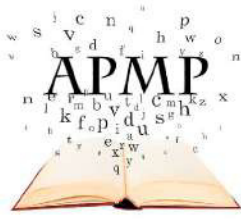


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CONTENTS

THE IDENTITY CRISIS IN THE CONTEXT OF GLOBALIZATION IN THE NOVEL BY OLGA TOKARCZUK "FLIGHTS"	Kateryna BUTSKA	7-24
SOLDATS ET OFFICIERS RUSSE VUS PAR LES TÉMOINS FRANÇAIS DE LA GUERRE DE CRIMÉE (1853-1856) DANS LE ROMAN DE L. BOUSSENARD "LE ZOUAVE DE MALAKOFF" (<i>ASPECT LINGUOIMAGOLOGIQUE</i>)	Andriy MOROZ	25-49
LA MEMOIRE EST-ELLE ENCORE POSSIBLE?	Estelle SALLERON	50-67
PHILOSOPHICAL PROBLEMS OF THE DRAMATIC WORKS BY ERIC-EMMANUEL SCHMITT	Olha VASILIEVA	68-80
THE PROBLEM OF BLURRED CORE BINARY OPPOSITIONS IN THE NOVEL ALL THE LIGHT WE CANNOT SEE BY ANTHONY DOERR	Uliana ZHORNOKUI	81-95
THE DISCOURSE OF SPIRITUAL AND EXISTENTIAL FORMATION OF IVAN FRANKO: THE CONCEPT OF PERSONALITY (<i>YEVHEN NAKHLIK. VIRAZHI FRANKOVOHO DUKHU. SVITOHLIAD. IDEOLOHIIA. LITERATURA. KYIV: NAUKOVA DUMKA. 2019. 640 P.</i>)	Mykola ZYMOMRYA Mariia YAKUBOVSKA	96-116

ЗМІСТ

КРИЗА ІДЕНТИЧНОСТІ В УМОВАХ ГЛОБАЛІЗАЦІЇ У РОМАНИ ОЛЬГИ ТОКАРЧУК «БІГУНИ»	Катерина БУЦЬКА	7–24
РОСІЙСЬКІ СОЛДАТИ І ОФІЦЕРИ ОЧАМИ ФРАНЦУЗСЬКИХ СВІДКІВ КРИМСЬКОЇ ВІЙНИ 1853-1856 РР. У РОМАНИ ЛУЇ БУССЕНАРА «LE ZOUAVE DE MALAKOFF» (ЛІНГВОІМАГОЛОГІЧНИЙ АСПЕКТ)	Андрій МОРОЗ	25–49
ЧИ МОЖЛИВА ЩЕ ПАМ'ЯТЬ?	Естель САЛЛЕРОН	50–67
ФІЛОСОФСЬКА ПРОБЛЕМАТИКА ДРАМАТИЧНИХ ТВОРІВ ЕРІКА-ЕММАНЮЕЛЯ ШМІТТА	Ольга ВАСИЛЬЄВА	68–80
ПРОБЛЕМА РОЗМИТОСТІ КЛЮЧОВИХ БІНАРНИХ ОПОЗИЦІЙ У РОМАНИ ЕНТОНІ ДОРРА «ВСЕ ТЕ НЕЗРИМЕ СВІТЛО»	Уляна ЖОРНОКУЙ	81–95
ДИСКУРС ДУХОВНО-ЕКЗИСТЕНЦІЙНОГО СТАНОВЛЕННЯ ІВАНА ФРАНКА: КОНЦЕПТ ОСОБИСТОСТІ (ЄВГЕН НАХЛІК. ВИРАЖІ ФРАНКОВОГО ДУХУ. СВІТОГЛЯД. ІДЕОЛОГІЯ. ЛІТЕРАТУРА. КИЇВ: НАУКОВА ДУМКА. 2019. 640 С.)	Микола ЗИМОМРЯ, Марія ЯКУБОВСЬКА	96–116

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**THE IDENTITY CRISIS IN THE CONTEXT OF
GLOBALIZATION IN THE NOVEL BY OLGA TOKARCZUK
“FLIGHTS”**

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Abstract

This article considers the issue of the identity crisis in the context of globalization, represented in the novel *Flights* by Olga Tokarczuk, a Nobel Prize laureate and one of the best-selling Polish writers of our time. The artistic world of the novel reveals key features of globalization such as increasing global mobility, intensifying migrations, the dissipation of national borders, and the deactualization of national memory. O. Tokarczuk portrays an original type of a character acting in such conditions – a modern nomad that can be an emigrant, a refugee, a traveler, or a homeless person.

This paper focuses on the correlation between memory collapse and identity crisis depicted in several stories from the novel. It mainly considers the philosophical aspect of the issue, namely, people's fear of death and desire for immortality expressed through their propensity for perpetual motion and rejection of individual and national memory. The topic of plastination (a method of body preservation), deeply elaborated throughout the novel, is examined in the context of interdependency between human's body and identity.

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Specific attention is dedicated to fragmentariness as essential characteristic of both formal side of the novel (composition, narrative) and its thematic range. Fragmentariness is also intrinsic to the artistic manifestation of memory, presented in the form of a heterogeneous archive. Providing an alternative, polyphonic narrative, O. Tokarczuk opposes it to any kind of a coherent, monolithic historical narrative.

Written in 2007, this novel is particularly interesting to analyze nowadays, when impugning the globalization values is becoming a common tendency. In the new context, *Flights* can be construed as a warning about creating a world devoid of memorial meaning. This article highlights a well-pronounced appeal to recollection and verbalization of the past. In the “narrating” of life, O. Tokarczuk sees the way to salvation and liberation, thus affirming the crucial role of memory in dealing with the identity crisis faced by contemporary societies.

Keywords: identity, globalization, memory, Olga Tokarczuk, Polish literature.

Olga Tokarczuk, (born January 29, 1962, Sulechów, Poland) has been one of the best-selling Polish authors for decades. Known for her polyphonic and complex prose, in her novels, O. Tokarczuk intermingles centuries, continents, combines global and local perspectives focusing on the liquid identity of today’s societies. Feminism, eco-activism, and strong distancing from Polish nationalism and Catholicism put her among the most controversial authors in today’s Poland. O. Tokarczuk gained international renown after becoming the first Polish writer to receive the Man Booker International Prize in 2018 for *Flights* (2017), the English translation of her sixth novel, *Bieguni* (2007).

It is noteworthy that O. Tokarczuk was awarded the Nobel Prize “for a narrative imagination that with encyclopedic passion represents the crossing of boundaries as a form of life” (The Nobel Prize, 2018). O. Tokarczuk’s Nobel citation obviously referred to her novel *Flights* in the first place – as crossing of boundaries is the crosscutting topic of this piece. *Flights*, the most “globalized” novel by O. Tokarczuk (Дзядевич, 2009), addresses various anthropological, cultural, philosophical, psychological problems in the context of globalization and global mobility.

The Polish title of the novel (*Bieguni*) is taken from a Russian Old Believers’ sect that believed wandering and staying in motion to be the way to salvation.

Members of the sect were obliged to break all ties with society and their homeland, avoid civil duties as well as renounce passports and other identification documents in order to maintain anonymity.

At the same time, the Polish word “biegun” means “pole”, the edge point of the Earth, which indicates the geographical dimension of the modern people’s nomadism. In the globalized world, eternal wanderers seek for salvation in crossing the boundaries, emigration, and abandonment of their national identity.

The structure of *Flights* resembles a notebook containing pieces of various narratives: diary entries and memoirs, letters, quotations, catalogs of collections, lists, travel notes, lectures and short essays on different topics. Diverse elements of the novel are interconnected by two main themes, travel and plastination, in the light of which the problem of human identity arises.

O. Tokarczuk’s writings are being actively investigated by modern scholars, in the light of memory and identity in particular (Sosin, 2002; Żarczyńska, 2004; Ukleja, 2012; Wieliczko, 2012; Рудковская, 2019; Адельгейм, 2019). However, special attention and interest need to be paid to globalization as a central factor of the identity crisis in contemporary societies.

O. Tokarczuk wrote *Flights* in 2007, at the time when globalization seemed to be one of the key tendencies of further civilizational development. This faith in globalization and open borders was shaken by the following financial crisis of 2008, the 2015 migrant crisis and the Covid-2019 global lockdown, which have caused certain anti-migrant sentiment and establishing tighter border controls. This is why it is important to take into account the hype revolving around globalization which was especially prominent in the year of 2007. At the same time, today’s general precept to reconsideration of the globalization values provides new, critical approach towards the ideas introduced in O. Tokarczuk’s “paean on mobility” (Shotter, 2020). Since literary works of high artistic and conceptual value can be reactualized and reveal new, previously hidden meanings over time, there is no doubt that O. Tokarczuk’s Nobel prize-winning novel will obtain new interpretations in the post-globalization context.

Rootlessness and perpetual motion define the characters of *Flights*, who are travelers, emigrants, backpackers, and homeless people. O. Tokarczuk depicts them as people with destroyed or lost identity, devoid of any kind of nostalgia or national sentiment. Taking the link between (national) memory and (national) identity into account, we will focus on the deactualization of personal and collective memory as one of the main factors of the globalized humanity’s identity crisis.

The world depicted in the novel is a globalized world where borders are getting blurred and the existence of separated states seems to be an imposed and useless conditionality. “Anyone who has experience with borders, not only national ones, sees the artificiality of people arbitrarily drawing them,” remarked O. Tokarczuk in one of her interviews (Shotter, 2020). This is particularly true for the Eastern-European region where borders have been repeatedly moving with the tides of history. However, while in the past centuries, unstable borders and mixing cultures were rather empowering and enriching national identities (providing an environment for self-identifying), the background of the 21st century’s international connections makes national sentiment to some extent redundant.

In *Flights*, the author shapes the world in which new kind of “states” arises while traditional forms of national countries reduce to artificial formalities. The increasing importance of air traffic and mobile telephony is reflected in the images of cities-airports and airport republics, *World Airport Union* and *Network State*. Such “state entities” represent a globalization alternative to traditional states. “*In what possible way could airports be considered inferior to actual cities, nowadays?*” (Tokarczuk: 61) – the narrator asks, hinting at the fact that cities are losing their relevance in comparison to airports – multi-faceted, bustling centers of motion, which have taken their own, crucial place in the global hierarchy: “*...now airports have emancipated themselves, so that today they have a whole identity of their own*” (Tokarczuk: 61).

The significance of connections, transport hubs and airports surpassed the significance of state borders. Therefore, these days, a traveler in Europe may not be even certain what country he/she is in: “*I’m driving on Good Friday, at dusk, from the Netherlands to Belgium – I don’t know which country I’m in now, since the border has vanished; unused, it’s been expunged*” (Tokarczuk: 39).

The narrator calls herself “a citizen of a network state”, giving another parallel to a traditional state, which points out traditional nations’ losing their role under the global mobile coverage. The author refers to individual countries as provinces of the network state, thus leveling their separateness. The process of globalization is compared to the establishment of a new state/world order: “*We didn’t notice the night-time coups, the contents of the capitulation treaties were never released to the public. Of the movements of imperial armies made up of polite, obliging officials the public was not informed*” (Tokarczuk: 315);

that defines new reality: “*At the airport, a big ad on a glass wall all-knowingly asserts: МОБИЛЬНОСТЬ СТАНОВИТСЯ РЕАЛЬНОСТЬЮ. Mobility is reality. Let us stress that it is merely an ad for mobile phones.*” (Tokarczuk: 225).

Describing mobile, accelerated reality in the fundamental work *Sites of Memory*, the French researcher of memory and identity Pierre Nora stated, “The whole world started spinning in this dance, involved in it by the well-known phenomena of globalization, democratization, social homogenization, mediatization” (Hopa et al., 1999: 18). The new reality determined general tendency to disregard such traditional identifying factors as nationality, national borders, and collective memory. According to P. Nora, at the turn of the century, the world experienced the end of memorial societies and memorial ideologies, as well as all those who carried out and guaranteed the preservation and transmission of values. Such institutions as church or school, family or state approached their end as the memory collapse was happening (Hopa et al., 1999). The image of the collapse of recollection occurring in the mobile world emerges through the stories told in *Flights*.

Memory occupies an important place in the conceptual system of the novel and obtains a specific artistic representation. First, it is the form of an archive, i.e. a container of testaments and information about the past: “...*memory is a drawer stuffed with papers – some of them are totally useless, those one-time documents like dry cleaning tickets and the proofs of purchase of winter boots or a toaster long since gone. But then there are other reusable ones, testaments not to events but to whole processes: a child’s vaccination booklet, her student ID like a tiny passport, its pages half-filled with stamps from each term, her school diploma, a certificate of completion from a dressmaking course*” (Tokarczuk: 282). The very structure of the novel resembles a sort of such heterogeneous archive. Documents, photographs, lists, letters, maps, and diary entries, of which *Flights* are composed, record and transmit memories.

Another form of memory representation is the form of film recordings stored in human’s brain: “...*these recordings filmed with whatever camera had been at hand, with faded colours or even black and white, generic scenes, moments, with no logic to them, scattered, out of order...*” (Tokarczuk: 273).

As it can be seen, memory appears in fragments, be it separated pieces of narratives (diaries, letters, catalogues etc.) or scattered images of the past.

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The dispersed elements at first glance do not seem to follow any logic. However, this illogicality makes it possible to recreate a picture of the past in various alternative ways, in all its fullness of life, not corresponding to any imposed stereotypes. As American literary critic Ruth Franklin said in her article *Olga Tokarczuk's Novels Against Nationalism*, "A form based on fragments is particularly suitable for a novel by an author from Poland, where national borders have changed over and over through the centuries, and where multiple ethnic groups – Poles, Ukrainians, Lithuanians, Germans, Ruthenians, Jews – have lived side by side in a cacophony of languages and experience" (Franklin, 2019). The form of *Flights* reflects its author's mindset on variety and versatility.

Fragmentariness is present at all levels of the novel: from the heterogeneous composition to the conceptual and thematic diversity and intermingling. It is significant that the memory is presented not as a coherent narrative of official history, but rather as a heterogeneous set of alternative voices: private biographies, recollections, photographs, relics, etc. Such manifestation of memory is pronouncedly opposed to coherent and sequential national grand narratives. As O. Tokarczuk stated, "Constellation, not sequencing, carries the truth" (Franklin, 2019) – from which we can conclude that her decision to introduce the novel in the form of fragments is primarily determined by the pursuit of truth. Her polyphonic, multi-lingual narrative would appear as a counter-narrative to any coherent, long-standing national mythology. It is on such narrative that genuine identity can be constructed.

Flights eloquently express an imperative for verbalization of historical experiences as well as futility of the oblivion policy. The miniature *Speak! Speak!* contains a direct call for frank narrating of life and verbalization of the past: "Do not leave any unexplained, unnarrated situations, any closed doors; kick them down with a curse, even the ones that lead to embarrassing and shameful hallways you would prefer to forget. Don't be ashamed of any fall, of any sin. The narrated sin will be forgiven. The narrated life, saved. (...) He who has not mastered the art of speaking shall remain forever caught in a trap" (Tokarczuk: 177). Narration here means primarily recollection and interpretation of the past.

The given message, for all its universality, can be seen as a special message for the Poles related to their perception of their own historical past. In an interview, which was later quoted by numerous Polish media,

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O. Tokarczuk said that “it is necessary to face our own history and try to rewrite it a little bit, without hiding all those terrible things that we did as colonizers, as the national majority that suppressed the minority, as slave holders or murderers of the Jews” (Gądek, 2015)¹. While *Flights* do not directly reflect on the Holocaust, which is one of the cornerstones of Polish collective identity, it clearly calls for *confession*, which would help an individual and a community attain their true identity.

Yet, in the novel, we see characters who have given up their own past and memory of it. Their images, for all their diversity, make up a general image of a contemporary individual living in the global world. O. Tokarczuk dedicates particular attention to the topic of emigration, primarily, emigration of the Poles, who have been actively involved in global migration processes since Poland’s accession to the European Union in 2004. Characters of the novel demonstrate a propensity for unstoppable movement and a desire for breaking ties with their past. When leaving their homeland, they do not bring family albums or other memorabilia with them. In contrast, they try to get rid of memories and erase their personal (hi)story, in particular by destroying personal archive.

One of the characters is an Easter European emigrant Eryk, who has relocated to a godforsaken northern island from an unnamed country. When started working as a sailor, Eryk decided “*to toss into the ocean the folders of papers, school certificates, diplomas, transcripts from additional studies and records of vaccines*”, that is, to “erase” memory, delete the biographical data that would “*just humiliate the other sailors, whose entire résumés consisted in a few long voyages and some escapades in portside pubs*”. He has also got rid of his own name, “*that dragging corpse that no one knew how to pronounce correctly*” (Tokarczuk: 88), that symbolizes the devaluation of identity in the globalized world.

Despite the proclamation of mobility as a new reality and continuous movement as a form of life, a person, losing identifying connections, eventually loses his/her self; and that is illustrated by Eryk’s story. In the end, he bitterly begins to realize that wandering has brought him nowhere, i.e. to the routine job on a primitive ferry that runs along a straight line, strictly limited by the route: “*Straight lines – how humiliating they were. How they destroyed the mind. What perfidious geometry, how it makes us into idiots – there and back, a parody of travel.*”

Butska K. (2020). The identity crisis in the context of globalization in the novel by Olga Tokarczuk ‘Flights’.

Accents and Paradoxes of Modern Philology, 1 (5) pp. 7-24

doi: 10.26565/2521-6481-2020-5-01

<https://periodicals.karazin.ua/accentsjournal>

Going forth merely in order to return again”, and he himself has to expect the worst of all: “...someday the truth would come out; it would be revealed that he was no one” (Tokarczuk: 88).

Eryk`s path, like that of many other travellers in the world of no boundaries, resonates metaphorically with the image of a maze depicted in the chapter *Wall*: “*At the centre of the labyrinth there’s neither treasure nor a minotaur you’ll have to fight in battle; the road ends suddenly with a wall – white like the whole city, tall, impossible to climb. Supposedly this is the wall of some invisible temple, but facts are facts – we’ve reached the end, there’s nothing past this now*” (Tokarczuk: 354). The image of the wall is one of the most expressive in the novel. It symbolizes the meaninglessness of flight and the emptiness formed in place of the forgotten past and lost connections.

Interestingly, Eryk’s last escape attempt was inspired by his deep, abandoned identity, symbolized by his old name: “...today Eryk answered the call of his old name: *I’m here*” (Tokarczuk: 97). One morning he unexpectedly set out the ferry full of passengers for open sea. The uncontrollable call of his nomadic nature could be seen as a way to protest against the dead end of the labyrinth, appeared to him as the straight line of the ferry’s route. His defense on the trial referred to him as to one of those travelers “...who simply answer the chaotic call of their own unease” (Tokarczuk: 99). Uneasiness and chaos seem to be typical “symptoms” of contemporary nomadism. However, Eryk ended up in prison that was merely another type of a dead end, not so different from the island where his wandering had brought him before.

Another character who has lost her name is an unnamed Polish biologist from the *Godzone* story. We neither know the name of the country she has relocated to, but, from the text, one can assume that it might be situated in South America. Living far away from motherland, the woman does not feel any homesick as her “*nostalgia had seeped into the new land like spilled milk, not leaving any trace*” (Tokarczuk: 282). She has forgotten her Polish past, so that only an unexpected letter from her first boyfriend, who “*she’d known more than thirty years ago, (...) whom she had completely forgotten by now, but whom she had, after all, once loved*” (Tokarczuk: 273), partly brings her memory back.

Memories become a discovery for the woman, as if she recalled the past for the first time in her life.

Butska K. (2020). The identity crisis in the context of globalization in the novel by Olga Tokarczuk ‘Flights’.

Accents and Paradoxes of Modern Philology, 1 (5) pp. 7-24

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<https://periodicals.karazin.ua/accentsjournal>

Her remembrances are blurry, almost lost – just like her Polish self. On pg.277, the reader gains a glimpse into the character's mind: *"She'd never had time before to really think about those types of things, from days gone by; the past was like a smudged streak"* (Tokarczuk: 277). An interesting detail is that the lady recalls how she once performed the ritual of blood brotherhood with her first love, but now she could not even remember which of her palms was cut on that occasion: *"Time commemorated other kinds of wounds"* (Tokarczuk: 283).

In the globalized world, under the conditions of accelerated history, nostalgia is turning into an atavism. Emigrants and wanderers are free of nostalgia; they are people with "healed wounds" who believe it to be possible to escape from themselves as soon as they erase their memory. However, most often they reach the "white wall" at the end of the labyrinth: they come nowhere and become nobody themselves. Thus, after thirty years spent across the ocean, visiting her native Poland, O. Tokarczuk's heroine discovers that her motherland has become a strange land for her. She feels like a foreigner here – *"like a lone card taken out of its deck and shuffled into some other, strange one"*; *"like a visitor from another dimension, like some higher being"* (Tokarczuk: 295-296).

The heroine's state of alienation and isolation in her hometown is caused by the fact that her memory is unable to set any connections with Polish reality (*"...there's nothing here for her memory to grab onto"*). The woman realizes that she has got no ties with her motherland and its people (*"There is no one who could grab her hand, no one who could detain her"*), no nostalgia. Her native country turns into a kind of a fictional land which could not give one any feeling of affiliation: *"she can't quite shake the feeling that she's ended up on the other side of a mirror in some fictional land, where everything is unreal"* (Tokarczuk: 295-296). That is how a person faces the fact of the identity loss. Lacking connection with her motherland, the woman perceives her condition as unreal and fictional.

The experience of identity loss is reflected in the heroine's feeling of invisibility: *"...she repels the locals, too, who don't so much as look at her, overlooking her as they pass. It is as though her childhood dream of being invisible have all come true"*; *"...people's eyes just sort of float right over her face, her cheeks and her nose, not even skimming the surface. They look straight through her, no doubt looking past her at ads and landscapes and schedules"* (Tokarczuk: 294).

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<https://periodicals.karazin.ua/accentsjournal>

The sensation of invisibility, obviously correlated with the loss of identity, also contains a feminist aspect. O. Tokarczuk points out that after reaching a certain age, women are no longer of interest to people around them, as their appearance no longer makes them attractive to men and rivals for women. This fact (the “invisibility” of middle-aged women for the surroundings) indicates the “age limitation” of women’s social role defined by the frailty of their bodily form. This emphasizes the hopelessness of attempts to build one’s own identity on the basis of their physical manifestation only.

Despite certain discomfort, it cannot be said that the woman in the story perceives the loss of connection with her compatriots as a tragedy. The devaluation of memory in all its forms (nostalgia, personal biographical data, national sentiment or unhealed wounds) defines the lack of national memory and affiliation as a natural feature of a globalized individual. Life on the go does not let a person put down roots, and every crossing of the borders draws a line between past and present, cleanses one from memories, allows one to become a new person – *“Every flight disinfects us”* (Tokarczuk: 279).

