her texts create space where the essence is not grasped, but created instead, and due to this they are born in the process of their apprehension, active co-creation where the reader acts as co-author.

**Key words:** *the nouveau roman, linguostylistic particularities, body language, "flaccid language", silence.*

«...text-satisfaction is the Babylon of happiness. In any case there is always place for indetermination: ...the paradigm will preserve mobility, sense will preserve its ambiguity, incompleteness, reversibility; discourse will remain incomplete». (R. Barthes «The Pleasure of the Text»)

**INTRODUCTION. Problem statement.** One of the relevant theoretical of contemporary linguistics is the problem of studying the tendencies of language development, its impact upon existence and thinking of humans, capability to adequately reflect reality. These theoretical reflections are related to the formation of new approach to language which is revealed in radical denial of unambiguous unification of language reality with the reality of cultural tradition, hence the content and status of cultural tradition acquire the possibility to pretend to the status of universal knowledge.

**Analysis of recent studies and publications.** Within the boundaries of Ukraine creative activity of Duras has already been subject of studies by O. Dorosh who analyzed the specifics of author's speech by M. Duras in linguocognitive aspect and studies particularities of communicative behavior from gender point of view. Such researches as M. Marini (The territory of feminine. With Marguerite Duras), M. Borgomano (Marguerite Duras. From the form to the sense), S. Patrice (Marguerite Duras and the history) dedicated their works to M. Duras. However, creative activity of M. Duras has not been

considered yet in the context of postmodern concepts of R. Barthes, M. Foucault, J. Derrida.

**Statement of objective.** The objective of study is consideration of linguostylistic particularities of Romance Studies by Marguerite Duras from the positions of female writing which stipulates the principles of distinction and multi-dimensionality.

**Presentation of the main material.** According to theoretical concepts of postmodern philosophers – R. Barthes, M. Foucault, J. Derrida, who made a significant contribution into the analytics of up-to-date speaking and writing, language is a structure impregnated with mechanisms of power. In relation to it subjects of speaking cannot take a neutral stand. Thus, language imposes upon the one who is speaking his/her place in society. As American linguist R. Lakoff wittily expressed it, it is not so much a person speaking language than a language speaking person. And according to expressions of French philosopher and literary critic R. Barthes language is a generally mandatory form of coercion (Barthes, 1989:549). It is as the language always states or denies something, suggests or hesitates, therefore, it is endowed with «ascertaining power» (R. Barthes). This predetermines the fact that subject of speaking is, first of all, restricted in its choice of expressive capabilities of the word, and, secondly, it involuntarily inhibits expression of another. Therefore, trying to find his/her own individual style of writing, an author finds him/her in the situation when he/her is restricted in the strive to free creation. In order to be understood he/she is forced to «pick up something which is scattered in his/her language» (Barthes, 1989:550).

To overcome the confined space of language, according to R. Barthes, means to shift the accent from expression-result which occurs in rational thinking and speaking, to expression-process which allows to sense individual and unique voice of the subject of speaking who does not only tries to cognize reality by reproducing and copying it, thus being in the middle of this reality, but also go beyond its boundaries. This is the vision of reality from outside where things appear like they are in reality.

Instead of search for «hidden senses» (M. Foucault), its inherent nature, the modern thinking and language transform into a different vision of the world not related to tradition. As a result basic oppositions and values lose their meaning. It is the language that uncovers its existence in the overcoming the boundaries set by the dictator of mind. Such language does not grasp the reality, but, according to R. Barthes expression, only indicates it, stirring it and mixing various instances of the word. As a result it gains possibility to transfer the endless heteronomy of this reality.

From R. Barthes point of view, such plane of human creation where sound of untamed language can be heard is literature. It is in fiction literature that possibility arises to master the language inside which thinking is elaborated which, according to M. Foucault expression, could become external with respect to writing.

Reorientation of cultural-philosophic reflection of Modern epoch promoted appearance of the new literature discourse – feministic literature criticism which considers critics of conventional thinking in relation to the power of universal over individual as subjects of conceptual strain. As a result feministic literature discourse gains the chance to go beyond the boundaries of internal/external logocentric tradition to the wide social field of non-linguistic phenomena of reality (Zherebkina, 2000:20) such as sensitivity, will and desire, power and body, conscious and subconscious phantasm and perversion, game of the signifier, etc. This opened access to the authors to the space of new opportunities in language expression.