Leaving Poland, the heroine gets once again “cleansed” from memories in a way habitual for travelers: *“When the plane takes off it switches off her mind. She does not give it a further thought. All those memories now disappear”* (Tokarczuk: 299). A figurative parallel to the process of “cleansing” from memory is given in the last episode of the *Godzone*, in which, on the arrival from Europe, the heroine has her shoes disinfected.

O. Tokarczuk draws a metaphorical parallel between absence of memories and sterility. The state of sterility gets its deeper philosophical reflection in the context of plastination – the process of preserving bodies and body parts in sterilizing liquids. This topic is developed in a series of stories called *Dr. Blau’s Travels*, which is about an anatomist obsessed with plastination.

Dr. Blau is collecting photographs of vaginas of his mistresses. His dream is to create a real collection, made up not of pictures, but of preserved organs, because *“Every body part deserves to be remembered. Every human body deserves to last (...) If it were up to Blau, he would make the world differently – the soul could be mortal, what do we need it for, anyway, but the body would be immortal”* (Tokarczuk: 131). Dr. Blau’s fetishism is erotic in the broadest sense of this word – his desire to make vaginas “remembered” is caused by the general strive for life and immortality.

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Accents and Paradoxes of Modern Philology, 1 (5) pp. 7-24

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<https://periodicals.karazin.ua/accentsjournal>

Thus, plastination is understood as an opportunity to flee from death, at least the one of flesh. In his reflections, the doctor contrasts soul and body assuming that physical form itself is whole and self-sufficient: “...*despite the evidence of death, despite the absence of a soul, the body left to itself is a kind of intensive whole. Of course the dead body is not alive; what I mean is more the fact of it remaining in its form. Form is in its way alive*” (Tokarczuk: 202-203).

Plastination is about resisting decay and confirming life in its most stunning and unusual forms. Yet at the same time, the specimens (preserved body parts) have no story that would fill their form with sense. The “immortalized” bodies exist here and now, frozen in their sterile form. They have no memory and no identification: it is impossible to recognize them, to “tie” them to a certain culture or country.

The anonymity of the specimens is expressively pictured in the episode in which Dr. Blau, having stumbled on stuffed chimpanzees in a museum cellar, at first mistook them for human mummies.

Having found an unusual specimen – a preserved male arm with a tattoo – the doctor expressed strong interest for its shape, but no interest for its story: “*He took care of that arm and its artwork with something that might have been termed love. He wasn’t going to find out now whom it had belonged to, nor who had dispatched this arm with its tattoo on its travels through time*” (Tokarczuk: 140). The destiny of such a specimen could be a metaphor for the destiny of a modern person trying to escape from death. In the face of accelerating progress and their own finiteness, people are looking for different ways to avoid (the fear of) death. All of them are in some way associated with the loss of memory and erasure of the past. While preserving organic tissues requires sterilization, reaching absolute mobility and anonymity requires cutting off any memorial and historical ties, any basis for identification.

O. Tokarczuk looks into people’s fear of their individual and collective past in the miniature *Fear not*. In this story, a young Serb named Nebojša describes the places of the Balkan wars, noticing that those are marked by death. Nebojša emphasizes the connection between memory and death: “*Every stay in any place betrays the quiet ubiquitousness of the dead. (...) You wonder who lived here before you came to this home and this room, whose things these are, who scratched the wall above the bed and what tree the sills were cut from. Whose hands built the elaborately decorated fireplace, paved the courtyard?*”

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<https://periodicals.karazin.ua/accentsjournal>

And where are they now? In what form? Whose idea led to these paths around the pond and who had the idea of planting a willow out the window? All the houses, avenues, parks, gardens and streets are permeated with the deaths of others." (Tokarczuk: 300). Memory, in the end, is almost always memory about the dead, and therefore – about death. In addition, it might contain traumas, crimes, suffering. People are unwilling to accept this grievous burden in the age of mobility, when the world is open to an endless flight from what is frightening, be it death, guilt for the past or any other source of fear and pain. This lets us comprehend perpetual motion as perpetual flight from death. *"...When we are in motion, there's no time for such idle meditations. Which is why to people on trips everything seems new and clean, virginal, and, in some sense, immortal"* (Tokarczuk: 301) – unstoppable migrations give people an illusion of immortality and cleanness. Just like plastination, it makes one sterile, even "virginal", free of any historical burden, thus, anonymous and free of identity.

The author's message here is hidden in the name of the Serb – "Nebojša", which sounds exactly like the Polish "Nie bój się" (that means, "do not be afraid"). It is also stated in the name of the story – *Fear not*. Here we read an appeal not to be afraid of memory and not to escape from the places "permeated with the death of others" – those "sites of memory" (*les lieux de mémoire*) that P. Nora called "shelters of the sense of continuity" in the reality of accelerating history and "memory collapse" (Nora, 1999: 17). Identifying oneself with such places requires tight connection with the land and collective memory, i.e. sedentariness.

However, globalization offers an opportunity of a different path – the path of a nomad: free from memory, sterile, invisible, and nameless. The space of the world is also undergoing changes that contribute to the multiplication and expansion of the so-called "non-places" (term coined by Marc Augé): airports, stations, hotels, highways, vehicles or other places where people become anonymous. "Non-places" are in some way opposed to the notion of "sites of memory". While "sites of memory", filled with historical and memorial content, empower people's identity, "the space of a non-place does not create either a separate identity or relationship" (Оже, 1992: 46). While staying in "non-places", a person gets a specific identity of a "passenger", determined by his/her temporary role at each stage of the journey. Moreover, M. Augé refers to the "passive joy of losing identity" (Оже, 1992: 46), provided by the "non-places".

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<https://periodicals.karazin.ua/accentsjournal>

There are various examples of “non-places” given in *Flights*: most characters are acting in planes, vehicles, on trains, ferries, in hotels and airports. O. Tokarczuk describes how in a hostel, which can come as a perfect illustration of a “non-place”, backpackers identify each other by *Three Travel Questions*: “*Where are you from? Where are you coming in from? Where are you going?*”(Tokarczuk: 63). These questions place a person on a certain stage of his/her rout, as his/her relevant coordinates, while letting him/her stay, in fact, anonymous.

O. Tokarczuk emphasizes the “spatial” dimension of the *Travel Questions*: “*The first question determines the vertical axis, while the next two establish two horizontal axes. Thus these backpackers are able to create something like a coordinates system; when they have all situated one another on that map, they drift peaceably off to sleep*” (Tokarczuk: 63). In a “non-place”, people`s identity is based on their departure point, destination and actual location on the map. Just like the members of the Russian sect of *Bieguns* (“Runners”), which gave the Polish name to the novel, they are constantly moving as if they also believed that “*Whoever pauses will be petrified, whoever stops, pinned like an insect, his heart pierced by a wooden needle, his hands and feet drilled through and pinned into the threshold and the ceiling*” (Tokarczuk: 256).

As already noted, in the globalized world, the role of “non-places” is rapidly increasing, thus deepening the identity crisis in contemporary societies. Furthermore, a person of liquid or lost identity might percept the world in general as a global “non-place” – just like the character of the story *Godzone*, who felt strange and invisible in her native town.

Having looked into *Flights* from the perspective of memory and identity issues, we can make several conclusions. First, memory in the novel is understood as an essential constructive factor of identity. The main form of its artistic representation is an archive of heterogeneous elements.

Heterogeneity and fragmentariness define the formal side of the text: its “constellation” composition and narrative diversity that includes scattered elements of different genres. Also, they shape the novel’s conceptual mission – to create an alternative, polyphonic narrative which would disrupt the pattern of a coherent grand narrative.

The characters of the novel exemplify a specific type of a nomadic character – stranger to national sentiment and nostalgia.

Constantly in motion, they create a new reality; the reality of mobility that excludes any possibility of settling down. National memory and nostalgia are being deactualized: scars are healing, names are changing, and people feel alien to their native land. They are escaping from the “sites of memory” to the expanding “non-places” where their identity is determined by nothing, but the temporary role of a passenger. This tendency for escape might be related to the fear of death, which gets especially evident in the conditions of accelerating progress and uncertainty of the future.

Freedom from memories is associated with purity, sterility and immortality. Every journey is perceived as disinfection as long as it removes one’s memories; motion provides renewal, a sense of virginity and even immortality. Yet the price of such “immortality” is the loss of identity. Thus, “mobile people” (emigrants, passengers, backpackers, homeless people etc.) experience alienation and, after all, reach the dead end of being nobody. The metaphor of the sterile form, deprived of content, but endowed with physical immortality, is given in the theme of plastination, widely elaborated throughout the novel.

Nowadays, when the global community is developing certain skepticism regarding globalization values, we can construe the novel by O. Tokarczuk as a warning about creating a faceless, sterile world, which would become a global “non-place”.

While didacticism is not characteristic for O. Tokarczuk’s narrative manner, the novel contains a well-pronounced appeal to the verbalization of the past, shedding fear, shame and guilt. In the “narrating” of life, the author sees the way to salvation and liberation. In this way, she affirms the crucial role of memory in dealing with the identity crisis experienced by contemporary societies.

Notes

¹ This statement caused a storm of outrage and criticism, but in 2019, O. Tokarczuk confirmed that she was ready to repeat her words again (Czermisnki, 2019).

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КРИЗА ІДЕНТИЧНОСТІ В УМОВАХ ГЛОБАЛІЗАЦІЇ У РОМАНІ ОЛЬГИ ТОКАРЧУК «БІГУНИ»

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Анотація

У статті розглянуто питання кризи ідентичності в умовах глобалізації, представлене у

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романі «Бігуни» Ольги Токарчук, нобелівської лауреатки й однієї з найпопулярніших польських письменниць сучасності.

У художньому світі роману розкриваються такі ключові ознаки глобалізації, як глобальна мобільність, посилення міграції, зникання національних кордонів і деактуалізація національної пам'яті. О. Токарчук подає специфічний тип персонажа, що діє у таких умовах – сучасного номада: емігранта, біженця, мандрівника, безхатка і т.д.

Стаття зосереджена на кореляції занепаду пам'яті та кризи ідентичності, репрезентованій у низці історій, викладених у романі. Увага головним чином присвячується філософському аспекту проблеми, а саме людському страху перед смертю та прагненню до безсмертя, що виявляються у постійному русі та відкиданні індивідуальної та національної пам'яті. Тема пластинації, детально розроблена у романі, розглядається в контексті взаємовідношення людського тіла й ідентичності.

Особливу увагу присвячено фрагментарності як визначальній характеристиці як форми (композиції, наративної структури) роману, так і його тематичного діапазону. Фрагментарність властива художній репрезентації пам'яті у «Бігунах», представлений у формі гетерогенного архіву. Представляючи фрагментарний, поліфонічний наратив, О. Токарчук протиставляє його зв'язному й монолітному наративу національної міфології.

Написаний у 2007 році, роман О. Токарчук представляє особливий інтерес для сьогоденних дослідників, коли переоцінка цінностей глобалізації стає все більш поширеною тенденцією. В новому контексті «Бігуни» можуть бути осмислені як застереження від формування реальності, позбавленої меморіальних змістів. У статті наголошується на промовистому заклик до пригадування та вербалізації минулого. У «переповіданні» життя О. Токарчук бачить шлях до спасіння та визволення, таким чином утверджуючи вирішальну роль пам'яті у подоланні кризи ідентичності, з якою стикаються сучасні спільноти.

Ключові слова: ідентичність, глобалізація, пам'ять, Ольга Токарчук, польська література.

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**SOLDATS ET OFFICIERS RUSSE VUS PAR LES TÉMOINS
FRANÇAIS DE LA GUERRE DE CRIMÉE (1853-1856)
DANS LE ROMAN DE L. BOUSSENARD "LE ZOUAVE DE
MALAKOFF" (ASPECT LINGUOIMAGOLOGIQUE)**

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Abstrait

L'article est dédié aux moyens de verbalisation de la linguoimagologie – la nouvelle direction de la philologie, proposée par L. Ivanova. L'auteur a analysé les caractéristiques linguistiques de l'interprétation de la perception des Russes par les soldats français pendant la guerre Russo-Turque (1853-1856). Le roman de L. Bousсенard "Le Zouave de Malakoff" (1903), qui décrit la guerre, a été spécifiquement sélectionné pour l'analyse. Il est à noter qu'il n'a jamais été traduit en Ukrainien et qu'il s'agit d'un livre rare en France.

L'auteur accorde beaucoup d'attention à la description des combats des Russes. L. Bousсенard évalue les événements de la guerre de Crimée et le lecteur a la possibilité de les considérer avec les yeux du Français, comme s'il était impliqué dans la campagne.

Ces travaux couvraient pleinement les événements du milieu du XIXe siècle qui se sont déroulés dans la péninsule de Crimée où les armées russe, turque, sarde,

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française et britannique combattaient. Dans ces études, différents discours ont été analysés. Le volume de l'article ne permettait de traiter que les activités de guerre associées aux Russes du point de vue des militaires français.

On peut faire l'hypothèse qu'en plus de l'évaluation positive des ennemis, l'auteur français avait aussi une attitude ironique à leur égard et aux activités qu'ils menaient.

Ainsi, il faut noter que dans l'aspect linguoimagologique, la vision française des Russes est présentée de manière ambivalente. L'auteur utilise des caractéristiques à connotation positive, ainsi que les caractéristiques contenant des attitudes négatives dans leur sémantique. L'auteur a transmis différents types d'évaluations dans son travail. L'écrivain a utilisé allitération, comparaison, métaphore, hyperbole, phrases occasionnelles, répétitions. En général, la description des attaques et de la retraite des armées est donnée au présent. Avec cette caractéristique stylistique, l'auteur fait du lecteur le témoin, révélant de manière plus colorée les détails des batailles, la nature des parties impliquées.

Mots-clés: imagologie linguistique; évaluation; expressivité; détail; communication interculturelle.

Introduction

Formulation du problème

Le domaine de la linguoimagologie a été proposé il y a seulement quelques années. L'auteur de ce terme est L. P. Ivanova, qui a fait des recherches sur les questions de linguoimagologie dans la monographie "Berlin Russe sous l'aspect linguoimagologique" (Иванова, 2016), les articles "L'imagologie comme nouvelle direction de la linguistique" (Иванова, 2012), "L'accueil de la France sous l'aspect linguoimagologique" (Иванова, 2014), "Synthèse des sciences – architecture – religion comme sujet de description linguoimagologique (basé sur le matériel du journalisme de N. V. Gogol)" (Иванова, 2015) et autres. S. K. Miloslavskaya a publié une monographie "La langue Russe comme langue étrangère dans l'histoire de l'image Européenne de la Russie" (Милославская, 2012), qui a examiné les questions liées à l'image du pays étudié. Mais il faut noter que le terme "linguoimagologie" n'a pas été utilisé.

Le but de cet article est de transmettre les moyens de verbaliser l'image

Moroz A. (2020). Soldats et officiers russe vus par les témoins français de la guerre de Crimée (1853-1856) dans le roman de I. Bousсенard "Le zouave de Malakoff" (*aspect linguoimagologique*). *Accents and Paradoxes of Modern*

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<https://periodicals.karazin.ua/accentsjournal>

des Russes du point de vue français lors des événements militaires de 1853-1856 dans la péninsule de Crimée. Cette question n'a jamais été envisagée auparavant en linguistique nationale ou étrangère.

Analyse des recherches et publications récentes

La langue nationale crée une coloration spécifique du monde réel, en raison de la signification culturelle des objets, des phénomènes, des processus, de l'attitude sélective envers eux des locuteurs natifs de la culture, qui est générée par les particularités de l'activité, du mode de vie et de la culture nationale d'un peuple donné (Сабитова, 2014: 372-373). Les locuteurs de différentes langues voient le monde à travers le prisme qui leur est donné dans leur propre langue, se résignent à la vision du monde dictée par leur langue. "Différentes langues ne sont pas une désignation différente du même sujet, mais une vision différente (Ansichten) de celui-ci", a déclaré V. von Humboldt (Гумбольдт, 1984: 80).

Chaque langue reflète une certaine façon de percevoir le monde, qui s'impose comme obligatoire à tous les locuteurs natifs. La façon de penser le monde incarne la philosophie collective inhérente à ce peuple. "La langue inhérente est une façon de conceptualiser la réalité (vision du monde) qui est en partie spécifique au niveau national, de sorte que les locuteurs de langues différentes peuvent voir le monde un peu différemment à travers la lentille de leur langue" (Апресян, 1995: 39).

Dans sa monographie «Caractéristiques ethniques des images linguistiques du monde», I. Golubovska souligne: «Comme vous le savez, la spécificité culturelle n'existe pas en dehors de l'universel, car il n'y a pas de partie sans un tout. La thèse bien connue sur la nature internationale de la pensée humaine au stade actuel de la linguistique peut être interprétée dans le code sujet universel, par lequel nous entendons la base logique et conceptuelle universelle de l'humanité, un ensemble d'universaux mentaux, code de pensée non national, dont le fonctionnement est assuré par a été appelé par Yu. Караулов "langage intermédiaire de la pensée" (Караулов, 1987). Recodant un code mental unique pour tous les groupes ethniques en verbal dans une langue particulière, la «discrétisation du continuum de l'information» dans

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<https://periodicals.karazin.ua/accentjournal>

une certaine langue «fond» la seule base logique et conceptuelle de l'humanité, la jetant dans des matrices sémantiques ethniquement déterminées de la structure sémantique du langage. Ainsi, dans les images nationales-linguistiques du monde, d'une part, on peut distinguer une partie générale, qui indique la «base conceptuelle commune» de l'humanité, qui sert de base commune au langage naturel, à la pensée et à la culture; d'autre part, les nuances nationales spécifiques de compréhension, de sentiment et d'évaluation du monde réel, superposées sur une base logique-conceptuelle universelle, forment cette partie des images linguistiques du monde qui porte la spécificité nationale» (Голубовська, 2004: 7-8).

Selon la linguiste australien A. Wierzbicka, la spécificité nationale-culturelle de la mentalité et du caractère de l'ethnie se manifeste non seulement au niveau lexico-sémantique, mais aussi aux niveaux morphologique et syntaxique de la structure du langage (Вежбицкая, 1996). Cette vue est partagée par V. Teliya, qui croit que l'image linguistique du monde se crée non seulement à travers les couleurs d'un vocabulaire spécifique et l'objectivation des significations procédurales, mais aussi avec "l'utilisation de constructions syntaxiques, qui dès les premiers stades du langage reflétaient la relation entre les éléments de la réalité ..." (Телия, 1988: 178). Ainsi, l'approche traditionnelle de l'interprétation de l'image linguistique du monde en tant que construit lié principalement au vocabulaire d'une langue particulière peut être considérée dans une certaine mesure comme un anachronisme linguistique. I. Golubovska n'est pas d'accord avec les savants qui proposent une compréhension purement "étroitement lexicale" de l'image linguistique du monde: "L'image linguistique du monde sert avant tout à fixer la vision nationale du monde, tandis que la syntaxe est un mode de fonctionnement des moyens lexicaux. En soi, ce mode de fonctionnement peut servir de source d'observation sur les particularités de la mentalité nationale, mais ce n'est toujours pas l'image lui-même» (Корнилов, 1999: 106). I. Golubovska remarque: «Donc, le vocabulaire «fixe» et la syntaxe ne le fait pas? ... Evidemment, il y a un manque de compréhension de la signification des niveaux de langage supérieurs à morphologiques (car en termes de participation à l'acte de communication, le signe complet doit être considéré comme la phrase et le texte, pas le mot); d'où la sous-estimation de la

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signification cognitive des structures syntaxiques pour révéler que P. Tchesnokov a appelé «les formes sémantiques de la pensée» (Чесноков, 1984: 4). D'un autre côté, l'auteur peut être "captif" du paradigme dépassé de la connaissance linguistique scientifique" (Голубовська, 2004: 27-28). Nous partageons le point de vue d'I. Golubovska sur la nécessité de considérer l'image linguistique du monde non seulement au niveau linguistique lexical, mais également à d'autres.

Le matériau principal

Le principal objectif de la linguoimagologie est d'étudier la verbalisation de la vision d'une nation d'une autre. Dans notre étude, nous essayons de considérer le point de vue des Français sur l'armée Russe pendant la guerre Russo-Turque de 1853-1856. Cette guerre est devenue l'objet d'étude de quelques auteurs contemporains: Ch. Amalvi (Amalvi, 2011), C. Dufour (Dufour, 2012), V. V. Orekhov (Орехов, 2006; Орехов, 2008), N. A. Ishchenko (Ищенко, 2008) et Sweetman (Sweetman, 2001).

Parce que le langage est un "guide de la réalité sociale", il définit et traite nos sentiments (Сепир, 2012: 282), alors pour connaître la vision du monde des gens, il faut se tourner vers les unités linguistiques. Une attention particulière est accordée à l'étude de la sémantique et du fonctionnement des unités linguistiques, ce qui a conduit à reconnaître que le contenu d'une unité linguistique n'est pas limité à une composante conceptuelle, mais est essentiellement associé à une connaissance collective des objets et des phénomènes de réalité à orientation nationale et culturelle.

Dans cet article, l'évaluation, en tant que catégorie de linguoimagologie, s'entend comme l'attitude des locuteurs natifs vis-à-vis de l'objet, en raison de la reconnaissance ou non de sa valeur en termes de conformité ou non-conformité de ses qualités à certains critères de valeur.

L'évaluation en tant que facteur qui structure le noyau de la conscience linguistique et forme l'image de valeur du monde, est considérée par Yu. Karaulov, K. Yakovleva, K. Kasyanova, N. Ufimtseva et autres. Les aspirations anthropocentriques de la linguistique moderne nous obligent à reconnaître que l'étude de l'évaluation est vraiment impossible en dehors du système de

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Philology, 1 (5) pp. 25-49

doi: 10.26565/2521-6481-2020-5-02

<https://periodicals.karazin.ua/accentjournal>

valeurs d'une culture, d'une nation, d'une époque historique particulière – en dehors du contexte qui forme une personne (personnalité linguistique) en tant que sujet et objet d'évaluation. Mais comprendre l'évaluation uniquement comme une opinion sur les valeurs, à notre avis, rétrécit les limites de cette catégorie. La fonction de l'évaluation est de corréler le sujet et l'événement avec un modèle idéalisé du monde, qui trouve son expression dans d'autres (pas seulement la valeur), significatives pour les caractéristiques du sujet, telles que la valeur de la possibilité et de l'inévitabilité, la fiabilité et la plausibilité. L. Vasiliev, Yu. Apresyan et V. Telia ont souligné la possibilité de considérer l'évaluation du point de vue de types de relations modales comme le doute, la probabilité, la fiabilité, etc. Ainsi, l'évaluation ne doit pas être déterminée par la valeur, mais par l'importance, l'évaluation est l'idée de l'importance, du poids, de la valeur, du besoin, de l'utilité, de l'opportunité, de l'esthétique, de l'éthique, etc. (en bref, de la signification) pour humain qui est désigné par des prédicats évaluatifs.

Dans cet article, l'évaluation, en tant que catégorie de linguoimagologie, s'entend comme l'attitude des locuteurs natifs vis-à-vis de l'objet, en raison de la reconnaissance ou non de sa valeur en termes de conformité ou non-conformité de ses qualités à certains critères de valeur.

L'évaluation de «l'autre» est toujours le reflet de son propre point de vue. Cet énoncé de psychologie acquiert une signification particulière dans le contexte de l'anthropologie culturelle et, par conséquent, de l'ethnologie, qui déclare que chaque nation tend à définir l'humanité à travers ses propres normes, qui sont opposées aux normes des «autres». C'est pourquoi la base de la linguoimagologie est l'évaluation.

L'essentiel dans le jugement d'évaluation n'est pas l'attitude de l'objet à l'égard de la valeur en tant que telle, mais l'expression de l'idée de conformité ou de non-conformité de l'objet d'évaluation avec l'idéal normatif, la norme, l'échantillon, qui peut inclure des valeurs. Ainsi, si la valeur est centrée sur la norme, l'évaluation est le résultat d'une comparaison avec la norme. Les valeurs évaluatives peuvent être exprimées à tous les niveaux du système linguistique. La sémantique évaluative doit être discutée, en commençant par les affixes et en terminant par les textes. Mais, tout d'abord, les valeurs estimées sont un type de valeurs de prédicat.

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<https://periodicals.karazin.ua/accentsjournal>

Sans aucun doute, la typologie des évaluations peut être basée sur diverses caractéristiques. Des critères de classification peuvent être sélectionnés tels que la méthode d'évaluation (évaluations absolues / comparatives), l'interprétation axiologique (évaluations avec un signe «+» et avec un signe «-»), l'objet de l'évaluation (évaluation des propriétés des objets et évaluation de la situation, processus, états, etc.), la base de l'évaluation (évaluations rationnelles et émotionnelles), etc.

Les évaluations spéciales peuvent finalement être portées à un niveau général et interprétées en termes de bien et de mal, mais pas l'inverse: cf. «C'est mauvais parce que c'est mauvais / moche / désagréable», mais il est logiquement incorrect de dire «c'est mauvais / moche / désagréable parce que c'est mauvais». Il convient de noter qu'il n'y a pas de corrélation obligatoire entre le bien et l'utile / agréable / approprié, ainsi que le mal avec le nocif / désagréable / inapproprié. Il est tout à fait possible qu'un tel état de choses, lorsque, par exemple, quelque chose de nocif soit évalué comme bon dans une situation.

Le respect de la norme éthique ne nécessite pas d'avertissement, il n'y a donc pas de jetons spéciaux qui dénotent, par exemple, un bon comportement. Ils sont remplacés par des noms constituants avec des mots communs: se comporter bien, correctement.

Deuxièmement, la signification fonctionnelle différente des évaluations positives et négatives pour une personne reflète l'électrification de la société, la tension des passions humaines, se réalise dans certains processus se produisant dans le langage. Affiliation indicative et souvent utilisée d'évaluations négatives et positives: la grande majorité des noms dans le domaine de l'évaluation négative et des adjectifs – pour exprimer une attitude positive du locuteur. Les noms caractérisent l'objet, révélant la base de l'évaluation et rendant le jugement d'évaluation plus catégorique: les évaluations émotionnelles sont attribuées à l'objet, plutôt que transmises à travers les caractéristiques de ses actions ou propriétés. Le verbe, par exemple, fait référence à la caractéristique évaluative d'un certain intervalle de temps, l'adjectif déplace l'accent de la personne vers ses propriétés.

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Ainsi, les résultats de la recherche linguistique proprement dite peuvent servir de bon matériel factuel pour l'interprétation culturologique dans le contexte des problèmes actuels de l'axiologie domestique.

En linguoimagologie, l'aspect axiologique joue un rôle prépondérant, car il donne une appréciation d'une autre nation ou d'un autre peuple du point de vue de la norme, qui est «leur». Il s'oppose à «étranger».

Du point de vue de cette tendance moderne, le concept d'estime de soi est très important. L. Ivanova note:

- 1) l'évaluation ne caractérise pas tant ce qui est évalué que celui qui évalue, et ce fait doit être pris en compte lors de l'élaboration de conclusions généralisées;
- 2) en relation avec ce qui précède, l'auto-évaluation est très importante: comment l'auteur du texte évalue sa patrie et son peuple;
- 3) l'évaluation sous l'influence d'un certain nombre de facteurs extralinguistiques (politiques, économiques, etc.) peut changer, comme en témoigne l'image des Allemands et de l'Allemagne dans la conscience de la langue russe de l'ère pétrinienne aux guerres mondiales jusqu'à nos jours (Иванова, 2014: 387).

L'évaluation d'une nation par une autre nation est toujours subjective. Une matière particulièrement intéressante est l'évaluation de deux nations distinctes par une personne qui n'appartient ni à la première ni à la seconde. A titre d'exemple, le point de vue d'A. Herzen sur les Britanniques et les Français (écrit entre 1852-1864): «Le Français est vraiment le contraire de l'Anglais; Anglais – une créature de la tanière, qui aime vivre seule, têtue et rebelle; Français – troupeau, audacieux, mais il est facile de faire paître. D'où deux développements complètement parallèles, entre lesquels la Manche. Le Français avertit constamment, s'imisce dans tout, éduque et instruit tout le monde; l'Anglais attend, ne s'imisce pas du tout dans les affaires des autres et serait prêt à apprendre plutôt qu'à enseigner, mais il n'y a pas de temps, il faut faire du shopping» (Герцен, 1988: 30).

Dans une évaluation globale de l'ennemi, la question se pose de considérer

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l'opposition «propre» – «étrangère».

Le problème du «soi» et de «l'autre», que nous avons choisi pour la recherche, nous paraît important et pertinent pour plusieurs raisons.

Tout d'abord, c'est une expérience de l'histoire du monde, remplie d'affrontements, de guerres, d'escarmouches, d'agressions, à partir de laquelle des personnes d'une culture de l'Antiquité ont attaqué les représentants d'une autre culture – les étrangers. L'attitude duale ethnique «nous – ils», distinguée par les chercheurs des sociétés les plus primitives, s'est avérée stable et indestructible, elle couvre en fait la vie de l'humanité pendant des millénaires.

Cependant, le thème «les siens et ceux d'autrui» n'est pas seulement pertinent en rapport avec l'existence de la haine ethnique. Cette confrontation est universelle et pénètre dans diverses sphères de la vie socioculturelle. Tout au long du XIXe siècle, le monde a été divisé en «propre» et «étranger» pour des raisons idéologiques, il était étranger les uns aux autres représentants du monde occidental (société des peuples libres) d'une part et de l'Empire russe (servage) – d'autre part. Aujourd'hui, la ligne d'aliénation court entre le «milliard d'or» et toute autre humanité, comme auparavant au milieu du XIXe siècle – entre riches et pauvres, entre intellectuels et «gens des masses». Il existe de nombreux autres exemples de la gravité et de l'extrême importance du problème choisi.

Il convient de noter qu'une puissante couche d'idées centrées sur l'analyse des aspects sémiotiques de la relation des différentes communautés socioculturelles est contenue dans les travaux de Yu. Lotman. Sur la base des contextes de cette recherche de thèse, nous pouvons parler de la construction du modèle sémiotique de Yu. Lotman de l'opposition de Son-Etranger.

Les scientifiques ont étudié les mécanismes de formation d'images du monde, la pénétration de textes d'une société dans une autre, la transformation du système sémiotique, les processus de développement d'un métalangage d'auto-description de la société, les particularités de certains modèles de culture, les lois de la sémiotique de l'espace. Yu. Lotman a souligné le rôle de la frontière entre les cultures, découvert l'importance des zones périphériques

Moroz A. (2020). Soldats et officiers russe vus par les témoins français de la guerre de Crimée (1853-1856) dans le roman de I. Bousсенard "Le zouave de Malakoff" (*aspect linguoimagologique*). *Accents and Paradoxes of Modern*

Philology, 1 (5) pp. 25-49

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<https://periodicals.karazin.ua/accentjournal>

et centrales de l'espace culturel, révélé l'essence et le contenu des processus de (auto-) communication interculturelle et intra-culturelle.

Les principaux points du contenu du concept «Propre» (communauté socioculturelle) sont mis en évidence: 1) la base principale de ce concept est la présence dans l'univers culturel de certaines structures de compréhension unifiées; 2) Le monde forme un certain type de personnes (par exemple, «le cercle», etc.); Les étrangers sont ceux qui ont ces qualités qui sont inacceptables pour eux 3) la relation entre les leurs est assez routinière, mais stable; 4) Sa communauté est caractérisée par une faible autocritique; 5) les guerres les plus brutales et les actes héroïques se font entre les siens.

Cependant, le monde est non seulement marqué comme le sien, mais aussi comme celui de quelqu'un d'autre. Il faut déterminer quelle est la base de ce genre de doublement du monde, comment l'un se rapporte à l'autre et quel côté de cette relation mène.

En même temps, il faut reconnaître que, sur la base des significations contenues dans les catégories de vision du monde «Propre» et «Alien», les communautés établissent des relations entre elles. Ces significations se concentrent sur l'identification des dangers inhérents à cette relation. Ils forment l'attitude que quelque chose est inhérent à l'un, mais pas à un autre. Ils marquent les relations déjà établies avec leur peuple, leur famille, leur clan, le monde, comme proches, parfois même intimes, et indiquent également que ces liens avec des étrangers sont faibles ou absents.

Par conséquent, le résultat est la conclusion que dans l'espace des significations attirées aux pôles de l'opposition de l'Alien, se forment des flux d'informations qui considèrent (ou détruisent) les connexions entre les individus (comme un microcosme), entre l'individu et le groupe (qui forme sous-culture), entre différents mondes culturels. L'opposition de soi et de l'autre devient l'un des fondements de l'interaction interculturelle, stimule l'émergence et le développement d'un type spécifique de processus de communication – la communication entre les cultures.

Il faut reconnaître que l'opposition de soi et de l'autre est d'abord conflictogène. La possibilité de conflit réside d'abord dans les significations

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<https://periodicals.karazin.ua/accentjournal>

enfermées dans la catégorie de l'étranger, et qui en découlent dans les caractéristiques pertinentes d'une autre culture, ainsi que dans le fait même de l'opposition de l'étranger.

L'isolement des cultures les unes des autres entraîne une escalade en collision. Ils peuvent survenir dès que la communauté d'autrui commence à être vue comme un objet qui entrave le développement de la sienne. Le manque pratique de connexions communicatives dans ce cas se reflète dans le fait que la culture d'autrui ne pourra pas informer sur ses «bonnes intentions», c'est-à-dire que ce n'est pas l'objet qui est du côté opposé. Elle ne sera pas perçue dans son attitude positive.

Dans notre travail principal, l'opposition «Propre» – «Alien» est analysée à travers la confrontation entre l'Empire russe, d'une part, et les troupes des Alliés – la Grande-Bretagne et la France – d'autre part. Nous avons choisi l'état de guerre, car lors des conflits militaires, il est préférable de comprendre son attitude envers autrui dans toute sa diversité.

L'évaluation est toujours différente. Prenons un exemple spécifique. Comme le soulignent J. Ciara et V. Chervashidze, dans la reconstruction de l'époque napoléonienne, la réponse à la question "Qui a gagné la bataille de Borodino?" dépend largement de la nationalité de l'intimé (Сиари et al., 2013: 43-44). Ainsi, dans le roman "Guerre et Paix", L. Tolstoï parle clairement de la victoire de l'armée russe, l'auteur français Jean Tulard (Tulard, 2012) fait valoir le contraire: la bataille s'est terminée par la victoire de Bonaparte. Deux universitaires anglophones – D. Lieven (Lieven, 2012) et A. Zamoyski (Zamoyski, 2005) – critiques neutres, concluent que personne n'a gagné la bataille. Mais tout le monde convient que la cause des pertes innombrables et injustifiées n'était pas seulement de fortes gelées, mais aussi le retard de l'armée du convoi du quartier-maître.

Nous avons choisi le roman de L. Bousсенard "Le Zouave de Malakoff" pour l'analyse, qui n'a jamais été considéré auparavant dans la linguistique moderne, et n'a même pas été traduit en Ukrainien.

Il convient de noter que la popularité des romans de L. Bousсенard a connu et connaît des hauts et des bas. Les lecteurs de l'Empire Russe du début du XXe

Moroz A. (2020). Soldats et officiers russe vus par les témoins français de la guerre de Crimée (1853-1856) dans le roman de L. Bousсенard "Le zouave de Malakoff" (*aspect linguoimagologique*). *Accents and Paradoxes of Modern*

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<https://periodicals.karazin.ua/accentsjournal>

siècle sont surtout tombés amoureux d'eux. À cette époque, les 40 volumes des œuvres de l'écrivain ont été publiés. En Union Soviétique, L. Bousсенard était peu connue. L'une des rares œuvres à être imprimée était "Capitaine Casse-Cou". Soit dit en passant, ce travail a été traduit en Ukrainien. Quant au "Zouave de Malakoff", l'original du roman n'est pas librement accessible sur Internet. Il n'a pu le trouver qu'au format de magazine. Louis Bousсенard a collaboré activement avec le "Journal des Voyages et des Aventures de Terre et de Mer", transmettant ses notes après de longs voyages dans des pays exotiques. L'auteur n'a pas négligé les événements survenus dans la péninsule de Crimée de 1853 à 1856. Le roman "Le Zouave de Malakoff" a commencé à paraître le 5 octobre 1902, près de 50 ans après la fin de la guerre Russo-Turque. L'auteur de l'histoire n'a pas participé aux événements militaires sur la péninsule. Il a simplement transmis sa vision de ce qui se passait dans le passé et a donné une évaluation subjective de l'un ou l'autre fait de l'histoire.

Le personnage principal du roman, surnommé Jean Bris-Tout, est l'un des combattants les plus audacieux des Zouaves. Il convient de noter que ces soldats occupaient une place particulière dans l'armée française, caractérisée par le courage, l'intrépidité et l'insouciance.

Le dictionnaire français donne la définition suivante du mot "zouave":

"A l'origine, soldat algérien d'un corps d'infanterie colonial créé en 1830. – Fantassin français d'un corps distinct des tirailleurs indigènes. 2. Faire le zouave, faire le malin, faire le pitre. Ne fais pas le zouave! Sois sérieux" (Dictionnaire le Robert, 1993: 1376).

Comme la définition montre, les Zouaves étaient non seulement respectés, mais ils avaient également la réputation de clowns et de gens légers.

Une grande attention est accordée à l'auteur du roman décrivant les combats des Russes, à savoir, l'offensive et la retraite de certaines unités de l'armée de Nicolas I. L. Bousсенard donne une évaluation des événements de la guerre de Crimée de 1853-56 et le lecteur a l'occasion de le voir à travers les yeux d'un Français impliqué dans la campagne.

L'attention de l'écrivain est enchaînée aux personnages historiques: le prince O. S. Menshikov, E. I. Totleben, V. O. Kornilov et quelques autres:

Moroz A. (2020). Soldats et officiers russe vus par les témoins français de la guerre de Crimée (1853-1856) dans le roman de L. Bousсенard "Le zouave de Malakoff" (*aspect linguoimagologique*). *Accents and Paradoxes of Modern*

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<https://periodicals.karazin.ua/accentsjournal>

“Stupéfait, exaspéré, Menchikoff aperçoit la gravité de sa situation. Il se sent perdu si le mouvement de Bosquet s’accroît. En homme d’énergie et de résolution, il veut écraser sans retard les divisions française. Il appelle ses réserves, infanterie, cavalerie, artillerie à cheval, des troupes admirables dont il est sûr, et les lance avec furie sur les hommes de Bosquet” (JVATM, 1902, 19.10. 1902: 365-366).

Fondamentalement, la description de l’approche et du retrait des armées est donnée dans le temps présent. Avec cette technique stylistique, l’auteur fait apparaître le lecteur comme un complice de la campagne, révélant de manière plus complète et colorée les détails des batailles, les particularités des pays participants.

Caractérisant le prince Menchikov, l’auteur utilise un vocabulaire mélioratif: homme d’énergie et de résolution, des troupes admirables – approuvant ses adversaires. Dans le même temps, des lexèmes à connotation négative sont utilisés, qui permettent d’affirmer une approche polyvalente de l’ennemi tant d’un point de vue positif que négatif:

“Cependant, le prince Menchikoff ne peut pas, ne veut pas admettre cette irruption des Français sur ce plateau. Il insulte et buscule ceux qui viennent lui annoncer que sa gauche est tournée. Il répète ces paroles désormais historiques: “C’est impossible!... Il faudrait, pour monter là, être matiné de singe et de tigre!”” (JVATM, 1902, 19.10. 1902: 365).

L’auteur compare les compétences d’un soldat français à celles d’un singe et d’un tigre. L’écrivain utilise des points d’exclamation pour exprimer l’étonnement du commandant en chef et la réticence à croire à l’incroyable.

Le respect de la personne principale à cette époque dans le camp Russe – Prince Menchikov est également exprimé dans la phrase suivante:

“Sortie audacieuse de la garnison, irruption soudaine des troupes de Menchikoff qui surprend les Anglais à Balaklava et inflige un désastre à leur cavalerie, les alliés commencent à s’apercevoir qu’ils ont affaire à un ennemi redoutable” (JVATM, 1903, 11.01. 1903: 365).

Moroz A. (2020). Soldats et officiers russe vus par les témoins français de la guerre de Crimée (1853-1856) dans le roman de I. Bousсенard "Le zouave de Malakoff" (*aspect linguoimagologique*). *Accents and Paradoxes of Modern*

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<https://periodicals.karazin.ua/accentsjournal>

Le lexème redoutable a une expressivité prononcée et démontre l'attitude respectueuse de l'auteur français envers l'adversaire.

Comme de nombreux auteurs français, L. Bousсенard est fasciné par le talent d'un éminent ingénieur russe, Eduard Totleben, qui a supervisé la construction des structures de siège à Sébastopol:

“Malgré une cannonade effroyable, Sébastopol, grâce au génie de Totleben et au patriotisme de sa garnison, résiste aux allies et leur inflige des pertes cruelles. Partant de ce principe que l'offensive est la meilleure des défenses, les Russes attaquent sans relâche” (JVATM, 1903, 11.01. 1903: 102).

Le lexème génie transmet une attitude positive à l'ennemi et contient des connotations positives.

Sinon, l'approche des cavaliers d'élite hussards est envisagée:

“Les hussards arrivent comme la foudre” (JVATM, 1902, 19.10. 1902: 366).

Cette phrase compare la vitesse d'attaque des hussards à la vitesse de l'éclair.

La comparaison est également effectuée dans l'exemple suivant:

“Les Russes dévalent comme une avalanche en poussant des hurlements sauvages” (JVATM, 1903, 8.03. 1903: 255).

L'auteur approuve les hussards Russes, en utilisant un lexème avec des connotations positives magnifique:

“Puis la fuite éperdue, en débandante folle, de ce magnifique régiment de hussards diminué de moitié” (JVATM, 1902, 19.10. 1902: 366).

Comment l'auteur du récit voit-il exactement l'attaque des militaires Russes?:

“Attaque héroïque, résistance furieuse, horions épiques, blessures affreuses, morts cruelles, acharnement égal, les adversaires sont dignes l'un de l'autres” (JVATM, 1902, 19.10. 1902: 366).

L'auteur utilise l'allitération – héroïque – épiques [k], furieuse – affreuses [z],

cruelles – égal [l] en adjectifs afin de transmettre le son poétique de la description de l'attaque à travers la rime et de montrer l'attaque en dynamique.

L'attention de l'auteur est également attirée par l'apparition des militaires Russes:

“Mais rien ne peut arrêter l'élan des Français. Ils bondissent comme les tigres et se ruent sur la muraille humaine. Ils se trouvent devant de grans gaillards caffés de casquettes plates, vêtus d'immenses capotes grises sur lesquelles se croisent les buffleteries blanches, et chaussés de bottes dans lesquelles disparaît le bas du pantaloon vert. Il y a un corps à corps épouvantable. Puis des fracas de métal, s'accompagnant d'imprécations, de hurlements de bêtes torturées, de râles d'agonie. Solides, endurants, disciplinés, intrépides, ces géants à moustaches et à favoris opposent à la ruée de nos soldats la masse de leurs corps mutilés” (JVATM, 1902, 26.10. 1902: 382).

Dans l'exemple ci-dessus, tout d'abord, un tel détail est marqué comme la couleur de la forme – gris. Rappelons que les Français étaient vêtus de bleu et les Britanniques ressortaient en rouge. L'attention du romancier est également attirée sur la forme des bouchons – plats. De plus, Louis Bousсенard décrit les soldats Russes comme des «géants», des «adultes» portant des «grosses bottes» utilisant une hyperbole. L'auteur attire également l'attention sur la moustache portée par les soldats Russes, par opposition au Zouave, qui avait une barbe.

“Solides, endurants, disciplinés, intrépides” – des qualités qui sont importantes dans n'importe quel contexte, mais particulièrement précieuses au combat.

L'auteur de l'histoire utilise le lecteur français bien connu la réalité des “Cosaques”:

“«Aux armes!... aux armes!... les Cosaques!» Une panique folle saisit tous marauders. Ils abandonnent précipitamment leur butin, s'élancent à travers la cour, s'écrasent aux portes et s'enfuient éperdus, craignant les représailles de l'ennemi” (JVATM, 1902, 5.10. 1902: 323).

Moroz A. (2020). Soldats et officiers russe vus par les témoins français de la guerre de crimée (1853-1856) dans le roman de I. Bousсенard "le zouave de malakoff" (*aspect linguoimagologique*). *Accents and Paradoxes of Modern Philology*, 1 (5) pp. 25-49

doi: 10.26565/2521-6481-2020-5-02

<https://periodicals.karazin.ua/accentsjournal>

Cet épisode se concentre sur les points d'exclamation qui véhiculent l'horreur et l'excitation des soldats français lors de l'apparition des Cosaques.

L'auteur se réfère ensuite au texte précédent:

“Plein d'admiration pour la vaillance des soldats moscovites, Napoléon disait d'eux: «Ce n'est pas tout de les tuer; il faut encore les faire tomber!»” (JVATM, 1902, 26.10. 1902: 382).

Le courage des Russes est également donné dans l'exemple suivant:

“Ne voulant ni se rendre ni s'enfuir, les Russes se font tuer sur place” (JVATM, 1902, 26.10. 1902: 383).

Dans cet exemple, l'expressivité a été utilisée deux fois par la particule négative “ni”.

L. Bousсенard fait appel à plusieurs reprises aux événements de 1812, lorsque l'armée de M. I. Koutouzov s'est retirée de Moscou, détruisant tout ce qui gênait les Français. La même chose s'est produite lors du retrait de l'armée d'Alexandre II des murs de Sébastopol:

“Malakoff pris, Sébastopol est à nous. Les Russes le comprennent et se préparent à l'évacuer le soir même à cinq heures. Mais auparavant, le général Osten-Sacken, fidèle au tragique et formidable exemple de Rostopchine, veut accomplir le suprême sacrifice et ne rien laisser de la ville si héroïquement défendue” (JVATM, 1902, 26.10. 1902: 384).