A number of women authors emerge whose literature search echo with Barthes principles of textualization, Foucault concepts of language transformation, Derrida reconstruction of writing that found new approaches to expressive capabilities of language and writing. In the middle of the XX century in the European fiction literature and French-speaking literature such phenomenon as “Nouveau Roman” appears. The characteristic features of this literary trend was putting aside the position of omnipotent and omniscient author, non-fiction nature, development of the plot with deteriorated causal sequence where logic development of events does not already play an important part.

One of the most prominent representatives of this trend in French-speaking literature became Marguerite Duras. It is in her works that you can feel an insurmountable desire to experiment with language, to find a way to express her feelings, thoughts and desires, and ultimately her pain. However, in this search for new expressive possibilities of language this female writer encounters difficulties which she herself calls serious drawbacks (Duras, 1987:36), implying to overcome the mismatch between the act of speaking and the content that was expressed. As the experience of the world and human existence in it is absolutely unique, whereas language refers to abstract categories. Therefore, metaphysical disconnection of human and the world occurs as such connection can only occur only indirectly. As a result language proves to be incapable of expressing reality directly. Arrangement of texts in fiction works by Duras reflects the notion of female writing that connects literature searches of the writer with the problems of feminist theory, the objective whereof is to substantiate the full-fledged rights and equivalence of existence of diverse cultures and practices, including those which are alternative to the dominant patriarchic discourse, female way of living in the world, female thinking, female writing.

As the writer herself emphasizes, «When I am writing, something stops functioning inside me ..., this something becomes silent. I allow this something to take it away, this is what pours out of my feminine nature» (Duras, 1987: 261).

As a female author Marguerite Duras acts as the creator of her own system of meanings, those meanings where instead of hierarchies there is a procedure of infinite substitutions and it is those substitutions that stipulate a different order of reality. Content in works by M. Duras is not grasped, but created, it is under ongoing incipience, in certain space which is not localized.

The female writer avoids traditional narrative structure of the text, it is no longer a process of postulating content, of meaning, but it is made of multiple equivalent codes which are included into other texts, into other codes. This is the text that betrays expectations of the logos as there is no structural determination and completeness in it. It shortens the narrative parts where something is clarified. Instead of linear chronological development of the plot

a reader finds him- or herself in a situation when a phrase disintegrates to the level of microstyle, when the text is infinitely proliferated and the content keeps slipping away without substantiating logical development of events.

A phrase for M. Duras is something elusive due to the presence of a large number of gaps, discrepancies, omissions which emphasize reader's attention upon the «unspeakable». The female writer uses technique of fragmented writing, thus there is lack of central words as each phrase of the text is unexpected and at the same time central. As a result the individual is not subject to the central, whereas the text itself becomes embodiment of the individual.

Rejection of rational language in the texts by M. Duras is revealed in the incomplete phrases of her characters. Due to this the dialogues are at the borderline of sense and nonsense. The word order is deteriorated in them, the main in the conversation is always shifted, literary and common language is combined. Main heroes often do not call reality, avoiding the corresponding word. Thus, in «Moderato Cantabile» the main heroine Anne Desbaresdes, trying to find out the details of a murder in a café which caused a real shock for her, resorts to naïve rephrasing, she is perplexed, she speaks about «what is called heart complexities» (Duras).

Conversation of heroes is often organized around the missing word. Due to this communication goes to dead end when heroes are unable to understand each other as the moment to discover the required word is complicated. A prominent example of such situation is a remark by vice chancellor to Anne-Marie Stretter in the novel «Vice Chancellor»: «If I try to tell you what I would like to be capable of telling you, everything will be ruined. ...words for you, those words...from me...to tell you, there are none. I will fail, I will not find the proper ones... I will not tell about what is needed... about what happened to someone else...» (Duras).

In another novel «The Ravishing of Lol Stein» the main heroine Lol also feels complexities to find a word. Trying to answer a question that seems easy that she was asked in her former house in W. Bridge, Lol does not respond at once...

She replies that she does not know if she has ever lived there. She does not finish the sentence» (Duras).

The image of the main heroine Lol V. Stein occupies one of the significant places among all heroines by Marguerite Duras, who acknowledged that all female characters from her books originate from Lol. In the novel by M. Duras «Ravishing» incompleteness is the fundamental feature of the main heroine Lol V. Stein. «Incompleteness» of Lol's identity is primarily revealed in the shortened name of the heroine – Lol V. It is the shortened name of the heroine that seems to add some secrecy to her personality. Later on the author allows her reader to know the full name of Lol – Lol Valérie Stein.