Puis l'auteur aborde une fois de plus la description supplémentaire de la tragédie de la ville de Sébastopol:

“A minuit, pendant que la retraite s'opère dans un ordre admirable sur le pont immense de la grande rade, la destruction commence, implacable, sauvage et grandiose. Redoutes, magasins remparts, bastions, place d'armes, batteries sautent de tous côtés, sur l'immense ligne de défense. A l'intérieur, palais, monuments publics, demeures princières, casernes, maisons, eglise s'embrassent a la fois. Une mer de flames s'étend sur les debris de la ville et se reflète en une pourpre sanglante a plus de quinze lieueu!” (JVATM, 1902, 19.10. 1902: 365).

Moroz A. (2020). Soldats et officiers russe vus par les témoins français de la guerre de crimée (1853-1856) dans le roman de I. Bousсенard "le zouave de malakoff" (*aspect linguoimagologique*). *Accents and Paradoxes of Modern*

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<https://periodicals.karazin.ua/accentsjournal>

Pour souligner la gravité des événements, L. Bousсенard donne un compte rendu détaillé de tout ce qui a été détruit par l'armée d'Austen-Saken. Il décrit cette action comme implacable, sauvage et grandiose, extrêmement négatif à son sujet.

Mais ce qui a déjà été dit ne suffit pas. L'auteur se réfère à des descriptions supplémentaires, où il raconte les dégâts causés par l'armée de l'empereur russe:

“En même temps, il ordonne de tout incendier, fermes, aouls, meules de blé, villas, de façon à priver du moindre retranchement ces tirailleurs dont les armes à longue portée lui font tant de mal” (JVATM, 1902, 19.10. 1902: 365).

Conclusions et perspectives pour de nouvelles études

Ainsi, il convient de noter que dans l'aspect linguoimagologique, la vision française des Russes dans le roman de L. Bousсенard “Le Zouave de Malakoff” est présentée de manière ambivalente. L'auteur utilise des lexèmes à connotation positive, ainsi que des lexèmes qui contiennent une attitude négative dans leur sémantique. L'auteur a utilisé l'allitération, la comparaison, les métaphores, l'hyperbole, les points d'exclamation, les répétitions. Fondamentalement, la description de l'avance et du retrait des armées est donnée dans le temps présent. À l'aide de cet accueil stylistique, l'auteur fait au lecteur comme un complice de la campagne, dévoile de manière plus complète et colorée les détails des combats, la nature des parties impliquées.

Le romancier français se réfère aux textes précédents et établit un parallèle entre les événements de 1812 près de Moscou et le retrait du siège par l'armée russe de Sébastopol.

Dans d'autres études, nous analyserons les mémoires des soldats participant aux événements de la guerre de l'Est de 1853-1856, également du point de vue de la linguoimagologie, et fournirons une analyse des moyens les plus fréquents de représenter l'ennemi.

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RUSSIAN SOLDIERS AND OFFICERS SEEN BY THE FRENCH WITNESSES OF THE CRIMEAN WAR (1853-1856) IN THE NOVEL BY L. BOUSSENARD "LE ZOUAVE DE MALAKOFF" (LINGUOIMAGOLOGICAL ASPECT)

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Abstract

The article deals with the means of linguoimagological verbalization. Linguoimagology is a new trend in philology. The term was introduced by L. Ivanova. The author of the article analyzed the features of the linguistic perception's interpretation of the Russian officers and soldiers by the French witnesses during the Russo-Turkish War which started in 1853 and finished in 1856. We have selected for the analysis "Le Zouave de Malakoff" – the novel by L. Bousсенard. The book describes the military activities on the peninsula. It should be underlined that this work has never been translated from French into the Ukrainian language and is a rare volume even in the motherland.

The author pays great attention to the description of fighting of the Russian troops. L. Bousсенard evaluates the war activities in the Crimean War and everyone has a good chance to see them with the eyes of a French person. It looks, as if he or she participates in the described campaign.

This novel fully depicted the events of the mid-nineteenth century which happened on the Crimean peninsula where the British, French, Russian, Sardinian, and Turkish armies fought. In the article various discourses were considered. The volume of the work let us deal only with the military activities associated with the soldiers and officers of the Russian army from the point of view of the French participants. We came to such an assumption that besides the positive attitude to the enemies, L. Bousсенard also had ironic assessment

Moroz A. (2020). Soldats et officiers russe vus par les témoins français de la guerre de crimée (1853-1856) dans le roman de l. Bousсенard "le zouave de malakoff" (*aspect linguoimagologique*). *Accents and Paradoxes of Modern Philology*, 1 (5) pp. 25-49

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of them and of the activities conducted by the people.

Thus, it should be concluded that, the view of the Russians by the French is presented ambivalently in the linguoimagological aspect. The writer gives characteristics which have positive connotations, together with those which contain negative ones in their semantics. The author used repetitions, alliteration, hyperbole, comparison, short sentences, and metaphor. Generally speaking, the descriptions of the attacks and retreats of the armies are rendered in the present tenses. With the help of this stylistic detail, the narrator reveals the features of the battles, the nature of the involved armies more colorfully.

Keywords: assessment; detail; expressiveness; intercultural communication; linguistic imagery.

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**РОСІЙСЬКІ СОЛДАТИ І ОФІЦЕРИ ОЧАМИ ФРАНЦУЗСЬКИХ
СВІДКІВ КРИМСЬКОЇ ВІЙНИ 1853-1856 РР. У РОМАНІ Л.
БУССЕНАРА «LE ZOUAVE DE MALAKOFF»
(ЛІНГВОІМАГОЛОГІЧНИЙ АСПЕКТ)**

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Анотація

У статті розглядаються засоби вербалізації лінгвоімагологічного аспекту ставлення однієї нації до іншої. Лінгвоімагологія – новий напрямок у філології, запропонований Л. Івановою. Автор статті проаналізував особливості інтерпретації сприйняття російських офіцерів та солдатів французькими свідками під час

Moroz A. (2020). Soldats et officiers russe vus par les témoins français de la guerre de crimée (1853-1856) dans le roman de l. Bousсенard "le zouave de malakoff" (*aspect linguoimagologique*). *Accents and Paradoxes of Modern*

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Російсько-турецької війни, яка розпочалася в 1853 році і тривала до 1856 року. Для аналізу було обрано "Le Zouave de Malakoff" – роман Л. Буссенара, всесвітньовідомого французького літератора XIX сторіччя. Оповідання було надруковане у 1903 році. У книзі описується військова діяльність армій супротивників на півострові Крим. Слід підкреслити, що цей твір ніколи не перекладався з французької на українську мову і є рідкісною книгою навіть на батьківщині.

У своїх роботах ми виходимо з постулату, що у всіх мовах світу відбивається певний спосіб сприйняття навколишнього середовища, що нав'язується як обов'язковий усім носіям будь якої мови. У способі мислити про світ втілюється колективна філософія, притаманна певному народу. Властивий мові спосіб концептуалізації дійсності та погляд на інших людей є частково особливим для тієї чи іншої нації, тому люди, що розмовляють різними мовами можуть бачити світ трохи по-іншому, крізь призму своїх рідних мов.

Автор роману приділяє велику увагу опису бойових дій російських військ під проводом видатних полководців як Е. Тотлебен, П. Нахімов, В. Корнілов та ін. Л. Буссенар оцінює військову діяльність росіян під час Кримської війни, і кожен має шанс побачити її очима французів. Роман відтворив події середини XIX століття, що відбулися на Кримському півострові, де воювали британська, французька, російська, сардинська та турецька армії. У статті були розглянуті різні дискурси. Обсяг роботи дозволив зосередитись лише на оцінці військової діяльності, пов'язаної з солдатами та офіцерами російської армії з точки зору французьких учасників. Було зроблене припущення, що окрім позитивного ставлення до ворогів, Л. Буссенар також іронічно оцінював і їх діяльність.

Отже, слід зробити висновок, що погляд французів на росіян в лінгвоімагологічному аспекті подається амбівалентно. Письменник надає характеристики, що мають позитивне забарвлення, разом із тими, що містять негативні в своїй семантиці відтінки значення. Автор використовує повтори, алітерацію, гіперболу, порівняння, неповні речення та метафору. Взагалі, опис нападів і відступів армій передається в теперішньому часі. За допомогою цієї стилістичної деталі оповідач ніби робить читача співучасником бойових дій, більш барвисто розкриваючи особливості баталій, характер задіяних армій.

Ключові слова: оцінка; деталь; виразність; міжкультурна комунікація; лінгвоімагологія.

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LA MEMOIRE EST-ELLE ENCORE POSSIBLE?

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Résumé

Au vu du succès des musées et des commémorations, fréquentés par les touristes, il semble que le passé est plutôt à l'honneur. Pour autant, Philippe Muray met en question la possibilité même qu'à l'homme contemporain de comprendre le passé qu'il célèbre, étant donné la rupture anthropologique entre le monde de « toujours » et le nôtre. En quoi consiste cette rupture, comment se manifeste-t-elle? L'œuvre de Philippe Muray propose un portrait de ce monde « moderne » et de l'homme nouveau qui l'habite: partant de la notion d'« après l'histoire » forgée par Kojève, Muray constate que l'homme contemporain, ou Homo festivus, s'est libéré de tous les négatifs, de toutes les obligations et entraves du temps historique. Il vit alors un « dimanche » sans fin, où prédomine la recherche paradisiaque de la fusion et de la fête, dans l'abolition de la Chute originelle. L'auteur constate alors que le passé ne peut être honoré qu'amputé de tout ce qui ne correspond plus aux « valeurs » du Bien moderne, voire que la commémoration du passé n'est peut-être qu'une « consommation pour temps de manque » qui renvoie au temps cyclique païen dans une dimension quasi religieuse. Dans ce monde dominé par le pathos, Muray redonne sa place au rire qui nécessite à la fois distance et raison. Grossissant et analysant certaines situations contemporaines, il s'efforce de transformer en « théâtre de boulevard » l'« infernal sérieux » de notre temps.

Mots-clés: mémoire, identité, mal, négation, changement anthropologique, empire du Bien, frontières, distance, moderne, rire.

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Si la mémoire désigne le fait de se souvenir du temps passé, il semble que celle-ci ne s'est jamais aussi bien portée. Il suffit de voir le nombre de célébrations et de commémorations de toutes sortes qui ponctuent la vie culturelle en Europe occidentale. Les musées prolifèrent, qui sont par définition les monuments du passé, on note même la propension d'un certain nombre d'écrivains contemporains à situer leurs histoires dans un temps d'autrefois. Enfin les touristes, qui sont attirés tout particulièrement par le passé, contribuent à la transformation du monde en un vaste musée.

Pourquoi un tel engouement pour les choses du passé? Nostalgie? Désir d'identité? Nécessité de s'enraciner davantage? Rejet d'un monde moderne insatisfaisant?

Philippe Muray propose une autre analyse à laquelle j'aimerais vous introduire. Né en 1945, mort en 2006, il produit une œuvre monumentale, comme essayiste, chroniqueur, romancier, œuvre qui, au contraire de cette propension à se situer dans le passé, s'attache à produire le roman de notre temps, i.e. à représenter notre temps en œuvre d'art. Il se situe ainsi dans la lignée des écrivains que sont Cervantès, Rabelais, Molière, Baudelaire, Balzac ou Flaubert qui, voyant «l'envers de leur époque», «révélant les dessous du monde»¹ (Muray, 2010), n'ont pas hésité à en étriller les grandes croyances («les niaiseries de chevaleries pulvérisées par Cervantès»² (Muray 2010)), et ont pu ainsi «faire œuvre». À plusieurs reprises, Muray reprend à son compte la phrase de Balzac³ (Muray, 2001): Indiquer les désastres produits par les changements des mœurs est la seule mission des livres». Devise qui fait écho à la remarque de Hermann Broch, cité par Kundera: «Le roman qui ne découvre pas une portion jusqu'alors inconnue de l'existence est immoral. La connaissance est la seule morale du roman»⁴ (Kundera 2008). Il s'agit alors de se demander ce que Muray découvre, ce qu'il révèle, au sens propre.

I/ Les fondements de son œuvre

Or la première constatation qu'il fait, c'est le caractère résolument nouveau de notre temps et de l'homme qui habite ce temps. Nous vivons, dit-il, «un bouleversement ontologique complet, accompagné d'une métamorphose anthropologique toujours en cours». Il parle de «nouvelle civilisation», de «métamorphose générale»⁵ (Muray 2008) qui oppose notre monde non pas à celui du passé mais à celui de «toujours». Pour définir en quoi consiste cette métamorphose, il part de la notion d'«après l'histoire» forgée par Kojève dans

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son *Introduction à la philosophie de Hegel*. «Après l'histoire», c'est le moment où les hommes, ayant lutté pour obtenir satisfaction de leurs besoins, se reposent. C'est le dimanche de l'histoire. Un dimanche qui n'en finit pas. C'est la fin de l'histoire, une fin qui n'en finit pas. «Un présent anhistorique»⁶ (Muray, 2010). Or «L'histoire s'arrête, écrit Kojève, quand l'Homme n'agit plus au sens fort du terme, i.e. ne nie plus, ne transforme plus le donné naturel et social par une Lutte sanglante et un Travail créateur»⁷ (Muray, 2010). C'est donc bien ça le dimanche de l'après Histoire, la cessation du travail au sens propre, les «grandes vacances de l'humanité»⁸ (Muray, 2010), «le mercredi de l'humanité». Ceci est totalement nouveau dans la mesure où «le travail, c'est-à-dire la transformation du monde naturel en monde humain a été l'essence de l'homme tout le temps de la période historique»⁹ (Muray, 2010).

Approfondissons: si l'on se repose, c'est que tous les objectifs ont été atteints, qu'on est affranchis des contraintes et impératifs liés à la condition humaine de sorte que l'on n'a plus, comme en vient de le dire, à lutter pour vivre. Ainsi ce dimanche de l'humanité équivaut à la libération de tous les négatifs, à l'affranchissement de tous les préjugés et interdits qui ont entravé l'homme pendant toute la période historique. Désormais, nous avons conquis notre liberté, nous en avons «fini avec les obligations et les attaches de toutes sortes qui constituaient le tissu de l'ancien temps»¹⁰ (Muray, 2008). Finie donc la civilisation de l'obligation, au sens originel du terme: ce qui nous lie, nous relie à un héritage, finie la civilisation du patriarcat (le «père» est mort, dit Muray reprenant Balzac, au moment de la mise à mort du roi Louis XVI à la Révolution française), finies les inégalités et les injustes hiérarchies, en un mot, c'est la fin du péché, surtout du péché originel, du Mal. Nous sommes entrés, dit-il, dans l'ère du Bien, dans l'«Empire du Bien», dans «le dimanche de la vie qui égalise tout et qui éloigne toute idée du mal»¹¹ (Muray, 2010), dans la Fête.

Ce qui caractérise cet Empire du Bien, c'est donc la «négation de la négation», c'est l'abolition des frontières, «entre Dieu et l'homme, entre l'homme et la femme, entre le beau et le laid, entre le Bien et le Mal»¹² (Muray, 2008), l'abolition des différences, des oppositions, des distances, des conflits, des oppositions et des individuations. C'est au contraire la recherche maternelle et infantile de la fusion, de l'harmonie universelle dans laquelle «il n'y a plus d'autre»¹³ (Muray, 2008), dans laquelle, pour reprendre la phrase parodique de Lucchini, «on est tous ensemble». C'est en fait «le Paradis sans la Chute»¹⁴ (Muray, 2010), que Baudelaire voyait déjà comme la grande immoralité des

«paradis artificiels». C'est la «substitution» du Bien au «Bien-et-Mal». Dans l'introduction à son essai sur Céline, Muray rappelle que, jusqu'à ce temps de métamorphose, on savait qu'«Horreur et beauté» sont liées, et il parle de «ce Mal que la civilisation chrétienne avait appelé péché, et avec lequel elle s'était d'autant plus habituée à cohabiter que le pardon en était inséparable», «ce Mal qui, sous le nom de dogme du péché originel entretenait avec le genre humain une intimité qui semblait devoir subsister autant que le genre humain lui-même»¹⁵ (Muray, 2001). Si l'on évacue les différences, les inégalités, les entraves de l'obligation, il n'y a, au sens strict, plus de mal. Plus de péché. On est dans l'empire du Bien, mais en supprimant le Mal, on a supprimé le pardon.

Alors bien sûr, il y a toujours du mal et de la négation dans ce monde, ne fût-ce que pour maintenir cette certitude du monde du Bien, mais qui seront produits par le Bien, qui se fabrique en quelque sorte son antonyme pour exister, ou plutôt qui parvient à «inclure en elle l'ensemble de ce qui paraît la contredire»¹⁶ (Muray, 2010). Ainsi, Muray note-t-il qu'«il n'y a plus d'ennemis, mais ils se multiplient. Homo festivus est en conflit ouvert et permanent avec les acariens, l'amiante, les pédophiles, le radon, la violence à la télé, le tabagisme, les pics de pollution, la xénophobie, le machisme, l'homophobie, le harcèlement sexuel, la Josacine empoisonnée»¹⁷ (Muray, 2010). Mais il n'y a plus d'ailleurs, à partir de quoi on pourrait critiquer, i.e. prendre de la distance (celle-ci ayant été abolie). Le combat, la lutte se réduisent comiquement à une lutte du Bien contre le Bien, du Moderne contre le Moderne. C'est un fait divers qui permet à Muray de poser le problème de façon assez comique: «La New Tate Gallery de Londres en exposait un, récemment, un véritable poisson rouge parfaitement vivant, évoluant tranquillement dans son bocal comme il se doit. Pas tout à fait tranquillement, en réalité: car ce poisson, quoique vivant, était une œuvre d'art; et, à la base de son bocal, se trouvait un bouton sur lequel les visiteurs étaient invités à appuyer, libérant ainsi du courant qui électrocutait le petit vertébré aquatique»¹⁸ (Muray, 2010). Or ce fait relativement banal entraîne «un combat de géants, presque une bataille de dieux». Pourquoi? Une association de défense des animaux porte plainte pour maltraitance. La plainte est amenée au tribunal... et se retrouve face à une association pour les droits des artistes... Or, «Dans cette affaire de poisson rouge, ce sont deux ennemis également certifiés conformes aux idéaux du monde en train de se mettre en place, respectables au même titre selon les critères de la modernité, qui vident leur querelle par le biais d'un tribunal. Car si, de nos jours, la défense des animaux est l'une des passions les plus sacrées qui se puissent concevoir, celle

Salleron E. (2020). La mémoire est-elle encore possible? *Accents and Paradoxes of Modern Philology*, 1 (5) pp. 50-67

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des artistes l'est au moins tout autant. C'est pour cela qu'il ne semble pas abusif de parler de combat de géants ou de bataille de dieux, dans cette affaire de poisson rouge artistique ou artistiquement électrocuté; et il convient d'ajouter aussitôt qu'il s'agit de géants ou de dieux semblables parce que semblablement modernes. Et que leur débat est aussi un conflit de légitimités, une lutte entre le Bien et le Bien, un affrontement spectaculaire entre puissances également incontestables, également respectée»¹⁹ (Muray, 2010).

Ce sont ces constatations qui sous-tendent l'œuvre de Muray, avec une question fondamentale: comment faire œuvre littéraire d'un monde qui a éliminé le Mal, alors que la littérature est fondamentalement en prise avec la réalité négative du monde, avec la «prose du monde»?

Les *Essais* de Muray sont alors à lire comme «le récit des aventures de ce personnage qui ne ressemble plus à rien de connu jusque-là»²⁰ (Muray 2010), de l'homme «mutant» de ce nouveau monde: Homo festivus. C'est un héros conceptuel, d'où la majuscule à l'initiale. Il est l'homme festif, i.e. celui qui vit le dimanche. Cela rappelle une remarque faite par un personnage de Gunter Grass dans *Les années de chien*, qui s'étonne d'une femme du village qui portait toute la semaine ses habits du dimanche. C'est un peu ça. La fête, qui, «toujours» ponctuait les jours de travail, donc de peine, a évacué la semaine, le travail et la peine, obligeant tout à devenir festif, ludique. Surtout, la fête «qui était jusque-là désordre éphémère et renversement des interdits, en est devenue la norme, et aussi la police»²¹ (Muray, 2010). Le Mardi gras, veille du mercredi des Cendres, était l'occasion de ce renversement grotesque et énorme des interdits et des hiérarchies. Mais ce Mardi Gras a envahi toute l'année.

Cet homme nouveau, qu'on pourrait rapprocher de l'homme lyrique de Kundera, vit dans un monde transformé en Cordicopolis, en cité du cœur, du pathos où l'on croise «les cordicoliens, les cordicolâtres, les cordicocrates»²² (Muray, 2010) ou les «cordicophiles» qui ressentent des «coups de cœur», expression particulièrement odieuse à l'auteur parce qu'elle évite toute intervention de la raison²³ (Muray, 2010). Pourquoi Cordicopolis? On le verra plus tard, disons que dans l'ère du Bien, il est normal que le Cœur soit roi, que les larmes, alliées de la tendresse, soient reines. Le meilleur exemple de cet Homo festivus est le «roller on line»²⁴ (Muray, 2008), «le planeur béat de l'ère post-historique», «grimpé sur ses néo-patins»²⁵ (Muray, 2010) évoluant dans le «flux», dans la «culture du flux» de ce monde «sans entraves».

Salleron E. (2020). La memoire est-elle encore possible? *Accents and Paradoxes of Modern Philology*, 1 (5)' pp. 50-67
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<https://periodicals.karazin.ua/accentsjournal>

II/Un «monument»

C'est ce personnage que l'on suit dans les *Essais*, œuvre monumentale et rabelaisienne dont on peut parler comme d'un monument, au sens strict. Le mot «monument» vient en effet du latin «faire penser, faire se souvenir de», lui-même formé sur la racine «men», qui donne *mens*, la pensée, le «mental». Le monument est quelque chose «qui rappelle le souvenir, en particulier celui d'un mort». Il semble que l'œuvre de Muray corresponde bien à ces différents points:

-Tout d'abord, il s'agit de «se souvenir de», «faire penser à»: c'est bien le propre de l'art qui, en quelque sorte, immortalise un moment présent, ou, pour reprendre Baudelaire, associe l'éphémère à l'éternité. Déjà à son époque, Baudelaire fustigeait les mauvais peintres qui n'avaient pas le tempérament pour peindre leur époque et qui se réfugiaient derrière les costumes antiques ou passés pour peindre leurs scènes. Là contre, Baudelaire rappelle que la mission de l'art est précisément d'atteindre et de représenter l'éternel sous l'éphémère, sous la mode, sous les mœurs, les façons de vivre du temps présent. Il s'agit donc bien de dresser un monument à l'époque dans laquelle on vit, ce qui suppose, encore une fois, de prendre du recul sur le temps présent, de le voir à partir de quelque chose d'autre que lui-même. Or ceci, en soi, n'est pas «moderne»: de fait, dans ce présent anhistorique, la seule chose qui compte, c'est le maintenant vécu et le futur. Un futur, éternel présent en mieux, pourrait-on dire. Dresser un monument à la mémoire de notre temps, c'est sortir de cette vie en apesanteur, c'est la sortir de son «mystère de la désincarnation» selon l'expression de Muray.

-D'autre part, il s'agit de «penser»: Muray est du côté de la raison, i.e. du côté du rire et du côté du réel. Du côté du rire. Oui, «rire, i.e. [à] penser²⁶, i.e. [à] s'opposer»²⁷ (Muray, 2010): là encore dans la lignée de Baudelaire, il note que le rire est en effet toujours critique, toujours méchant, «autocrate de nature, cruel, perforant, dévastateur»²⁸ (Muray, 2010) puisqu'il suppose la non fusion, mais au contraire un recul, une distance. Puisqu'«on ne rit jamais qu'aux dépens d'un autre (...). Le rire est sacrificiel par vocation»²⁹ (Muray, 2010). «Le rire, dit-il, est toujours plus ou moins né, essentiellement, du spectacle d'une chute imprévisible» et en ce sens «il est certain que quelque chose de fondamental le liait au premier cassage de gueule de l'histoire humaine, celui de la Chute précisément, de la grande chute biblique consécutive à l'ambition d'Adam et d'Ève de devenir "comme des dieux"»³⁰ (Muray, 2001).

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Mais le rire n'est plus de mise car «c'est dangereux, le rire, au fond» dit-il dans une phrase très célinienne, car «trop individuel»³¹ (Muray, 2010), échappant au contrôle. Et puis, de toute façon, «Quand tout est plus ou moins sacré, confituré dans les tendresses, quand toutes les causes sont déchirantes, quand tous les malheurs sont consternants, quand toutes les vies sont respectables, quand l'Autre, le Pauvre, l'Étranger, sont des parts touchantes de moi-même, quand rien n'est plus irréparable, même le malheur, même la mort, de quoi pourrait-on se gondoler?»³² (Muray, 2010). Quand la réflexion se résume à la présentation de «tout un éventail de souffrances, une gamme absolument terrible de détresses épouvantables, des enfants martyrs, des chiens martyrs, des idées martyres, des concepts martyrs, même des valeurs universelles martyres»³³ (Muray, 2011), comment maintenir le rire? Ainsi faut-il choisir: or «Entre rire et respect, l'époque a tranché. La nécessaire exigence du respect de l'autre, universelle et définitive, révèle le rire comme respectophobe par définition et, de ce fait, comme une menace pour les valeurs démocratiques de compréhension et de respect d'autrui»³⁴ (Muray, 2010). Dans son roman *On ferme*, il y a justement un personnage comme cela, qui compatit à toutes les causes, qui s'assimile tous les désastres qu'il voit à la TV, qui devient tous les souffrants, toutes les causes mondiales. Muray, en en faisant un personnage énorme, rabelaisien, en fait un objet extraordinaire de comique.

D'autre part, il est du côté du réel. Reprenant les analyses de Guy Debord sur la société du spectacle³⁵ (Debord, 1967), il note que, si tout est devenu spectacle, il n'y a plus ce qui était objet de spectacle. Le réel est «sous le tapis»³⁶ (Muray, 2008), tout le monde est devenu artiste, il n'y a plus de public. C'est l'analyse qu'il fait d'une des dernières scènes de *L'Amérique*, le roman de Kafka³⁷ (1927), où l'on invite tout le monde à faire du théâtre: tous en scène. La disparition du concret, c'est aussi «la disparition du monde concret»³⁸ (Muray, 2010). Le monde est sans objet, ce que révèle encore une fois le style: il note l'absence de complément d'objet direct, l'intransitivité de notre temps, les «concepts célibataires»: s'engager, lutter, aimer, mais quoi, pour quoi, pour qui? L'objet a disparu et, avec lui, d'ailleurs, la finalité. "Lutter" et "combattre" sont des intransitifs heureux. Et des concepts célibataires. Et des optatifs solitaires. Et des monades disciplinaires»³⁹ (Muray, 2010). Sans concret, Homo festivus en est réduit à vivre dans «un parc d'abstractions».

-Enfin, le monument, si l'on reprend la définition, rappelle le souvenir d'un mort. Alors bien évidemment il n'est pas question de dire de notre époque et

de ses habitants qu'ils sont morts. Quoique: «C'est qu'il y avait des vivants. Il n'y en a plus»⁴⁰ (Muray, 2010), «Avec qui se fâcher à mort, maintenant que tout le monde est demi-mort»⁴¹ (Muray, 2010). Pour autant, c'est bien d'une «fin» qu'il s'agit. Fin de l'histoire, dernier homme, celui qui, «festivus festivus», vit son dimanche sans fin dans le «non-monde»⁴² (Muray, 2010). Si en effet, vivre c'est lutter, transformer le «donné», i.e. travailler, si vivre c'est accepter l'incertitude, le doute, la chute, le risque, l'erreur, comment appeler vie cette «vie protégée, i.e. la mort par anticipation»⁴³ (Muray, 2010)? Comment appeler vivant le «dernier homme» de Nietzsche⁴⁴, «l'homme vacancier, vacant, l'ahuri intégral, l'oisif de masse»⁴⁵ (Muray, 2010)?

III/La mémoire?

Alors si l'on revient à la question initiale: la mémoire a-t-elle encore un sens? on peut la préciser en se demandant comment ce «mutant» qu'est Homo festivus peut comprendre le «toujours» de l'histoire passée? Comment le «touriste» peut-il appréhender une tradition qu'il ne peut pas ne pas intégrer dans son propre processus de pensée? Ce ne peut se faire qu'en éliminant systématiquement ou en dénonçant (par exemple la corrida, la tauromachie, qui n'est quand même pas bien) tout ce qui fait l'Histoire à proprement parler, et qui est nécessairement dans le camp du Négatif, du Mal, à savoir le travail, la peine, la maladie, le patriarcat, l'hétérosexualité, le péché, le mal, le négatif, la guerre, la désillusion, la singularité, la supériorité de quelques-uns... Ceci étant particulièrement vrai de la littérature qui est, comme on l'a dit, en prise avec la «prose du monde». Comment alors admettre les écrivains, et leurs œuvres?

Muray imagine un «Apologue sur une idée de Dostoïevsk»⁴⁶ (Muray, 2010) : «Nous sommes au Salon paroissial du livre». Comme dans la légende du Grand inquisiteur, où le Christ célébré par la foule reparaît sans qu'on l'y attende, les écrivains célébrés par le Salon, reparaissent. Muray réécrit Dostoïevski: «Mais voici qu'un long frisson, brusquement, parcourt la cohue, une clameur qui s'amplifie, qui gronde et se rapproche sous les voûtes. Que se passe-t-il, là-bas, près des guichets? Quel est ce cortège imprévu? Ce groupe de mystérieux visiteurs qui prétendent forcer les barrages sans carton d'invitation? On essaie de les repousser mais ils insistent, calmement, ils avancent, gagnent du terrain, se frayent un chemin irrésistible. Les voilà tous dans la place. C'est l'affolement unanime. On les regarde. On les reconnaît. On murmure leur nom tout bas. *Ce sont eux?* Oui, ce sont eux! On les discerne, un par un, on s'écarte sur leur

passage, on n'ose croire à leur présence. On les identifie presque tous. On n'en revient pas de les voir ici. On se répète encore leur nom. On joue des coudes pour les voir. Eux ici ? Mais c'est pas possible! Eux, les artistes du temps passé? tous les peintres, les écrivains, les musiciens, les sculpteurs? Ça alors! ils sont revenus? Mais pourquoi? Qu'est-ce qui leur prend de s'inviter là où se célèbre leur mémoire? qu'est-ce qu'ils viennent foutre dans le Mausolée, entre leurs propres livres et leurs peintures, leurs catalogues et leurs photos, les galeries qui les accrochent, les corbillards d'œuvres complètes où on les a entassés? ah! ils sont tous à peu près là. Voici Flaubert et sa moustache, Cervantès et son bras en moins, Rubens et son pinceau magique. Voici Shakespeare et Montaigne, Diderot, Sade, Céline, Matisse. Une force irrésistible attire la foule. Voici Faulkner et Molière, Wagner, Le Greco, Rabelais, Tintoret. Quelques exaltés tombent à genoux. Voici Beethoven, Mozart, Soutine, Bloy. Et puis Picasso, Proust, Claudel. Et puis Bach, Nietzsche, Freud, Manet. Et puis Kafka et puis Balzac, et puis Bossuet et Marivaux. Et puis Renoir, Rodin, Homère, Swift, Stendhal, Monteverdi, Heidegger et Gracián. Leur colonne s'étire lentement, dans la stupeur générale, sous les guirlandes et les lumières. Peu à peu se taisent les fanfares. Le silence s'appesantit».

Or, de même que le Grand inquisiteur d'Ivan Karamazov prend la parole et accuse le Christ d'être revenu et de vouloir détruire ce que l'Église a fait de lui, de même le ministre de la culture prend la parole et accuse les artistes de revenir et de détruire ce que lui et ses sbires ont fait d'eux: «Que pourriez-vous ajouter à ce que vous avez fait jadis? Nous nous chargeons de tout, désormais. En votre nom. En votre honneur (...). Ne revenez plus semer le trouble dans l'œuvre immense que, sous le nom de Culture, nous avons entreprise afin qu'aucun de vos semblables, dans l'avenir, ne puisse plus jamais voir le jour!». Le mot est dit, l'essentiel, c'est la construction d'une église, celle de la Culture qui, dit Muray, a rendu acceptables et recevables les artistes: «Nous avons rendu indéchiffrable ce que les livres d'autrefois avaient d'odieux, c'est-à-dire d'incompatible avec les *valeurs d'aujourd'hui*»⁴⁷ (Muray, 2011), «nous connaissons le NON qui vous résume, et sur lequel nous construisons notre temple du OUI perpétuel». De fait, comment lire ce qui sous-tend toute œuvre d'art, le crime, la volupté, la jalousie, la frénésie, le vice, la méchanceté, le doute, l'extase, l'ironie, l'inégalité, qui, comme on l'a dit, sont le mal inhérent à la nature humaine, mal intrinsèquement lié au Bien par le mystère de l'Incarnation? Il faut donc faire passer ces personnages, cette littérature, cet Art, dans le domaine de «la Culture, sacrifice de l'art»⁴⁸ (Muray, 2011) et cacher

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leurs «dérappages»⁴⁹ (Muray, 2001). Ainsi dans les romans *Postérité* (1988) et *On ferme* (1997), le Best, l'entreprise de Parneix, a pour objectif de réécrire en langage de maintenant» les romans du passé. Par exemple «ce sera la transposition modernisée de *Voyage au bout de la nuit*. Avec une femme comme héroïne. Une Bardamue, si tu aimes mieux. -Ah! c'est amusant. Et Robinson? -Ce sera une petite fille de douze ans»⁵⁰ (Muray, 2011). Ou bien, carrément, on transforme les écrivains. C'est Dominique Fernandez qui fait de Don Quichotte «une épopée camouflée de l'homosexualité»⁵¹ (Muray, 2010) une oeuvre «modernissime» par les thèmes de l'errance, la dérive, la marginalité».

Il ne reste alors, en un certain sens, qu'à considérer l'écart justement qu'il y a entre ce qui est dit par les artistes et ce qui est arrivé. C'est ce que fait Muray en relisant une nouvelle de Maupassant, «La petite Roque»⁵² (Maupassant, 1886), dans laquelle, une petite fille est retrouvée nue, violée et étranglée. Après la découverte de l'enfant, les pleurs de sa mère, etc., la nouvelle se concentre sur le coupable que le romancier révèle: le maire. On assiste alors au drame de conscience de ce maire qui ne supporte plus son crime, vit avec la petite fille dans la tête, veut se suicider, veut se dénoncer, se dénonce, le regrette, et finalement se tue. «Ce qu'il y a de plus intéressant dans ce bref récit publié en 1885, c'est bien entendu ce qui le différencie de manière extraordinaire de tout ce que l'on peut lire à longueur de temps dans les journaux, ou voir à la télévision chaque fois qu'une petite fille est violée et massacrée, chaque fois qu'un petit garçon tombe entre les mains d'un sadique, chaque fois qu'un enfant, pour résumer, est victime d'un *pédophile*. Les médias, pour commencer, sont totalement absents de la nouvelle de Maupassant. Il n'y a personne, pas le moindre petit journaliste local, pour propager, donc aussi pour effacer le plus vite possible, en le transformant en *événement à thèmes*, ce qui vient de se passer. Il n'y a pas non plus *d'opinion publique*, même restreinte aux dimensions du minuscule village normand où l'histoire se déroule, dont on puisse noter les manifestations de *solidarité*, *d'indignation* et de *douleur*. Il n'y a pas, enfin, de deuil collectif, ou plutôt de collectivisation du deuil, et de tribalisation des souffrances de la mère de Louise Roque. Il n'y a même pas, à proprement parler, de deuil; ou, du moins, ses manifestations sont escamotées parce qu'elles vont de soi. L'indignation des belles âmes, concernant un crime si répugnant, ne se fait même pas entendre»⁵³ (Muray, 2011).

Donc la littérature est retapée. Mais pas uniquement. Les villes, les rues, le monde. Ainsi il n'y a plus que les touristes qui croient que Paris existe encore car «tout est récuré», «les cafés sont d'impénétrables cartes postales» sur le boulevard Montparnasse «tel qu'il est Réhabilité», où «il ne reste plus aucun fantôme», de sorte que «les touristes peuvent raffluer, la vie est plastifiée depuis longtemps. Ils ne sont pas dépaysés»⁵⁴ (Muray, 2011). La Coupole, par exemple a: «son bar ressuscité à l'identique, sa grande salle rajeunie que cornaquent des gestionnaires de flux habilement déguisés en maîtres d'hôtels du temps perdu»⁵⁵ (Muray, 2011).

Alors, certes, le passé est omniprésent dans les musées, les rues, les célébrations de toutes sortes, mais c'est un passé au crible de la culture, «sans caries» pour reprendre l'expression du personnage principal du roman *On ferme*, qui lui aussi, a vu son réel caché «sous le tapis».

Bien plus profondément, Muray fait du «principe de commémoration» le moteur même de l'Après-Histoire. La commémoration en effet, ou «consommation pour temps de manque» n'est rien d'autre qu'une perpétuelle redite, un piétinement, un moteur qui tourne sur lui-même, «comme si la culture ou la vie culturelle étaient en train peu à peu de glisser et de s'enfoncer dans ce principe de retour perpétuel et officiel des commémorations organisées»⁵⁶ (Muray, 2010). Ce retour au temps cyclique d'avant le christianisme est donc loin d'être anodin, c'est bien le cœur de la religion occultiste que Muray expose dans *Le XIXe à travers les âges*⁵⁷ (1984).

Conclusion

Pour conclure sur le lien entre «mémoire et identité», il ne semble pas inintéressant de s'interroger pour terminer sur cette dernière notion. Le mot «identique» vient du latin «idem», le même. On note l'intéressante ambivalence de cette racine qui donne à la fois identique et identité. S'il n'y a plus d'identité, i.e. de frontière, de distance entre moi et l'autre, entre Dieu et l'homme, l'homme et la femme, le bien et le mal, le beau et le laid, pour reprendre l'énumération de départ, frontière qui pourtant nous définit et nous donne notre identité, on tombe dans l'identique⁵⁸. Pour Muray, le fondement anthropologique, c'est la différence sexuelle. S'il n'y a plus identité sexuelle, on arrive à l'hermaphrodite, au neutre. S'il n'y a plus ni hiérarchie ni différence dans la grande Fête de l'égalité, le désir de fusion aboutit vraiment à un

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immense panthéisme qui reproduit indéfiniment le même au même, ce qui ne peut manquer de rappeler Baudelaire, voyant justement là le péché moderne: la reproduction à l'infini du même au même, «les sept vieillards»⁵⁹ (Baudelaire, 1857), la gémellité, le double à l'infini «dans ce monde sans différence sexuelle, dans ce monde irrespirable des doubles et de l'androgynat»⁶⁰ (Muray, 2010).

Enfin, pour terminer, si le constat est amer, Muray ne l'est pas. Le temps étant court, je n'ai pu vous montrer qu'un tout petit aspect de son œuvre énorme et le risque est que vous en reteniez l'idée d'un sociologue grincheux et nostalgique, ce qu'il n'est en aucun cas! Dans un bel essai⁶¹ (2019), Bruno Maillé rapporte la cordialité, au sens propre, de Muray, son rire, sa vitalité. Qui est absolument visible dans son œuvre. Ses énumérations, ses exagérations, tout le rattache à Rabelais et à Gargantua. Ainsi, si le temps est catastrophique, il faut trouver le moyen d'amplifier la catastrophe pour en faire matière à comédie. En ce sens, lire Muray est une véritable jubilation littéraire, et l'on peut dire qu'il a pleinement réussi son dessein de «transformer sa catastrophe présente en comédie», en s'amusant «par divers moyens esthétiques à démolir l'inférieur sérieux de son nouveau contrat social pour en faire du théâtre de boulevard»⁶² (Muray, 2010).

Notes

1. *Essais*, Les Belles Lettres, 2010, p.73. « *Ses Illusions perdues*, décortiquant le microcosme et ses intrigues, révélant les dessous du monde. »
2. *Essais*, op.cit., p.53.
3. *Céline*, Gallimard, 2001 (La première édition a paru aux éditions du Seuil, en 1981), p.18 ; *On ferme*, Les Belles Lettres, 2011 (1^{ère} édition, 1997), p.186, « Comme l'a dit l'un de mes très bons amis ».
4. *L'art du roman*, Kundera, éd. Folio, 2008, p.16.
5. *Festivus Festivus, conversations avec Élisabeth Lévy*, éd. Flammarion, 2008 (1^{ère} édition Fayard, 2005), p.22.
6. *Essais*, op.cit., p.267.
7. Cité dans *Essais*, op.cit., p.96.
8. *Essais*, op.cit., p.1598.
9. *Ibid.*, p.182.

10. *Festivus Festivus*, op.cit., p.12
11. *Essais*, op.cit., p.111.
12. *Festivus Festivus*, op.cit., p.60.
13. *Ibid.*, p.31.
14. *Essais*, op.cit., p.55.
15. *Céline*, op.cit., p.15.
16. *Essais*, p.82.
17. *Ibid.*, p.108.
18. *Ibid.*, p.1478.
19. Pourquoi deux Modernes ? « D'un côté, donc, l'amour des bêtes essentiellement et fatalement moderne, i.e. en proie à l'infini du sentimentalisme et de l'anthropomorphisme, infini véritablement diabolique qui conduit à la tortueuse destruction des bêtes. Par effacement de leur sauvagerie terrible et magnifique, par extermination de leur étrangeté ; de l'autre les artistes dont il n'y a plus à vanter les mirobolantes créations, infatigables elles aussi, et en accroissement perpétuel. » *Essais*, op.cit., p.1479.
20. *Essais*, op.cit., p.81.
21. *Ibid.*, p.13.
22. *Ibid.*, p.47.
23. « Il n'y a pas d'expression plus répétée, de formule stéréotypée plus rabâchée, plus épouvantablement vomie cent mille fois par jour, que celle de "coup de cœur". Chaque fois que je l'entends, je me désintègre. Approchez-vous de vos télévisions, allumez vos radios, lisez. Ils ont des coups de cœur pour tout. Pour des chansons. Pour des livres. Pour des expositions, des défilés de couturiers, des vernissages, des concerts, des publicités, des performances, des vedettes, des supermarchés. » *Essais*, op.cit., p.48.
24. « Le rollériste, lui, est propre comme un euro neuf. Il surgit sans histoire, comme Vénus de l'onde, ou comme le clone demain, né du croisement de rien et de personne, sauf de la science copulant avec elle-même, et vivant sans exister, i.e. sans hériter, et ainsi privé de la possibilité de trahir éventuellement cet héritage. Et il s'élance aussitôt à travers un univers sans signification. » *Festivus festivus*, op.cit., p.83.
25. *Essais*, op.cit., p.93.

26. Il ne s'agit pas de « penser » à la façon de « l'intellectuel », que Muray étrille vigoureusement : « Penser le monde n'est plus à sa portée, et ça ne l'a probablement jamais été (il s'occupait à le transformer, ce monde, mais maintenant le monde se transforme encore bien mieux et bien plus vite tout seul). Et d'ailleurs la méthode la plus efficace pour penser le monde est encore d'inventer les moyens d'en rire. Aucun intellectuel, jamais, n'a su. C'est même à cela qu'il se remarque. » *Essais*, op.cit., p.1543.

27. *Ibid.*, p.1535.

28. *Ibid.*, p.66.

29. *Ibid.*, p.1583. Mais il faut surtout noter, que, de même que « toujours », on prenait le Bien et le Mal, alors que maintenant on ne prend que le Bien ; de même, à la différence de « toujours », « le « on » et le « tout », i.e. le rieur et le risible, ne sont plus en relation de complicité comme naguère. Le premier est devenu plus ou moins bourreau, le second victime. » 1583. C'est là toute la différence. Bien ET mal, rieur ET risible.

30. *Céline*, op.cit., p.17.

31. *Essais*, p.66.

32. *Ibid.*, p.66.

33. *On ferme*, op.cit., p.628.

34. *Essais*, op.cit., p.1582.

35. Guy Debord, *La société du spectacle*, éd. Buchet-Chastel, 1967.

36. « Planquer le réel sous le tapis. » *Festivus festivus*, op.cit., p.35.

37. Franz Kafka, *L'Amérique*, 1927.

38. *Essais*, op.cit., p.83.

39. *Ibid.*, p.84.

40. *Ibid.*, p.1558.

41. *On ferme*, op.cit., p.141.

42. *Ibid.*, p.534.

43. *Essais*, op.cit., p.1538.

44. Muray cite en note (note 1. de la page 1540, *Essais*) cet extrait du Prologue d'*Ainsi parlait Zarathoustra* : « Je veux parler de ce qui est le plus méprisable ;

or c'est le dernier homme / Malheur ! Arrive le temps où de l'homme ne naîtra plus aucune étoile. Malheur ! Arrive le temps. Du plus méprisable des hommes, qui lui-même ne se peut plus mépriser. / La Terre alors est devenue petite, et sur elle clopine le dernier homme, qui rapetisse tout. Inépuisable est son engeance, comme le puceron ; le dernier homme vit le plus vieux. / "Du bonheur nous avons fait la découverte", - disent les derniers hommes, et ils clignent de l'œil. / Ils ont abandonné les régions où il était dur de vivre, car de chaleur on a besoin. On aime encore le voisin et l'on se frotte à lui, car de chaleur on a besoin. / Ça et là une petite dose de poison, ce qui fait agréablement rêver. Et, à la fin, beaucoup de poison, pour agréablement mourir. / On travaille encore, car le travail est une forme de divertissement. Mais on prend soin que ce divertissement ne soit pas fatigue. / Pas de berger, un seul troupeau ! Chacun veut même chose, tous sont égaux ! Qui se sent différent, à l'asile des fous entre de plein gré !/ "Jadis tout. Le monde était fou" - disent les plus fins, et ils clignent de l'œil. »

45. *Essais*, op.cit., p.1540.