The heroine of Duras novel is a woman whose identity is unstable and whose existence is unstable. Instability of her identity allows her to be nobody and everybody.

Here it is expedient to remember Lacan's concept according to which the structure of subjectivity may not be reduced to single «me» as there is subconscious in the basis of human psyche. The notion of stable «me» is pure illusion as subjectivity has no fixed, stable characteristics. A person may not be identical to itself, its subjectivity is fragmented, broken, devoid of integrity. Such construction of subjectivity is devoid of centered «Me» and remains in the continuous movement of «incipience» of feminine subjectivity.

So, Lol's identity does not gain permanent, substantial and completed form. It, as M. Duras demonstrates, enables feminine subjectivity to be realized through various figures of symbolic identities masquerade, where she becomes not articulated and not cognized in traditional terms.

In other words, M. Duras inscribes the feminine into the void, into emptiness. Woman who has always been an object of very diverse discussions, becomes a symbol of lacking, incompleteness and deficiency. Indifferent mothers, absent bodies, heroines who are faded and separated into parts are characterized by incompleteness, fundamental deficiency, they are victims of suffering and unspoken madness.

Dialogues in M. Duras works is live speech which creates certain sound space or, according to R. Barthes, «noise of language». As the writer herself stated: «We cannot express it, but we can force it to sound» (Duras, 1987: 48). Inclusion of other narrative elements into text – violent horns of steamers, noise of sea or wind, timbre of voices (voice of vice chancellor who is whistling), smells (intoxicating smell of magnolia in the garden of Anne Desbaresdes), colors and other phenomena – all this creates certain polyphony of the writing fabric. As a result the reader feels effect of not only sense vision in the text, but also hearing effect of speech sounding: «The boy has not yet learned to resist tenderness of this voice that was so intimate. Not responding, he raises his hands again, lowers them onto the keys exactly where it is needed. Then G major scale sounds in the waves of this mother love, once, then once again. A horn from the side of arsenal signals the end of the working day. The light becomes lower. The scales were performed so impeccably that this even softens the enraged lady» (Duras).

If at certain moment sense masters the process of speaking, it instantly dissolves in the polyphony of heroes' voices, dissipating in the sound space where its clearness and distinctness is lost. It is rather a spontaneous speech, an improvisation of sort which is subject to simply the desire to speak about nothing and about everything at once. As R. Barthes said in the context of his concept of «powerless language» – this is exactly the expression-process which the conventional verification principles cannot be applied to.

Distinctness of stylistic methods by M. Duras is revealed in numerous repetitions of some phrase. For instance, in the novel «Vice Chancellor» the phrase: «Everyone is whispering» is repeated many times, almost during the entire episode of ball at the embassy, thus additionally reinforcing the effect of phonetic impact upon the reader. On the other hand, repetitions nonetheless unite the fragmented parts of text. This, in its turn, creates an effect of rhythm in the sounding of text, thus uniting Duras language with the sounding of music. It is not accidentally that artistic imagery in her works is strengthened by the performance of musical works. This is Diabelli's sonatina performed by a small boy, son of Anne Desbaresdes in the novel «Moderato Cantabile» and play by Schubert performed by Anna-Maria Stretter in the novel «Vice



Chancellor». Even verbal repetitions themselves in the works can be interpreted as musical refrains of certain kind characteristic for the music form Rondo which means “circle” in translation. Perhaps it is a hint that heroes of her works are doomed to wander in circles. Their consciousness is locked in recirculation of Eternal return suggested by Nietzsche where they see no exit. Here lies the source of psychological breakdown, hopelessness, disharmony in the lives of heroes in the fiction texts by M. Duras.

Shortened and incomplete phrases characteristic for writing by M. Duras testifies about the economy of stylistic means used by this female writer. She follows the way of simplified syntax, tries to reach short writing without grammar, «writing of only words ... lost words. Written there. And abandoned at once» (Duras 1985:71). It is the so-called broken stylistics, language which is freed from the power of syntax. Such language, in M. Duras opinion, possesses particular power, it gains intensity and resonates with the «unspeakable». Its texts are overfilled with asyndetons, i.e. phrases where complex-compositional connection is broken, conjunctions and separate words are omitted. It grants language not only brevity, but also greater expressiveness. At the same time the ambiguity of dialogue also increases. Here is an example of a shortened phrase in the novel «Moderato Cantabile»: «What’s this? – the child cried – Something happened, said the lady. – No, Anne Desbaresdes said, nothing» (Duras). Another fragment also illustrates shortening of the sentence structure, restriction of syntax and vocabulary: «A crime, yes. – And I didn’t know about it, you see» (Duras).

It is often that the writer uses such stylistic means as ellipsis where not only individual words are omitted but even whole word combinations. For instance, a reply of vice chancellor from the novel bearing the same name vividly reflects his dismay and worry. Turning to Charles Rosset, vice chancellor makes excuses: «I did not understand myself what I was saying... when I heard about «Blue Moon» ... I lost my head completely... I decided that everything was allowed for me... I know that I am unforgivably tactless, but... what about you?... He does not continue» (Duras).

These are not events or even characters of heroes or their ideas that go into the foreground in fiction works by M. Duras, but internal world of heroes, their

individual consciousness with its uncertainties, fears, passions, desires. Due to this the tie between dialogue and the history of text is not logical, but first of all emotional.

By recording certain minimal details of things or human appearance, the writer is trying to reach the depths of human consciousness through exterior. In the thoughts of her heroes there are always incomplete stirrings of the soul that remain unnoticed, the so-called tropisms – primary psychic reactions which lie in the basis of our feelings, words, gestures, etc. For instance, in the scene with music lesson in «Moderato Cantabile» the writer in short, but well-aimed phrases transfers spontaneity of psychic reaction of a small boy, Anne Desbaresdes' son, his protest against excessive pressure applied against him from the side of his music teacher: «With the sounds of her voice the boy somehow became shrinking at once. He looked as if he was thinking calmly, without hurry, and then he replied incorrectly, presumably on purpose. In a different place he is sitting, «grasping his knuckles on his knees firmly» (Duras).

Emotional and psychic reactions of heroes in works by M. Duras are closely connected with physiological movements of the body. Due to this the reader sees with his/her external view what the hero is passing through inside. In other words, literacy search for new expressive capabilities of writing leads the author to using such phenomenon in her creative activity as body language. This is yet another proof that Duras style of writing is close to feminine, as body language is one of the central categories of conceptual apparatus in feminist theory.

Thus, using body language in the novel «Vice Chancellor», the author emphasizes the effect of emotional perception of the text. In the scene with dialogue between French ambassador in India with the vice chancellor the writer points reader's attention to the look of vice chancellor which changes together with the change in his internal state. In one case vice chancellor raised his eyes and the ambassador perceived this as audacity, in another – the look becomes steady like the look of a dead person, and finally: «His look suddenly erupted with interest» (Duras).

In the novel «The Ravishing of Lol V. Stein» the main heroine tries to conceal her strong embarrassment, confusion of her emotional balance. She says: «I have a strong heartbeat and I'm afraid that Tatiana will notice that» (Duras). At the same time, the body for M. Duras, just like for feminist researchers is a place where power strategies of manipulations and regulations with the human body are inscribed that recreate mechanisms of social inequality and injustice. It particularly refers to female body as the place of repressive practices related to violence, aggression, physical pain. These are women who primarily become (especially in the so-called «third world» countries) objects of unbearable sufferings during the periods of world-wide cataclysms – wars, consequences of colonialism, hunger, economic ruin.

A striking example of such repressed body is an image of beggar girl, whose story, passing as the leitmotif through the entire novel «Vice Chancellor», became an expression of extreme pain and sufferings. Describing the history of 17-year old girl whose mother got her out of the house as she was forced by hunger and misery to do that, Duras in her strive to bypass the logocentric language to convey the unspeakable pain, find a point, where, according to J. Derrida expression, «the thought breaks away from language in the most profound manner» (Derrida 2000:175). It is the language of madness, which M. Foucault in his book «History of madness» calls «language without support», i.e. language which ultimately breaks away from grammar and syntax: «She (beggar girl) is saying what nobody understands». Sometimes «she sings and says, she pronounces unnecessary words in deep silence» (Duras 1967:181). Language of madness is essentially a language which cannot be pronounced as it is the language of silence. It has no right to be pronounced, no right of vote, it is marginalized and repressed.