46. *Essais*, op.cit., p.765.

47. *On ferme*, op.cit., p.188.

48. *Ibid.*, p.532.

49. *Céline*, op.cit., p.18.

50. *On ferme*, op.cit., p.388.

51. *Essais*, op.cit., p.90.

52. Guy de Maupassant, *La petite Roque*, 1886.

53. *Ibid.*, p.226.

54. *On ferme*, op.cit., p.444.

55. *Ibid.*, p.502.

56. *Essais*, op.cit., p.549.

57. *Le XIXe siècle à travers les âges*, éd. Denoël, 1984.

58. Or « Je sais bien que les belles âmes voient une différence fondamentale entre la marchandisation des êtres humains et leur désaliénation, mais c'est parce qu'elles n'ont pas encore assez réfléchi, ni compris que quelqu'un ne se désaliène pas sans s'indifférencier, sans devenir interchangeable, i.e. sans

perdre toute capacité de séduction, tout éclat, sans cesser de resplendir de la lumière noire d'avant les grands mouvements de libération. Qui pourrait désirer quelqu'un qui a perdu son ombre mais qui a gagné des tas de sosies ? » *Essais*, op.cit., p.1512.

59. Charles Baudelaire, *Les fleurs du mal*, 1857.

60. *Essais*, op.cit., p.206.

61. Bruno Maillé, *Les maîtres de l'imagination exacte*, coll. Arcades éd. Gallimard, 2019.

62. *Essais*, op.cit., p.1459.

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THE MEMORY, IS IT STILL POSSIBLE?

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Abstract

Thanks to the tourists, the museums and commemorations are pretty popular all over the world. However, Philippe Muray asks himself whether the contemporary man is able to understand the past which he celebrates so easily. Indeed, there is a huge gap between the world which “always” existed and our new world. What is that gap? How does it manifest itself? The whole work of Philippe Muray is a picture of this new world and of the man who lives in. According to Muray, the past whose memory has taken such an importance, is not the real past but a rebuilt one, without the “negativity” which modern man wouldn’t accept. The basis of his thinking is the work of Kojève, *Introduction to the reading of Hegel*, in which the philosopher builds the notion of “after the history” : since the man has been free from all the links and bounds and needs of the old time, he lives in an endless Sunday, in permanent holidays. Then he has forgotten the original Fall and looks for paradise now. When this new man celebrates the past, how could he see the past as it was? More than that, the celebration of the past would be a consumption for times of want, a celebration for itself, not far from the pagan cyclical time in a quasi religious perspective. Philippe Muray describes a new world where the pathos prevails, far from the rationality and the distance which allow man to laugh. On the opposite, the work of Muray may be read like a comical theater of a highly serious time.

Keywords: memory, identity, evil, negative, anthropological change, the empire of the Good, boundaries, modernity, laugh, distance.

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ЧИ МОЖЛИВА ЩЕ ПАМ'ЯТЬ?

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Анотація

Зважаючи на популярність серед туристів музеїв та різних форм комеморації, стає очевидним той факт, що минуле отримує чималу увагу та пошану. У цьому контексті сучасний французький письменник Філіпп Мюре актуалізує проблему самої можливості сучасної людини осягнути минуле, якому вона з такою завзятістю віддає шану, зважаючи на факт наявності антропологічного розриву між світом «вічності» та нашим, сучасним. У чому сутність цього розриву та його вияви? У своїй творчості Філіпп Мюре репрезентує картину цього «сучасного» світу та нової людини, яка живе в ньому: відштовхуючись від концепції «кінця історії», висунутої Александром Кожевим, Ф. Мюре констатує, що сучасна людина, або «*Homo festivus*» («людина, що святкує»), звільнилася від усього негативного, обов'язків та обмежень історичного часу. Вона живе у нескінченій «неділі», де на перший план виходить райський пошук свята, тоді як ідея Первородного гріху йде в небуття. У такій ситуації письменник доходить висновку, що минуле може бути осмисленим та гідним чином вшанованим лише в тому випадку, коли буде позбавлене усіх ознак, які не відповідають сучасним цінностям та моралі; і врешті комеморація минулого, можливо, є лише «споживанням часу, якого не вистачило», що відсилає до язичницької концепції циклічності часу в її майже релігійному вимірі. У цьому світі, де панує пафос, Ф. Мюре повертає на своє місце сміх, який вимагає водночас дистанціювання та осмислення. Гіперболізуючи та аналізуючи низку сучасних контекстів, він робить спробу перетворити на «бульварний театр» «пекельну серйозність» сучасної нам епохи.

Ключові слова: пам'ять, ідентичність, зло, заперечення, антропологічні зміни, імперія Добра, межі, дистанція, сучасність, сміх.

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PHILOSOPHICAL PROBLEMS OF THE DRAMATICAL WORKS BY ERIC-EMMANUEL SCHMITT

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Abstract

The article studies the drama of the modern French-speaking author Eric-Emmanuel Schmitt. It analyses of the problems of the French artist's plays, the role of his work in the context of the literary process of the XX-XXI century and traces the development of his philosophical thought. The article used comparative-typological, comparative-historical and structural methods to study the stated issues, which made it possible to compare the dramatic works of Eric-Emmanuel Schmitt with other literary phenomena, to single out his creative achievements in the literary field of the postmodern period, especially in their systems in the works of this author: the play "Guest" is taken for a more detailed analysis. It is noted that the determining factor in the formation of philosophical worldviews of Eric-Emmanuel Schmitt was the writing of a thesis on Denis Diderot and acquaintance with other famous artists of the Enlightenment. While working on his research, the writer could not miss the study of contemporary trends in philosophy and literature, including drama. The ideas and beliefs of artists of the Enlightenment had a great influence on the formation of Schmitt's philosophical thought: he was inspired by their belief in the possibility of human knowledge, considered man not only as a sensitive but also as an intelligent being; like the Enlightenment, the French writer turned to a variety of religious themes and metaphysical ways of thinking. The author is convinced that philosophy is around everyone: it should not be hidden behind pathetic phrases and complex texts; it should live in the form of fairy tales, plays, and dialogues. The philosopher must be able to mix the humour with the serious things, so Schmitt took on the responsibility of talking to people about important things in a simple way and he treats this task as a mission. Tracing the

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author's own style, it is concluded that in general, Schmitt's spiritual development took place mainly under the influence of Enlightenment thinkers, so his work used the principles and techniques inherent in the work of educators.

Key words: contemporary French-language drama, Diderot, the play "Guest", philosophy, Eric-Emmanuel Schmitt, the Enlightenment.

Contemporary French author Eric-Emmanuel Schmitt is one of the brightest figures in the literary process of the edge of XX-XXI century, where he took a special place due to the creation of his theatre plays, in which, based mainly on religious and historical motifs (for example in such plays as "Night in Wallonia", "The Gospel of Pilate", "Ibrahim and the flowers of the Koran") he describes his general reflections on moral and ethical values. His success is due to the desire to combine two types of writing: mass and elitist, a skillful combination of humor and metaphysical concepts, thus Schmitt tries to engage the reader in dialogue, as did the famous philosopher Denis Diderot, whose work inspired the writer to create his greatest works.

Eric-Emmanuel Schmitt has more than forty different works (about twenty of them are dramatic works), for which he has won a number of awards and prizes, including the Moliere Prize in the Best Author category (1994 for the play "Guest"), the Moliere Prize in the category "Best Production", the Theater Prize of the French Academy (2001 for all his creative work), the German Book Prize and the Quadriga Prize with the wording "Wisdom of Laughter", the Rotary Literary Prize (2005). Five films have been made based on his works, his works have been translated into more than forty languages, and plays have been staged in theaters around the world. Ukraine's acquaintance with Schmitt began in 1999 with the production of the Lviv National Theater by M. Zankovetskaya's play "Mysterious Variations". To this day, this acquaintance continues with numerous theatrical theater productions and translations of his prose works.

Eric-Emmanuel Schmitt is in a constant search for new genre forms that could easily and clearly reflect his philosophical views, which is the impetus for many domestic scholars to study his creative path, among them: Logvinenko M., Bovsunovskaya T., Sorokina A., Lenkova O., Vasiliev E. and other. The success of the works of E.-E. Schmitt cannot be compared with the theoretical and historical-literary study of his work. Attempts to comprehend

it, both in Europe and in Ukraine, are based primarily on the analysis of the philosophical and existential discourse of the writer's novels, childhood issues and more.

But even today, the dramatic legacy of Eric-Emmanuel Schmitt has not yet received a proper literary reading, so the relevance of our work is explained by the need for a more thorough study of the dramatic heritage of the writer.

The aim of our study is to analyze the problems and poetics of the dramatic works of Eric-Emmanuel Schmitt.

The purpose and tasks determined the application of the following methods: comparative-typological, in order to compare the dramatic works of Eric-Emmanuel Schmitt with other literary phenomena; comparative-historical, which will highlight the dramatic legacy of the writer in the literary field of the XX-early XXI century; structural method that allows a detailed study of the peculiarities of the organization of plots, artistic images and their systems in the works of Eric-Emmanuel Schmitt.

Eric-Emmanuel Schmitt is a writer who promotes the approach to philosophy as to a special literary genre, expressed in the process of integration of philosophy and fiction; the purpose of this approach is to give their philosophical ideas and reasoning the correct literary form.

Optimism is the main component of the writer's worldview, which in his works finds forms of certain aesthetic principles. It is at their level that the writer opens a controversy with the modern general cultural trend known as postmodernism. Its content is the rehabilitation of universal values and the restoration of the inner moral and ethical core of the individual, shaken by the aesthetics of postmodernism. This program feeds on the ideals of the Enlightenment and the ideas of religious existentialism. The first enabled the writer's faith in man, the second identified a range of problems common to all mankind, and the way to solve them – faith in God. This features we can see in the play “Guest”, where the main character Freud communicates with God (or not) and tries to find answers to his philosophical questions: his faith in God for a moment helps him to realize a lot of things and to reconsider some of his opinions.

The nature of the connection between Schmitt's work and the modern philosophical and aesthetic direction of postmodernism can be defined as problematic. Schmitt tries to oppose himself to postmodernism, rejecting, in particular, postmodern sensitivity, ironic discourse, pessimism. However, Schmitt still could not avoid his influence. The writer's creative style is distinguished by pluralism and democracy of views (although the basis for them is an educational compromise, not postmodern aestheticization of another, alternative reality), dialogism (to which the writer returns the classical rather than postmodern game meaning), synthesis of philosophy and fiction to the ideas of the Enlightenment), intertextuality, increased interest in the problem of man and moral choice.

The peak of development of postmodern ideas is considered to be the 1980s. In the same years, Eric-Emmanuel Schmidt received his philosophical education at an elite high school, where he studied with one of the founders of postmodernism, Jacques Derrida. Tracing the tendencies of postmodernism in all of Schmitt's work, we can identify both common positions and differences in them on the poststructuralist ideas of Derrida. For example, Schmitt agrees with Derrida's approach to philosophy as a "special literary genre", which is expressed in the integration of philosophy and fiction (Kirieeva, 2004). This common feature unites them with the educators, who at one time mastered the skill of giving their philosophical ideas and reasoning the correct literary form.

In general, Schmitt's spiritual development took place mainly under the influence of Enlightenment thinkers. In writing his thesis on Diderot, who was a prominent representative of the philosophical thought of the era, the writer could not miss the study of contemporary trends in philosophy and literature, including drama. Diderot's views had a great influence on the formation of Schmitt's philosophical thought: he was inspired by the educator's belief in the possibility of human cognition, considered man not only as a sensitive but also as an intelligent being, recognizing that he is both a musician and an instrument. For Schmitt, Diderot is an example of what a writer should be: in his opinion, he should be able to express in an understandable accessible way reflections on complex and sometimes unresolved issues, to embody philosophical ideas in fairy tales, plays, and dialogues. What is close to Diderot's work for Schmitt is that the philosopher

of the Enlightenment did not claim the ultimate truth from the very beginning. That is, he can bring up a variety of questions, then hesitate to answer them and ultimately so the answers to these scriptures and not find. There are often similar techniques in Schmitt's work – after reading the play, the reader cannot clearly form a single idea, because the main character or the hero himself has not found a true explanation for the events or his own thoughts.

Another distinctive feature of Schmitt's work is the appeal to various religious themes. The theological basis of his dramatic works is sometimes a prominent role in the analysis of their philosophical basis. If we draw a parallel with Diderot's thinking on this subject, it is known that the philosopher opposed the church, was critical of Christian doctrine. He questioned the Bible, believing that all the books of the Bible were written by the clergy at different times. He wrote that in all religions people spoke on behalf of God. He sharply criticized the miracles reported in the Bible. He pointed out that miracles are nonsense, which is proved by an unnatural phenomenon. Believers, because of their religiosity, take what is expected for granted, miracles happen where they believe in them. He called miracles myths, which are similar to the myths of pagan religions. He sharply criticized the Christian doctrine of hell and torment, believing that religious dogmas only intimidate people, terrorize them. Diderot believed that religion is not a pillar of morality, although he was convinced that atheism in itself does not create morality. Purposeful dissemination of moral principles is needed. He did not think that man was born with evil and vices, and was convinced that a just society based on just laws is a prerequisite for the establishment of morality (Blinnikov, 1999). As for Schmitt, in his last interview with the newspaper "Culture" he expressed his attitude to religion: "I am a believing agnostic. When asked if there is a God, I answer, "I don't know, but I think so." Its existence cannot be proved scientifically or rationally, but it is comprehended by faith".

The Enlightenment, to which Schmitt was so drawn, was not only an epoch of philosophy, but also an epoch of theater. Like the artists of the Enlightenment, the French writer was fascinated by drama. In addition, the modern writer of postmodernism, the French philosopher Guy Ernest Deboryak marked as the "century of performance", so the theater was close to the spirit of two eras – the Enlightenment and Postmodernity. Following

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Diderot, Schmitt recognizes that the art of theater has specific features that make works unique and have no analogues in other genres and arts. Life goes towards the theater, suggesting interesting plots and collisions, filling the old forms with new meaning. For educators, exposing the existing order and tearing off masks are the main tasks of drama. Schmitt's goal is to find answers to his questions. He frees himself from the acute social problems inherent in the playwrights of the Enlightenment, and focuses on the inner world of man. The dialogic nature of modern art replaces in Schmitt's work the categoricalness of the social critique of the Enlightenment. For the author, dialogue is a step on the path to truth. For this reason, he mentions people who knew how to talk, and to some extent changed the world: Socrates, Jesus, Freud.

The Enlightenment is close to Schmitt in his main principle: to guide people to Goodness and Justice. Of course, as a representative of a completely different, modern era, Schmitt does not follow all the philosophical canons of the Enlightenment, but the features of his works are far from identical and postmodern.

For modern man, who has lost himself in "possible worlds" and "played" in their interpretation, the writer proposes to return to simple truths, as well as to restore the rights of humanism, i.e. to give priority to his personality as a unique holistic system prone to self-actualization, to the free realization of their creative potential, to strengthen self-belief and achieve their ideal "Me" (Kovaliv, 2007).

In addition, the focus on the ideals of the Enlightenment allows Schmitt to return to being structure and harmonious organization, as this era brings out of nowhere a metaphysical way of thinking. The writer not only returns the metaphysics debunked by postmodernism (in particular, J. Derrida criticized the "metaphysical way of thinking"), but also asserts the hierarchical structure of the universe with the idea of a higher principle.

As a result, Schmitt contrasts the postmodernist conception of the world as chaos, which arose from the crisis in the field of scientific and natural knowledge in the early twentieth century, with the world-space, a harmonious universe. With his works, he abolishes postmodern sensitivity, which is understood as "the feeling of peace as chaos." Postmodern philosophy

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excludes such concepts as God, truth, reason, the meaning of life. By rejecting the universal Truth, postmodernism thus proclaims the existence of independently valuable thoughts that do not claim to be absolute, but have equal rights to exist, which leads to the destruction of the holistic picture of the world. In his works, Schmitt does not abolish the postmodern principle of diversity and pluralism, but puts above them the idea of God, who combines all this diversity and is an indisputable source of Justice and Truth, that is, unlike postmodernism, the writer recognizes the existence of universal Truth, the basis, which is love and respect for Man (Mankovska, 1998).

Schmitt turns to the search for "ultimate truths" (which he often does not find). He uses so-called metaphysical stories. They take the form of myth, religion, literary and artistic tradition, psychology. Based on these systems, E.-E. Schmitt returns man to the path of seeking truths, while postmodern philosophy denied him this.

Another factor that distinguishes Schmitt's authorial style from the traditional postmodern style is related to the philosophy of language. The specificity of the philosophy of language of Eric-Emmanuel Schmitt, on the one hand, is based on dialogic discourse, and on the other – is manifested in the comic – in humor.

It should be noted that the innovation of the Enlightenment in the style of dramatic works was their desire to overcome the declamatory nature of classicism and get closer to the natural manner of language. Often dialogues in educational dramas were based on the art of improvisation with the introduction of elements of humor. It is this subtle humor of Schmitt's characters that unites him with the educators.

Since the Ideal did not exist, man was left only to wander among the infinite number of real possibilities. Unlike irony and satire, the humorous position does not involve choice, but only observation and statement, so it is not aggressive. Humor is based on deviation from the norm or stereotype, and deviation and norm in humor are a "unity in contrast." Humorous worldview is characterized by the acceptance of reality as it is, without condemnation and rejection. For Schmitt, it is important to show that the Ideal and reality are not in the antagonistic relationship of domination of the first over the second, but in a relationship equally possible and mutually acknowledging

each other, and the means to achieve this goal is humor. Schmitt's dialogue exposes the problems of life, and humor, without denying or ridiculing it, helps to come to terms with it.

The writer preaches humanism, which is based on philosophical issues that affect the foundations of human existence. The formation of a deep philosophical layer in dramatic works is ensured not only by Schmitt's appeal to the fundamental questions of human existence, but also by duplicating the main plot with the plot of parables.

As noted above, one of the main works of both educators and Schmitt is a religious theme. The educators were unanimous in their understanding of the church as a social institution, speaking of it as a citadel of bigotry and ignorance. The question of the existence of God was the subject of sharp controversy between them. Among the philosophers of the Enlightenment were both atheists and deists (deism – the doctrine that God, having created the world, no longer interferes in its affairs and the natural course of events). In Schmitt's work, the clerical theme correlates with the question of the existence of the Almighty, to whom some of the author's famous works are dedicated – "The Gospel of Pilate", "Oscar and the Pink Lady". In "The Guest" ("Le Visiteur"), Schmitt reveals the deist conception of non-interference with the words of God himself: "The moment I made people free, I lost all my power over them."

This work was seen and appreciated by the general public in 1993. The events revolve around the prominent psychoanalyst Sigmund Freud and his family, who were in Vienna during the Second World War. He is deeply saddened by the victory of Nazism, his daughter Anna is taken to the Gestapo and he is left alone. Here the author also introduces the theme of war, in particular the persecution of the Jewish people and the terrible consequences that came with all those events. In some dialogues of Anna, Freud and the officer you can feel the protest, despair, hopelessness, people's fear of the then regime.

After an officer takes Anna, who has been boldly defending justice through a violent dialogue, to the Gestapo, a Stranger suddenly appears in Freud's room and begins an unusual conversation with a psychologist. It is difficult to understand who this man is, because he speaks in riddles, but from his words we can conclude that it is God himself... or, perhaps, a sick and infirm man is

just dreaming. There are many questions and contradictions in their dialogue, which is a manifestation of a special philosophical style of the author's writing – it is not important to find the final truth and answer all questions, and the hero who asks these questions all the time does not hesitate to answer. If this is God, then why did He come to Him, to a man whose beliefs are not religious at all? Why didn't you come to people who call themselves prophets and messengers of God on earth? To this, the Stranger replies that talking to his like-minded people is too boring, and they already know better what to do with them and how to carry them to the masses. Thus, the author in one work collides two concepts – atheism and deism. Later, Freud convinces himself that the stranger is none other than God and, opening his soul to him, begins to ask the questions he would like to ask the Lord himself. When the daughter returns, the Stranger disappears and their dialogue ends. Was the Stranger able to convey his truth to the scientist, or was he heard by him? The open question is the philosophical doubt that the author introduces into the play.

As mentioned above, Schmitt is in a constant search for new genre forms and successfully varies them in his works. In this play, we can also trace a certain influence of the Enlightenment on Schmitt's work, as well as his tendency towards genre diversity. The fact is that one of the genre formations built into the play "The Guest" is Voltaire's philosophical novel, which came from the literature of the Enlightenment. It is about the hero's travels, about gaining experience, about finding answers to eternal questions. In Schmitt, Freud travels in time and space, but thanks to the Stranger, his views change during the conversation. As in Voltaire's philosophical novel, the hero learns other truths and begins to doubt the truth of the truths with which he went through life. We should also mention a fairy tale – a fictional story with the obligatory introduction of the miraculous, the purpose of which is to interest the reader and educate him. This kind of fairy tale, like a philosophical one, is designed to encourage reflection and find answers to complex questions, sometimes allegorical or symbolic. Thus, the emphasis in such a tale is not on the wonderful, but on the philosophical. Freud lives in material reality, at a certain time and marked by a point in space, conditionally being our contemporary with his characteristic manner of speaking, thinking, doubting. The wonderful, it would seem, is absent or even impossible. But the fact of the conversation between Freud and God (?) acquires a mysterious and wonderful character. Another epic genre formation, to which "Guest" is

related, is a parable, which in terms of content is characterized by a desire for depth and wisdom of the religious order. The world of things is mentioned in it only when necessary, the protagonists are subjects of ethical choice, not objects of creativity. The play "The Guest" from the parable inherits the deep meaning of the action that unfolds on stage, with the paucity of its external design and minimal spatio-temporal characteristics.

Eric-Emmanuel Schmitt distinguishes among other artists of the postmodern era the desire to stay away from postmodernist tendencies in literature. The writer in his works creates a world full of optimism and hope, which deprived man of the aesthetics of modern times. The main thing for Schmitt is the rehabilitation of universal moral and ethical values. The artistic method of the modern French writer Eric-Emmanuel Schmitt distinguishes the desire to distance himself from postmodernist tendencies in literature. In his works, the writer creates a world full of optimism and hope, which has been deprived of the aesthetics of postmodernism.

In the era when art is not considered more than a serious occupation, and they want to see it only as entertainment, which is not characterized by pathos and deep meaning, Schmitt, using the rules of "good game" in his work, however, believes that art should be functional. He, like the educators, prefers it if the reader says to him not "well done" but "thank you" for the real benefit of his books. The values and philosophical views that Schmitt borrowed from the Enlightenment are manifested in the philosophical content of the play "Guest", the free manipulation of elements of various genre forms, in the concept of the protagonist of the work.

Considering this era as a source of ideological and artistic enrichment, Schmitt does not lose his creative personality.