However, at the same time, this is the language which speaks for itself, in «words without language» (M. Foucault) and without subject of speaking, the language which is immersed in itself. And it means this is the language which, overcoming the restraints of rational language and looking through it, opens to the unknown, to what could not be said before. As Marguerite Duras writes herself about pain, «hunger, death of feelings»... and «about death in life that remained un-lived» (Duras). According to M. Duras to get rid of this pain means

– «to wander» – she manages to find the corresponding word! Actually, it was this that beggar girl strived for at the beginning of the novel when her psychic and physical sufferings were only beginning. But then her desire to «wander» was some kind of mystery for the reader, and only at the end of the novel the sense opened up with its tragic resolution: to «wander» – means to fall into oblivion. George Crone, one of the heroes of the novel «Vice Chancellor», says about the beggar girl: «...she managed to wander and forgot everything, she does not remember, who she is, whose daughter she is, and she no longer knows any boredom...» (Duras).

Heroes of M. Duras get into situations when implacable and unexpected life circumstances prove to be stronger than their will and desire, not letting them implement their own life program. However, they resist not only life circumstances, but also themselves. Trying to find themselves in this life, their essence, they ultimately fail to find it. Due to this every one of them live a life that does not seem to be his/her own as fate throws them somewhere aside from the expected path.

Texts by M. Duras touch eternal existential matters – imperfection and contradiction of person, his/her abandonment in life, tragedy of his/her existence in the world as existence till death. Pain and death penetrate deeply into her texts. However, this is not just physical death, but rather a state of symbolic or psychological death of personality during the time of physical living. Episode from the novel «Vice Chancellor» can be taken as example when Anne-Marie Stretter, replying to the question of her friends who she sees in the person of vice chancellor, says that she sees a «dead person» in front of her.

In «Moderato Cantabile» the subject of passion is also connected with death: «They touched each other with their lips, following the same burial rite as their hands, ...cold, trembling». Then follows the dialogue which is ambiguous as usual: «I would like you to die, said Chauvin. – I have already died, said Anne Desbaresdes» (Duras).

The writer's style of writing is rich in symbolisms and metaphors which demand the reader to turn on his/her imagination to perceive the text. These stylistic means are displayed in a particularly vivid way in the description of

female fates, main heroines of the novels. As they strive to self-realization, rush to individual freedom undergo failure not only due to universal problems of life, but also due to the fact that they live in a patriarchic world where women are subject to particular discrimination by the feature of their sex. Their life space is limited to prescriptions of patriarchic morale which they cannot overcome.

Thus, in the novel «Moderato Cantabile» the iron fencing of the park behind which the house of Anne Desbaresdes was located can be compared with the confined space where she was forced to live. Her psychological death is related to the impossibility to reach freedom and experience real sincere feelings. And the image of birds that slept peacefully behind this fencing symbolizes dormant consciousness of those who live behind it, being satisfied with ordinary existence among the «strong society, with solid pillars, confident in its rights» and false throughout.

In the novel «The Ravishing of Lol V. Stein» the image of bird with broken wings signifies futility of Lol's aspiration to find herself, her fate beyond the glance of symbolic great «Other». Her image is associated with absence, let us remember Lacan's «Woman does not exist». It is for good reason that the writer emphasizes her attention on the white color of her hair, and the image of Lol as such is depicted through the metaphor of «bodilessness» and transparency.

In the novel «Vice Chancellor» dead birds on the sea shore are associated with the state of dramatic breakdown which undergoes Anna-Maria Stretter between those perspectives which opened for her in her youth and the possibility of self-realization, when she held promise as a talented piano player, and the life that was waiting for her in India after marriage, when she admitted the «existence of pain that was too old to cry it out» (Duras). She also undergoes psychological death, putting up with her fate, «hear heaven broke and she accepted it» (Duras).

Owing to utilization of textual eroticization of writing, the writer achieves maximum possible intensity of emotional strain. Emotions of her heroes are so

strong that they cannot be restrained, their expression become physical necessity.

Sometimes emotional strain reaches the level of obsession manifested in shouting. These violent shouts of vice chancellor are turned to Anna-Maria at the end of the party that took place at the embassy: «After shouts he starts crying without saying a word, at the same time all his limbs are trembling» (Duras).

Shouts are opposed by quiet or silence, while this does not mean there is no language. They can be interpreted as «soundless shout» or «shout of the soul».