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ФІЛОСОФСЬКА ПРОБЛЕМАТИКА ДРАМАТИЧНИХ ТВОРІВ ЕРІКА-ЕММАНЮЕЛЯ ШМІТТА

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Анотація

Статтю присвячено вивченню драматургії сучасного франкомовного автора Еріка-Емманюеля Шмітта. Зроблено поглиблений аналіз проблематики п'єс французького митця, розглянуто роль його творчості у контексті літературного процесу ХХ-ХХІ століття та простежено шлях формування його філософської думки. У статті для дослідження заявленої проблематики застосовувалися порівняльно-типологічний, порівняльно-історичний та структурний методи, що дало змогу зіставити драматичні твори Еріка-Емманюеля Шмітта з іншими літературними феноменами, виокремити його творчі надбання на літературній ниві епохи постмодернізму та докладно дослідити особливості організації сюжетів, художніх образів та їх систем у творах цього автора: для більш детального аналізу взято п'єсу «Гість». Відзначено, що визначальним фактором у формуванні філософських світоглядних тенденцій Еріка-Емманюеля Шмітта стало написання дисертації про Дені Дідро та знайомство з іншими відомими митцями епохи Просвітництва. Під час роботи над своїм науковим дослідженням, письменник не міг оминати вивчення тогочасних тенденцій у філософії та літературі, зокрема драматургії. Ідеї та переконання митців доби Просвітництва мали неабиякий вплив на формування філософської думки Шмітта: він надихався їхньою вірою в можливість людського пізнання, розглядав людину не тільки як чутливу, але і як розумну істоту; як і просвітителі, французький письменник звертається до різноманітних релігійних тем та метафізичного способу мислення. Автор переконаний, що філософія - навколо кожної людини: її не треба ховати за пафосними фразами і складними текстами, вона повинна жити в вигляді казок, п'єс, діалогів. Філософ повинен вміти змішувати смішне з серйозним, тому Шмітт взяв на себе відповідальність говорити з людьми просто про складне і відноситься до цього завдання як до місії. Простежуючи власний стиль автора,

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зроблено висновок, що загалом, духовний розвиток Шмітта відбувався переважно під впливом мислителів епохи Просвітництва, тому в його творчості використано принципи та прийоми, притаманні творчості просвітителів.

Ключові слова: сучасна франкомовна драматургія, Дідро, п'єса «Гість», Ерік-Емманюель Шмітт, Просвітництво.

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**THE PROBLEM OF BLURRED CORE BINARY
OPPOSITIONS IN THE NOVEL *ALL THE LIGHT WE
CANNOT SEE* BY ANTHONY DOERR**

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Abstract

The article deals with the problem of blurred boundaries of the core binary oppositions, namely "light / darkness", "childhood-adolescence / adulthood", "individual / collective", "duty / morality" in the novel *All the light we cannot see* by Anthony Doerr, which highlights the topicality of synergetic approach in modern comparative studies. The problem of blurring between the components of key binary oppositions is one of the moving forces in the analyzed novel, and is of significant novelty for further receptive practice. It is also emphasized that the author interprets the category of death in the analyzed novel, referring to the destructive strategy, aimed to show the goalless sense of death in the context of mass extermination of the population during wars. The category of life is shown in the context of absurd, where its such structural component as future is highlighted with fatalistic semantics. Categories of light and darkness also acquire a new artistic reflection in the analyzed work. The category of knowledge is represented in two semantic aspects – as a tool for cognition of the world to better understand it, and as a tool for destroying those who do not own it. The study of cognitive processes on the basis of verbal data, the separation of a separate layer of so-called tactile literature in the history of literature – one of the new milestones of literary studies. Anthony Doerr is not

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limited to a certain monoinage of death. Characteristically, in the novel we trace various alternatives to the thanatological image. Anthony Doerr achieves the effect of polyphony of the thanatological category in the novel *All the Light We Cannot See* through the image of death in the worldview and given experiences of each key character of his creative work. The only thing that unites all variants of the death image is complete lack of fear of possible death.

Key words: concept, category of death, category of life, image, novel, synergetic approach, synesthesia.

"Even complete darkness

it is no longer so complete" (novel, p. 150).

Introduction. The interpretation of the core binary oppositions in Anthony Doerr's novel *All the Light We Cannot See* through the prism of the national and universal makes it possible to trace individual semantics, its, according to N. V. Shvydka, "*inner veiled essence*"¹ (Shvydka, 2016: 71). We agree that "*... such symbols, like the condensed text in a concise form, due to the established structure represent the collective experience*" (Shvydka, 2016: 71); they become visible in the context of "general", after critical discarding the layers of the categories of national and individual. In the analyzed work of the Pulitzer Prize winner we trace a kind of breaking stereotypes about the representation of binary oppositions, where the blurring of boundaries between their structural categories visibly dominates, and the categorical polarity of binary components erases. The above mentioned emphasizes the **topicality** of synergetic approach to analysis of the problems in the novel *All the Light We Cannot See* by Anthony Doerr in particular, and of our scientific research work in general. Moreover, absence of reception of Anthony Doerr's creative works form a gap in the domestic literary criticism; although the analyzed novel is a bestseller, translated into many languages, including in Ukrainian in 2016, it has not yet become the object of interest in the works of local comparativists.

The aim of the article is to analyze the core problems in the novel *All the Light We Cannot See*, focusing on the blurring of the core binaries, such as "light / darkness", "individual / collective", "duty / morality", "childhood-adolescence / adulthood", etc. This aim is planned to be reached through the

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Anthony Doerr. *Accents and Paradoxes of Modern Philology*, 1 (5)' pp. 81-95

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<https://periodicals.karazin.ua/accentsjournal>

detailed analysis of the thanatological concept and its symbolic representation in Anthony Doerr's analyzed novel.

Presenting main material. The two main characters in Anthony Doerr's novel *All the Light We Cannot See* are children who, by fate, went through all the horrors of World War II. Depicted not as martyrs, not as victims ("*Not martyred emblems, like Anne Frank or the British evacuees on the torpedoed City of Benares*" (Veill, 2016)), but as ordinary common children, thousands of whom died aimlessly in the war with which they had nothing in common.

One of the characters is Marie-Laure LeBlanc, the blind daughter of the widowed locksmith and artificer Daniel at the Natural Museum in Paris. Shy but brave and resourceful, the girl learned to navigate the streets of her neighbourhood with a accurate wooden model made by her father to help his daughter in city orientation. Marie-Laure is interested in the mollusks she is allowed to work with in the Natural Museum, which is a metaphorical parallel to the girl's lifestyle due to her physical disability, namely blindness. Symbolic in this perspective is also the author's choice of Marie-Laure's favourite book, namely Jules Verne's novel *Twenty Thousand Leagues under the Sea*, written in Braille.

When the Nazis invaded France in 1940, Marie-Laure and her father fled to the coastal city of Saint-Malo to seek refuge with Monsieur Etienne, her grandfather's brother, a hermit whose way of life is permeated with echo of the First World War. Shortly afterwards, Daniel is arrested by the Germans and he disappears, leaving Marie-Laure alone with Etienne and his housekeeper. "*She thought she would live in Paris with her father during all her life. That she will always come to Dr. Gerard in the afternoon. That every year on her birthday her father would give her a different brain teaser and a book, and she would read all of Jules Verne, Dumas, and perhaps Balzac and Proust. That her father would always moo, carving small buildings in the evenings, and she would always know how many steps to take from the front door to the bakery (forty) and how many more to the restaurant (thirty-two), and that there would always be sugar to put in the morning coffee*" (Doerr, 2016: 54).

In Germany, meanwhile, Werner Pfenning, an orphan with an incredible

Zhornokui U. (2020). The problem of blurred core binary oppositions in the novel *All the light we cannot see* by

Anthony Doerr. *Accents and Paradoxes of Modern Philology*, 1 (5)' pp. 81-95

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<https://periodicals.karazin.ua/accentsjournal>

desire for technical knowledge, is coming of age in the mining town of Zulferein, centered around a coal mining complex. When he and his sister Jutta find a broken shortwave radio outside the orphanage where they live, Werner repairs it, being very skilful in technical reconditioning. On one of the waves they hear a mysterious Frenchman talking about science, namely they both were attracted to the programme about light: "*Of course, the brain is locked in complete darkness, children,*" says the voice. – *In the skull it floats in a clear liquid, but does not see light. However, the world it constructs in the imagination is still flooded with light. It is full of colours and movements. So how, children, does the brain, which lives without a speck of light, manage to create an enlightened world for us?*" (Doerr, 2016: 37).

Werner's passion for science and his gift for understanding the principles of radio mechanics gave him a place in the nightmarish school of training the Nazi military elite of the Third Reich. The boy obeyed the orders without appeal, and when he graduated, despite his very young age, he was assigned to a group of so-called "sweepers", where his task was to find the senders of illegal encrypted radio messages. However, over some time, Werner becomes significantly depressed by what is happening, he is increasingly haunted by memories of French transmissions, which remind Pfenning of a time when science was a kind of instrument or tool for creating miracles to represent its fruitful and purposeful progress, but by no means not death.

The paths of both characters intersect in 1944, when Allied troops landed on the beaches of Normandy, and Werner's military unit went to Saint-Malo to track down and destroy the sender of mysterious reconnoitring messages.

The very depiction of their meeting is the culmination of the novel *All the Light We Cannot See*, creating such a complex plot structure as those wooden models made by Marie-Laure's father. Retrospection to the events of previous years exacerbates the narrative tension. Each part of the plot reveals information in two perspectives – from the position of both Marie-Laure and Werner – which solves the plot puzzle line by line, stroke by stroke.

The problem of blurring between the components of key binary oppositions is one of the moving forces in Anthony Doerr's novel *All the Light We Cannot*

Zhornokui U. (2020). The problem of blurred core binary oppositions in the novel *All the light we cannot see* by

Anthony Doerr. *Accents and Paradoxes of Modern Philology*, 1 (5)' pp. 81-95

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See, and is of significant novelty for further receptive practice. The above-mentioned problem of blurring is especially noticeable during the Second World War, against the background of which the plot of the analyzed creative work unfolds.

Categories of light and darkness also acquire a new artistic reflection in the novel *All the Light We Cannot See*. The image of darkness is reflected in the novel in two perspectives too: firstly, on the example of Marie-Laure as a physiological category manifested through the blindness of the girl; secondly, as a symbolic category because of the image of Werner's spiritual blindness with his blind trust in and, consequently, justification, the ideology of fascism. We agree with the foreign critics of the analyzed novel, who believe that Anthony Doerr also appeals to the deep levels of interpretation of darkness (Yin, 2019: 1) by using this image in the novel *All the Light We Cannot See* as a metaphor for inhumanity, the manifestations of which permeate the plot. The semantics of the image of light can be interpreted, in addition to the direct meaning, through the prism of the category of paternal love of Monsieur Daniel LeBlanc to his daughter Marie-Laure, because "*the walls may fall, the whole city may crumble, but the brightness of this feeling does not dim*" (Doerr, 2016: 136).

The phrase "*is it right to do something just because others do so*" (Doerr, 2016: 97), said by Werner's sister Jutta, only deepens the problem of blurring the boundaries between individual and collective, where no patriotic slogans or illusory nation-building goals justify the devaluation of one person's life in the eyes of another. Every young man should live such a wonderful period as youth, and not grow up prematurely, taking up arms, because "*each of them is a piece of clay, and a potter – a handsome commandant with a shiny face – sculpts four hundred identical jugs*" (Doerr, 2016: 101), or feel the breath of death behind your back. Thus, the author reinforces the feeling of the absurdity of life through the opposition 'individual / collective', namely through the introduction into the plot of motivating, but only at the first sight, lines from the song of the Hitler Youth to the words of Friedrich Gelderlin².

The feeling of the absurdity of life is also intensified by Anthony Doerr due to adding new interpretational semantics to the image of weapon. The love for

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weapons ("*Eight soldiers from the Luftwaffe, none of whom will live even an hour, sing a love song to their monarch*" (Doerr, 2016: 10)) is expressed, for example, by comparing a rifle with a baton. Such an analogy is quite symbolic, because during the war weapon is not only mean of self-defense, but also an object for the mass destruction of the military and civilians, a kind of executor of destinies in human hands, as well as a baton in the hands of a conductor.

The townspeople of Saint-Malo, where the main plot events of the analyzed novel take place, have come to terms with the presence of war in all areas of their lives, it is perceived as a familiar daily event, a kind of background for setting the agenda. And even when the air defense signal sounds, "*someone hurries to the bomb shelters*", "*someone tells himself that this is just a training alarm*", and others simply linger "*to seize a blanket, prayer book or deck of playing cards*" (Doerr, 2016: 1).

Taking into consideration the key role of thanatological motive in the plot, the phrase "*Our flag leads us to eternity*" from the official anthem of the Hitler Youth *Vorwärts! Vorwärts!*³ should be interpreted in two ways: as a patriotic slogan that glorifies the courage of a German soldier, and, consequently, motivates further valor in battle, and prophetic – as a song with which they will be led to their last journey. Young people, whose lives should be full of events, and not end aimlessly, where death is an excuse for illusory patriotism, will be able to "enjoy" only the air that "*swells the possibility of the future*" (Doerr, 2016: 38). With the beginning of the war, the category of the future acquires a new sound and as a result literary interpretation, which is especially acute in the analyzed novel; from the former category of vitalistic "will" it is transformed into a fatalistic "what will happen now with us".

Anthony Doerr is not limited to a certain monoimage of death. Characteristically, in the novel we trace various alternatives to the thanatological image. "*Raw-boned death*", according to Monsieur Etienne, "*rides down the street, stopping the riding horse from time to time to look out the windows. Fiery horns on her head, smoke from her nostrils, and holding in her bony hand a list recently supplemented by new addresses*" (Doerr, 2016: 229). Thus, the recipient is presented with a Christian image of

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<https://periodicals.karazin.ua/accentsjournal>

death. For Marie-Laure, death is an integral part of life during a war period, when destruction and the stench of corpses are not exclusively thanatological attributes, but, above all, the realities of Saint-Malo in particular and of life in general. As the girl often notes, she is "*alive only because she has not yet⁴ died*" (Doerr, 2016: 255). In Werner's visions, death appears in the image of an innocently murdered girl from Austria, who transforms into an elderly Jewish woman from Frederick's house, whose apartment his parents dreamt to occupy and in the end they settled in it thanks to the favorable policies of the Third Reich regime: "*She becomes an elderly woman; and Werner already curses the understanding of who she really is*" (Doerr, 2016: 299). For the boy as one of the German soldiers, death is a personified character. Moreover, her age and nationality are motivated by the shameful racist policies of the Reich, which often involved murders of innocent children. Thus, Anthony Doerr achieves the effect of polyphony of the thanatological category in the novel *All the Light We Cannot See* through the image of death in the worldview and given experiences of each key character of his creative work. However, the only thing that unites all variants of the death image is complete lack of fear of possible death.

The semantics of the thanatological conceptosphere (Zhornokui, 2013: 24-38) is complemented by the introduction of the image of the road, which expresses the feeling that during the war death loses its individualized character due to mass extermination of population throughout Europe, and, consequently, the fear of it is leveled: "*All winter the roads themselves, compacting the snow, turning it into smooth, blood-stained ice. And when April finally comes, bringing the stench of sawdust and corpses,... the ice stubbornly refuses to come off, remaining a brilliant, deadly scheme of invasion, a scar from the crucifixion...*" (Doerr, 2016: 237).

Leveling the fear of death in the members of the Hitler Youth was brought up / "laid" from early childhood and adolescence through its sublimation into the concepts of "glory", "Fatherland", "sacrifice": "*Live honestly, fight bravely and die laughing*" (Doerr, 2016: 47).

To express the symbolism of the thanatological concept Anthony Doerr in his novel *All the Light We Cannot See* often refers to the expressive possibilities of the landscape. Or "*bare trees stand... like skeletons pulling their hands*

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out of the underworld" (Doerr, 2016: 20), or spring, which generally seems calm, "...but everything is full of tension, as if the city is on the surface of a balloon" (Doerr, 2016: 52). The fatalism present in the descriptions of nature is deepened by the perception of the environment by the characters of the novel. "*This May seems to Marie-Laure the most beautiful in her life*" (Doerr, 2016: 54): it is not accidentally that this last spring month is mentioned, because the girl is in the prime of her life, and because of the war not only month, but every next day can be the last. Thus, the writer brings the reader to the realization of the absurdity of the very category of life: "*With each passing minute, the time left in this house, in this life, expires*" (Doerr, 2016: 89).

Except the above mentioned depiction of the category of life, Anthony Doerr through the prism of war also divides this category into two stages "before" and "after" through the introduction of Monsieur Etienne's plot line in the novel *All the Light We Cannot See*. Due to that the writer manages to portray in detail the inner existential conflict of a man who has gone through all the horrors of war. Participation in the First World War became for this character a point of no return to a full-fledged life. Monsieur Etienne, who now suffers from agoraphobia⁵, returned from war being "not as before": "*Became embarrassed. Like a mouse trapped. He saw the dead pass through the walls. Horrors at intersections. Now he does not go outside*" for many years (Doerr, 2016: 91).

Ground or aircraft technologies are the driving force of any war, its appearance itself means death (eloquent in this perspective is the comparison of Werner's military aircraft with a hungry fish, which in the dark rushes to its prey (Doerr, 2016: 69)), therefore, its symbolic harbinger is the smell of gasoline in the imagination of Marie-Laure. In this way, Anthony Doerr expands the thanatological conceptosphere through the introduction of olfactory images. Moreover, through this image as a direct association with death, we trace the correspondence to the thanatological classification of Ph. Aries, where death in the twentieth century appears as a rather modern character, and the researcher himself characterizes it as "*death inverted*" (Aries, 1992).

In our opinion Anthony Doerr interprets the category of death in the analyzed novel, referring to the destructive strategy (Demichev, 1998) aimed at maximizing the displacement of the theme of mass aimless death and death during the war from the inner horizon of human existence.

We suppose, it is the problem of humanity, philanthropy that underlies the novel. Of course, there is a cruel coincidence of death in war, but the separate story of two people through the prism of this problem introduces a post-need to find meaning, not to be confused with justification, in human and material losses during World War II. This is the innovation of the disclosure of the theme of war by Anthony Doerr on the example of the novel *All the Light We Cannot See*.

The key characters of the analyzed novel always manage to find something inside themselves, some source of strength, some sense of right and wrong, a manifestation of humanity in difficult times. Anthony Doerr carefully explores this ability in *All the Light We Cannot See*, and in this sense this novel is not just one of the stories about World War II, it is a story about things that, despite the universal, national or individual differences, always connect us as representatives of one human race.

The category of knowledge is represented in two semantic aspects: as a tool for cognition of the world to better understand it, and as a tool for destroying those who do not own it.

The relationship between curiosity and science on the example of mollusks and radio, the study of which brings hedonistic pleasure to Marie-Laure and Werner, respectively, at the same time contrasts the knowledge of the gemstone the Sea of Flames as an all-consuming knowledge with its destructive power. Marie-Laure's blindness, in fact, becomes a prerequisite for choosing the subject of her interest, because the key to cognition for a girl is tactile perception. The world for a girl is revealed solely through touch and smell. In the novel, even "otherness" in the sense of one's own unshakable position different from the collective imitation of imposed ideals has its own smell: "*Frederick's⁶ dreaminess, his otherness – he radiates it, like a smell, and everyone smell it*" (Doerr, 2016: 168). Characteristically, the symbolism of otherness / individuality in the worldview is revealed by the author

through an appeal to the category of "light" with an emphasis on their possible interchangeability in the interpretation of the problems of the novel.

After Marie-Laure lost her sight at the age of six, although the world turned gray for her, tactile and olfactory sensations, the connecting link between the girl's consciousness and the world around her, often intertwined, partially compensate for the possibility of feeling and knowing the world. "*Now her world is gray. Gray faces, gray silence, gray annoying horror hanging over the queue in the bakery, and the color briefly returns to this world only when Etienne climbs the stairs to the attic...*" (Doerr, 2016: 242) to lead his broadcasts. The presence of constantly repeated metaphorical transfers from one perceptual sphere to another will deepen our knowledge of the phenomenon of synesthesia – the result of the interaction between several perceptual organs, which in the text of the novel *All the Light We Cannot See* can be traced on the example of the following combinations: "heavy odor", "cold aroma", "warm colors", etc. Obviously, as in the case of Marie-Laure, the absence of one sense organ greatly exacerbates the work of others, but it should be noted that the reproduction of the world will be individualized, because the options of intertwining sensations are not standard models, but motivated by a certain cognitive situation or experience background of each person.

At the same time, the human desire to better understand our world can also be used inhumanely: Werner used the radio to find out something new with the help Etienne and Henri – the last one is Marie-Laure's grandfather –, but later in life he also used it to help his countrymen kill enemy soldiers. This once again raises the issue of blurring the boundaries between the polar concepts of the objective world, and thus highlights the importance of a synergistic approach to the study of literature. Focusing on the technical role and unique understanding of the science due to the radio, Werner does not notice / deviate from acknowledging its destructive impact on human lives.

Conclusions and prospects for further research. Summing up the above-made analysis, we would like to note that the novel *All the Light We Cannot See*, firstly, due to the lack of its reception in Ukrainian literary criticism, and the problems, raised by Anthony Doerr in this novel, is undeniably relevant. Secondly, the interpretive polyvariance of the

thanatological concept, of the categories of life, war and the depiction of a man in the vortex of war, depicted in the work, once again prove the necessity and legitimacy in the context of modern comparative studies of synergetic approach to the analysis of literary works in general. Thirdly, the study of cognitive processes on the basis of verbal data, the separation of a separate layer of so-called tactile literature in the history of literature – one of the new milestones of literary studies. Anthony Doerr's novel *All the Light We Cannot See* is very relevant in this perspective due to the specifics of the plot and the introduction into its outline of the image of a blind girl (by the way, according to critic W. T. Volmann, such narrative manner presents "*an exquisitely realized creation*" (Vollmann, 2014: 1). That will allow to look at literature not only as the art of visualizing the world through its cognition by all sense organs, but also to create a certain reality only tactilely or with the help of the smell, which exacerbates the need to reconsider the category of "objective" in the process of cognition.

Notes

1. Here and hereafter translation of the terms, quotes, quotations is ours – U. Zhornokui.
2. We mean the creative work *Death for the Fatherland*.
3. *Forward! Forward!*
4. The underlining is ours – U. Zhornokui. We believe that particle "yet" strengthens the semantics of thanatological concept through the prism of Marie-Laure's vision.
5. Agoraphobia is a type of anxiety disorder in which you fear and avoid places or situations that might cause you to panic and make you feel trapped, helpless or embarrassed.
6. Frederick is Werner's colleague in the ranks of the Hitler Youth – U. Zhornokui.