Therefore, histories of heroes from fiction works by M. Duras become point of contact of multidirectional impacts. As a result, their consciousness is split into several personalities who contradict one another, engage into struggle with one another. Hence the state of disharmony experience in consciousness of heroes by M. Duras, hence contradiction and ambiguity of senses which cause delay of speech leading to silence. Having encountered the «unspeakable», language and writing prove to be incapable of expression. They become numb, as a result of words substitution there is quiet and silence. Silence for M. Duras means impossible ending, like, for instance, an episode when vice chancellor is trying to communicate with Anna-Maria Stretter: «Everyone is waiting. They are silent. Waiting. They are silent like before» (Duras). And then: «He is silent. She is talking to him. He is silent. He became silent once and for all...» (Duras).

It is shouting and silence which are the two poles of language which manages to get closer to the «unspeakable». It is that language which is transformed, freed from restraints of logocentrism, which gains an opportunity to indicate what, in M. Foucault opinion, cannot be pronounced.

**CONCLUSIONS.** Having developed her own particular style of writing, Marguerite Duras managed to achieve the impossible that few of the male writers could accomplish – to reach those boundaries where disunion between language and reality is overcome. Using existing lexical means and stylistic techniques, and at the same time shifting accents and demonstrating them, M. Duras achieved high artistic skills in her search for new expressive

capabilities of language and writing. Her texts create space where sense is not confined, but created, hence they are born in the process of their perception, active co-creation where the reader acts like co-author.

Writing by M. Duras extends beyond the boundaries of conventional meanings of words which only set a certain direction. Having created her «own language», the writer managed to get closer to the «unspeakable» that occurs in contradictory and unique experience of human life in the world, thus coming closer, according to apt expression by R. Barthes, to the «unreachable horizons of language».

This is writing which opens anew the unity of words and things, which expand the framework of conventional literature discourse, representing the concept of feminine as such that cannot be either grasped or determined clearly. As M. Duras said herself: «Sometimes I feel: writing is nothing when it's just mumbling in the wind, it has to unite all things in one» (Duras, 1985:122).

It is certain that creative work of Marguerite Duras will also have invaluable significance for further development of theoretical foundations and search for new ideas of such literature phenomenon as feminine language and writing where the principle of diversification and multi-dimensionality is postulated instead of unambiguity and identity.

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## ПОСТМОДЕРНІСТСЬКІ КОНЦЕПЦІЇ ТЕКСТУ І ПИСЬМА У ТВОРЧОСТІ МАРГЕРІТ ДЮРАС

Жанна КУЩЕНКО, Діана ПЕСОЦЬКА

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### АНОТАЦІЯ

Стаття присвячена аналізу літературознавчих пошуків нових виражальних можливостей слова в авторському мовленні французької письменниці ХХ століття Маргеріт Дюрас. Творчість Дюрас розглядається в контексті постмодерністських концепцій Р. Барта, М. Фуко, Ж. Дерріди, які відкидають логоцентричну культурну традицію епохи модернізму. У пошуках нових виражальних можливостей мови і письма письменниця стикається з труднощами, які сама називає серйозними недоліками, маючи на увазі складність подолання невідповідності між актом мовлення і висловлюваним смислом. Адже переживання світу та існування людини в ньому є абсолютно унікальним, тоді як мова звертається до абстрактних категорій. Тим самим відбувається метафізична дисоціація людини і світу, оскільки цей зв'язок може бути реалізований лише опосередковано. Як наслідок, мова виявляється нездатною до безпосереднього вираження дійсності. Текстова структура художніх творів Дюрас відображає концепцію фемінного письма, яка пов'язує літературні пошуки письменниці з проблематикою феміністичної теорії, метою якої є обґрунтування повноправності та рівноцінності існування різних культур і практик, у тому числі альтернативних домінуючому маскулінному дискурсу, фемінного способу життя у світі, фемінного мислення, фемінного письма.

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Як жінка-автор М. Дюрас виступає творцем власної системи смислів, де замість ієрархії постулюються принципи дисоціації та багатовимірності. Виробивши свій особливий стиль письма, Маргеріт Дюрас зуміла досягти тих меж, де долається дисоціація між мовою і реальністю. Використовуючи існуючі лексичні засоби та стилістичні прийоми, зміщуючи акценти та деконструюючи їх, Дюрас досягла високої творчої досконалості у пошуках нових виражальних можливостей мови та письма. Її тексти створюють простір, де сутність не схоплюється, а твориться, і завдяки цьому вони народжуються в процесі їх осягнення, активної співтворчості, де читач виступає співавтором.

**Ключові слова:** *Новий роман, лінгвостилістичні особливості, мова тіла, "в'яла мова", мовчання.*

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