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ПРОБЛЕМА РОЗМИТОСТІ КЛЮЧОВИХ БІНАРНИХ ОПОЗИЦІЙ У РОМАНІ ЕНТОНІ ДОРРА «ВСЕ ТЕ НЕЗРИМЕ СВІТЛО»

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Анотація

У статті розглядається проблема розмитих меж основних бінарних опозицій, а саме «світло/темрява», «індивідуальне/колективне», «обов'язок/мораль», «дитинство-юність/зрілість» у романі «Все те незриме світло» Ентоні Дорра, що актуалізує актуальність синергетичного підходу в сучасних дослідженнях із компаративістики. Питання розмитості між компонентами ключових бінарних опозицій є одним із ключових проблем в аналізованому романі та становить неабияку новизну для подальшої рецептивної практики. Також підкреслюється, що автор у романі «Все те незриме світло» категорію смерті трактує у контексті інтерпретативної деструктивної стратегії, спрямованої на показ безцільності смерті в контексті масового знищення населення у часи воєн. Категорія життя показана в контексті абсурду, де така її структурна складова, як категорія майбутнього, просякнута фаталістичною семантикою. Категорія знання представлена у двох ракурсах – як інструмент пізнання світу для окреслення закономірностей світобудови, та як інструмент знищення тих, хто не володіє подібними знаннями. Охарактеризовано окремі аспекти загостреного тактильного світосприйняття, а саме явище синестезії. Останнє увиразнює актуальність аналізованого роману, зважаючи на лакунарність теми тактильної літератури у вітчизняному зокрема й зарубіжному літературознавстві загалом. Ентоні Дорр не обмежується лише певним монозображенням смерті: у творі «Все те незриме світло» простежуємо різні інтерпретативні альтернативи танатологічного образу. Поліфонічності категорії танатологічного Ентоні Дору вдається досягнути через зображення смерті у світосприйнятті й з огляду на пережите кожного із ключових персонажів твору, проте єдиним, що об'єднує усі варіанти зображення смерті є

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цілковита відсутність страху перед можливою кончиною. Проблема людяності, людинолюбства лежить в основі роману. Звичайно, існує певна жорстока випадковість смерті на війні, але окремо взята історія двох людей через призму зазначеної проблеми вносить пост-необхідність пошуку сенсу у людських і матеріальних втратах у часи Другої світової війни. У цьому і полягає новаторство розкриття теми війни Ентоні Дорром на прикладі роману «Все те незрима світло». У той же час людське прагнення краще зрозуміти світ також може бути використане негуманно, що вкотре порушує проблему стирання кордонів між полюсними поняттями об'єктивного світу і актуалізує важливість синергетичного підходу до вивчення літератури.

Ключові слова: категорія життя, категорія смерті, концепт, образ, роман, синергетичний підхід, синестезія.

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**THE DISCOURSE OF SPIRITUAL AND EXISTENTIAL
FORMATION OF IVAN FRANKO: THE CONCEPT OF
PERSONALITY**

*(Yevhen Nakhlik. Virazhi Frankovoho Dukhu. Svitohliad.
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Abstract

The review of the monograph by Y. Nakhlik “Virazhi Frankovoho Dukhu Svitohliad.

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Ideolohiia. Literatura” examines the system of innovative changes in the field of contemporary Franco`s studies through the widening of different discourses (cultural studies, philosophy, literature, education, and upbringing). It is proved that the basis of the study is a straight-through model of the spiritual-existential formation of the evolutionary progress of Ivan Franko, which is human-centric, national-centric. The problems, which are revealed in the monograph as the basis of spiritual and moral development and self-development, are investigated and analyzed. The guidelines for reflection of the formation of the self-challenge component in the system of formation of spiritual and moral values in the system of personality`s and society`s interaction are emphasized. The role of artwork as a system of aesthetic, philosophical, psycholinguistic values is examined on the sample of the analysis of the main thematic layers of the monograph.

The analysis of peer-reviewed monograph argues that the text as a basis for cultural studies is an all-encompassing phenomenon. Synergetics Franko`s texts covers all areas of human activity. In their system archetypes codes generated significant era. The set of ideals and symbols, norms and principles, achievements, and values influences on the organization life, and how human activity both in material and in spiritual spheres.

Based on the analysis of the artistic heritage of Ivan Franko is a redefining primitive interpretation of artistic phenomena. These processes are the basis for the formation of a new system of thinking, a new human individuality, and new, high-quality human relations. Ivan Franko`s creative work shows that humanity's means of cultural influence is moving from one era to another era of technocracy to assert religious moral values. In the past pragmatism and away technocrats, the humancentric model is a cross-cutting social life of mankind.

By analyzing the Ivan Franko`s works we see expanding intellectual horizons of literature and social life. A literary text is a basic for foundation of the person's world. Tradition of Franco's words have continued through time and space. The World cultural system is currently undergoing a major transformation in the party establishment moral values of our time. In contrast, selfishness, greed, callousness, indifference practice life brings to life the circulation of qualitatively new values: sacrifice, forgiveness, understanding the world, another human civilization.

The presented monograph is analyzed in light of the system of axiological values of the cultural paradigm. The study of Ivan Franko's spiritual evolution provides a systematic analysis of the importance of the text in the philosophical and existential rendition of the epoch.

Keywords: national consciousness, conceptual foundations, philosophical-existential thinking, positivism, historiosophical views, axiology, cultural paradigm.

Zymomyra M., Yakubovska M. (2020). The discourse of spiritual and existential formation of Ivan Franko: the concept of personality. *Accents and Paradoxes of Modern Philology*, 1 (5) pp. 96-116
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<https://periodicals.karazin.ua/accentsjournal>

Ivan Franko was a phenomenon of the era, a significant meaning of world history. He formed the spiritual paths of human development. The study of his work in the multifaceted dimension of evolutionary penetration into all aspects of the artist's activity is not an easy task. We reviewed the monograph by E. Nakhlik "Virazhi Frankovoho Dukhu. Svitohliad. Ideolohiia. Literatura" is a unique research. Only a scientist who can comprehend the ideal meaning that was laid down in the multifaceted activity of the Great Stonemason can penetrate the true meaning of the phenomenon of the era of Ivan Franko.

Yevhen Nakhlik is a researcher who, step by step, deciphers the content of Ivan Franko's evolutionary worldview and creates scientific action under his imperatives. He penetrates the laws of the high art of the spirit and explores its laws, high meanings and meanings of life. The semantic content of Ivan Franko's evolutionary development is considered by the researcher as a unique universe, with an awareness of its origin and connection with reality and with a projection into the future. According to the systematic nature of the research, Yevhen Nakhlik's work is innovative, as it is presented in a multi-vector discourse of personal imperatives.

To respond to the review of Yevhen Nakhlik's conceptually innovative research seems to be, without a doubt, an attempt with a relief vision of the specifics of the tasks. After all, the scientific understanding of the philosophical and cultural paradigm of the spiritual evolution of Ivan Franko is extremely important with a projection on the multifaceted and self-sufficient search. The peer-reviewed work is determined primarily by the innovative methodological basis. It is notable for its high intellectualism, scrupulousness in the selection of factual material, breadth of integrative thinking because in the field of study the researcher has a modern, European-integrated view of the scientific, artistic, cultural achievements of Ivan Franko, not least a history of the literary process. Here it is worth highlighting at least a few touches about the author. Corresponding Member of the National Academy of Sciences of Ukraine, Yevhen Nakhlik is a well-known historian, leader of the spiritual aspirations of the Ukrainian people. Author of more than 350 scientific publications, including some monographic works. He currently heads the Ivan Franko Institute of the National Academy of Sciences of Ukraine. Some scientific literary series was founded under his leadership, among

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<https://periodicals.karazin.ua/accentsjournal>

which the "Frankoznavcha Seriiia" is significant. At present, 14 book editions have been published in this seria.

Peer-reviewed monograph by Yevhen Nakhlik "Virazhi Frankovoho Dukhu Svitohliad. Ideolohiia. Literatura" is a significant event in the history of modern literary science. The author, researching the spiritual evolution of Ivan Franko's worldview, argues: literary creativity was the epicenter in the system of evolutionary formation of Ivan Franko's views. It always worked ahead of time and often at the level of intuitive feeling outlined the algorithm of action in the system of state formation, political visions. With the help of poetic symbols-metaphors Ivan Franko managed to convey the moods, motives of the whole epoch with maximum accuracy. With the foresight of the prophet, he guessed the "revolt of the masses" (the saying of Ortega y Gasset), which matured in the depths of state movements in the late nineteenth and early twentieth centuries.

We claim that the fundamental work of Yevhen Nakhlik is needed in the system of modern Franko studies. The author of the monograph, of course, continues the innovative systematic understanding of the evolution of the spiritual Ivan Franko`s world. He does not miss the names of his colleagues, referring to the works of, for example, O. Bagan, M. Hnatiuk, T. Gundorova, J. Hrynevych, R. Holod, V. Horyn, J. Hrytsak, P. Ivanyshyn, O. Zabuzhko, I. Denisyuk, V. Doroshenko, S. Efremov, V. Korniychuk, K. Kruk, L. Lutsiv, M. Mandryka, T. Pastukh, V. Simovych, J. Slavutych, L. Senik, B. Tykholoz, M. Shalata, etc.

E. Nakhlik quite rightly puts the poem "Moses" at the center of Ivan Franko's literary development, which most fully shows the prospects for the development of Ukrainian nation.

E. Nakhlik reasonably shows: Ivan Franko considers the problems of Ukrainian statehood through the philosophical doctrine of individual freedom in the system of social life: "Franko, always engaged in public affairs (peasantry, intelligence, workers, people, nation), developed a lasting sense of society. Despite his simultaneous individualism and developed sense of personality, tendency to express his own opinion and self-sufficient position, he had a strong inclination to collectivism and solidarity, a sense of belonging to a certain community - universal, national,

class (peasant), to a lesser extent territorial. For all his commitment to the idea of individual autonomy, to the recognition of the value of individual freedom, he never lost sight of collective values. Franko defended not only the self-worth (but not self-sufficiency) of the individual and to some extent its freedom, but also the cohesion of the people's community, the national group" (Nahlik, E., 2019)

According to the concept of Ivan Franko, in this sense, a person is one who has mastered the forms of transformation not only of external nature, but also internal - forms of active development of himself. Such an opportunity for spiritual penetration is given to a person who has learned the high basics of creating spiritual culturological processes. In the process of interaction with other people there is a situation when the action of the individual, aimed at the environment, returns to it and thus transforms from an action focused on the outside world, in an action directed at himself. Such a complex dependence of personality and society, personality and spiritual culturological existence determines one of the main qualities of personality - its uniqueness. Uniqueness is in each individual so organically that if you take it away, it will impoverish the world around you. This is the phenomenon of Ivan Franko's evolutionary progress.

The composition of the monograph is structured, built on the laws of gradation, with emotionally intense development of the story. The author managed to combine biographical, historical, culturological, textual, and synergetic methods within one study. Ivan Franko's biography is considered in close symbiosis with the events of world history. Therefore, it is not surprising that Ukrainian history in the vision of Ivan Franko is a part of world evolutionary action. Extensive work consists of seven parts. The first two parts of "Stages of Franko`s Evolution", "Worldview Controversies" consider the spiritual evolution of Ivan Franko based on biographical facts and substantiate the methodological principles of the study. The third and fourth parts of "Ivan Franko and the radical party", "Social progress, order and statehood in Franko's understanding" describe the evolution of philosophical, political views of Ivan Franko and their reflection in the artistic work of the writer. The fifth and sixth parts "Ideological, aesthetic and comparative aspects of Franko's poetry", "Philanthropy and society: an articulation of the problem is Franko's work" consider the literary heritage of the author of the poem "Moses" in the

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context of world visions in the context of the literary process. Extremely valuable is the section "French biography", which reveals unknown or little known hitherto facts of the literary activity of Ivan Franko. articulation of the problem in Franko's work "considers the literary heritage of the author of the poem" Moses "in the context of visions of the world literary process. Extremely valuable is the section "Frencko`s biography", which reveals the unknown facts of literary activity of Ivan Franko.

Convincing disclosure of the essence of worldview, ideological, aesthetic and literary evolution of Ivan Franko makes possible to close some problematic issues, which, in turn, opens a new era not only in the study of the scientific and artistic heritage of Ivan Franko but also expands the thematic range of modern humanities discourse. in general.

What is characteristic of a monograph? First of all, it is high scientific culture, principled news, and multifaceted factual material, and thus a spiritual breadth in the development of cardinal approaches to an adequate understanding of the problems of ideological, aesthetic, and literary evolution of Ivan Franko. Hence the built hierarchy of scientific dialogues of Ivan Franko with his contemporaries - M. Drahomanov, M. Pavlik, V. Barvinsky, Metropolitan Andrei Sheptytsky. The latter makes the monographic study a unique document in the history of Franko`s studies as a science. This is illustrated by the following example: the biblical controversy between Ivan Franko and the priest MykolaKonrad determines the course of the evolution of the spiritual and existential world of the poem "Moses" author. Here the philosophical and aesthetic principle becomes the first impetus for the systematic creation of the evolutionary spiritual progress of the late nineteenth - early twentieth century. From the pages of Yevhen Nakhlik's book, Ivan Franko emerges as an outstanding thinker of his time, who is constant dialectical thinking sought the code of formation of the Ukrainian people and the establishment of its statehood.

Near the roots of the "Virazhi Frankovoho Dukhu" there are "facets of Franko`s philanthropy", in a word, Franko's nation-centric position. Unconditional fact: all the scientific and artistic achievements of Ivan Franko were designed to cement the national basis in the systematic establishment of statehood. Therefore, it is not surprising that Yevhen Nakhlik paid primary attention to the study of the spiritual and existential

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mental evolution of Ivan Franko, that is, from socialist federalism to national statehood. The scientist came to a convincing conclusion: Ivan Franko argued that the idea of historical optimism and national pride should be the basis of state formation. In this context, the researcher skillfully applied both synchronous and diachronic sections of the analysis. He objectively showed the evolution of the spiritual progress of Ivan Franko, comprehensively considered his intellectual heritage in multidimensional integrity. By the way, a similar approach was effective in analyzing the creative work of Panteleimon Kulish.

Explaining the need to use such a method, Eugene Nakhlik emphasizes: it is necessary to "consider Franko's statements in synchronous and diachronic contexts - literary, cultural and political, and in the context of all his written heritage and memories of him, take into account specific life situations, personal and social. in which his thoughts appeared, to compare them with his other thoughts, earlier and later, so you can see the dynamics of change and development of Franko's thoughts"(Nahlik, E., 2019)

In this regard, we are talking about the philosophical category of time in the renewed culturological space, which is not a frozen substance. Because it is layered with ethical and aesthetic layers, and thus allows a return from the past to the future and vice versa. The simultaneous personal presence of the discourse of the narrator-researcher and the object under study always proves that thought has a material force, is reflected in the systemic dimension of reality, the need for constant action. At the same time, in the system of the spiritual dimension of the epoch the axiological component of spiritual consciousness appears as an important factor in the basic formation of national development, as values, norms, and ideals are the spiritual basis, the basis of state progress.

Ivan Franko's system of scientific interests, as Yevhen Nakhlik emphasizes, was first of all nation-centric; that is, it was formed as an object of study based on its importance for the creation of the state consciousness of the people. Here is an important statement from the researcher: "You should always take into account the place, time and context of Franko's statement and publication, for which readers the text was intended, where it was published, on what occasion (occasion), for what reasons (explicit or implicit) and on whose behalf it was written, under a real name,

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pseudonym or anonymously.

We also need to think deeply about the significance that Franco attached to certain words and concepts that we may understand differently. The generalization of Franko's statements as extra-situational and timeless, so convenient for manipulating the mass consciousness, does not allow us to adequately understand the writer and thinker, his living creative personality, the logic of his thoughts and the influx of feelings (Nahlik, E., 2019). Hence the unambiguous position, through the prism of which spiritual and aesthetic visions of the time are closely linked with the philosophical and aesthetic beliefs of society.

The formation of intellectual consciousness becomes the basis for the formation of the spiritual consciousness of the nation, which consists in the ability to organize and the ability to concentrate on solving crucial tasks, the ability to find optimal and most effective means of spiritual influence, to structure major and minor actions; all this contributes to the maximum realization of human individuality at all stages of social interaction.

Yevhen Nakhlik argues that the principles of the institution of the state are organically combined with the natural result of Ivan Franko's multifaceted activity. An important component is the consideration of the relationship between the personal interaction of the human individual and the state institution, taking into account Franko's warning against the totalitarian pressure of the state institution on the individual.

The writer lived in an era when the broad masses of people entered the arena of historical existence - this process Ortega i Gasset called the "revolt of the masses". Culturology is becoming an all-encompassing phenomenon that fills all areas of human activity. In its systemic archetypes the symbolic codes of this or that century are formed. It is important that in several sections the problems of Ivan Franko's interaction with the youth, with the youth student movement are thoroughly investigated. In the power of youth, he saw the power that can take on the task of nation-building. Hence the urgency of cultivating a sense of need for self-education, spiritual independence, critical thinking, the productivity of knowledge acquisition, and human culture.

According to Ivan Franko, the nation-building concept of working with

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young people contributes to the formation of non-standard thinking. It, in turn, involves a practical readiness to generate extraordinary ideas, the ability to identify the essence of the problem or situation, evaluate it, and identify ways to implement it. All these characteristics are still relevant today, as they reflect the essence of the new quality of realization of the formation of a harmoniously developed personality. Thus, Ivan Franko believed that young people are highly sensitive in everything, including developed by him a sense of justice. Young people can sensitively capture changes in social relations, new trends of the time, progress in science, culture, technology, society. The highly developed intelligence of young people allows gaining new knowledge about the world around them. Creative abilities lead them to create new concepts, theories.

The monograph also covers the problems of studying the religious views of Ivan Franko. Its author outlined an algorithm for the perspective of many areas of Franko`s studies, in particular, the problem of the role of religion in the formation of Ivan Franko`s spiritual evolution.

Analyzing the evolution of Ivan Franko's worldview, Yevhen Nakhlik pays special attention to the spiritual and existential laws of its development. Maintaining the constant integrity of the observation, the researcher gives a scientific presentation in the system of dialectical progress. However, he leaves the system of "open doors", "open space", which begins the need for dialogue between present and future. Thus, the applied synchronous-diachronic method is projected into the future.

Researching the literary heritage of Ivan Franko, E. Nakhlik turns to the method of psychoanalysis. The scientist shows how the personal biography of the writer is transformed into his works. So the key meanings in the three manifestations of Franko's erotic symbolic autobiography are: in "Zachary Berkut" - compensation and correction, in "Ukradene Shchastia" - reconciliation and departure, and in "Perekhresni Stezhky" - a hidden resentment, reinforced by new traumatic (marital) experience. , and revenge"(Nahlik, E., 2019).

The discourse of combining the rational and the irrational in Ivan Franko's creative palette is revealed in the context of world literary experience "If Pushkin, Mickiewicz, and Shevchenko have an internal contradiction

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between civilian positions and individuals with his personality, then Franko has a battle between rational consciousness, which by force of reason and feeling bound the individual to a certain pattern of behavior, while trying to curb the spontaneous manifestations of the unconscious (in "[Speech for the 25th anniversary]" in 1898, Franko called it "a sense of obligation" and "required unreliable work" [t. 31, p. 309]) - and there is its own position about information that trusted the satisfaction of their needs and desires"(Nahlik, E., 2019).

The dialectic of existence, its evolution gives the individual, the representative of the elite of the people, the ability to self-development, transformation of forms, methods, and means. Ivan Franko's spiritual tablets are the phenomenon that unites whole generations into one continuous stream of human activity. Each epoch is characterized by a gradation of spiritual and existential achievements that mark the stages of human evolution. In close connection are the philosophical and aesthetic concepts of "creativity", "activity", "man", "personality". There Nahlik rightly says: "The highest level of spiritual originality, artistic and mental, Franko found not in ideology, not in philosophy (including national philosophy), not in literary studies, folklore, and other sciences, although in these areas he expressed a lot of thoughtful, accurate and interesting observations and considerations, and in confessional lyrics, and especially in a symbolic autobiography, which covers both Kamenyar and non-Kamenyar" (Nahlik, E., 2019).

Each of the generations adds to the spiritual-cultural heritage of its achievements. Based on nation-centrism, culture unites people both horizontally and in the intertemporal, vertical section, reaching deep origins, sources, traditions. In the system of paradigms of the foundations of quantum thinking there is a process of reformatting the theoretical and methodological principles of various scientific fields. On the example of the analysis of this monograph we see the birth of whole areas of science, created at the intersection of different industries.

The set of ideals and symbols, norms and principles, possessions, and values influence the organization and ways of human life in both the material and spiritual spheres. At present, the idea of creating a society

based on state formation is the impetus for the study of the discourse of history and politics.

The monograph substantiates the evolution of Ivan Franko's views from the popular ideas of Mikhail Drahomanov to the transition to national-democratic positions. freedom as a typically enlightening idea formulates the fundamental values of human progress, freedom, and science. "The reactive writer approached the assessment of life phenomena in many ways, sometimes situationally, was in constant search of the world, was unrestrained in the relentless knowledge of the world, over time critically reconsidered their views, followed the development of human knowledge, mastered new philosophical and aesthetic trends. To understand the phenomenon of Franko, it is necessary to comprehend his worldview search systematically, in its entirety and evolution" (Nahlik, E., 2019, p.9).

The monograph for the first time proposes an innovative periodization of the spiritual and evolutionary progress of Ivan Franko, which is based on "not a formal indicator - decades, external moments of biography, it means certain events, such as changes in the nature or nature of activities, places of work", etc., but "internal, spiritual changes of personality, which were most striking in Franko. These are worldview changes - in philosophical (philosophical-historical, philosophical-existential, philosophical-aesthetic) and socio-political views, in ideology - as well as psychological changes (age, worldview), and even mental" (Nahlik, E., 2019)

In the interpretation of the studied texts of Ivan Franko Y. Nakhlik rightly notes that the literary text as the basis of culture, as a multidimensional vector of human existence in its causal relationship and consequent manifestation, as a set of imperatives becomes an organic human need, determined by biological laws, human spirit, individual the nature of man-creator and the general factors of existence of both the individual and the social community. E. Nakhlik emphasizes: "The factors of Franko's ideological evolution were: 1) constant curiosity, relentless development of new achievements of human thought, much less in the last eight years of life, marked by illness; 2) verification of their views on the history of civilization and modern society, as well as personal experience; 3) doubts about the truth of the ideology and social goal defended by him" (Nahlik, E., 2019).

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<https://periodicals.karazin.ua/accentsjournal>

Based on the analysis of Ivan Franko's texts, E. Nakhlik proves that the dialectic of human existence, its evolution give culture the ability to self-development, transformation of forms, methods, and means. Literary text as a culturological phenomenon unites whole generations into one continuous stream of human activity. Grown-up and late Franko had a deeper understanding of literary work - not as a true image (reflection) of reality, but as an artistic convention. (Nahlik, E., 2019)

Ivan Franko's work needs research in the system of dialectical development and the system of integral connections with the development of society. The literary text is intended not only to reflect reality but to become an important factor in changing human life according to the laws of the highest value imperative: "Franko's literary development depended on his ideological evolution" (Nahlik, E., 2019).

Literary text as a phenomenon of human existence unites people both horizontally and in the intertemporal, vertical section, reaching deep origins, sources, traditions. It becomes the most important means of understanding between people and civilizations.

At the same time, the literary text is a manifestation of the author's worldview, a declaration of his life aspirations. E. Nakhlik speaks about the most important life credo of Ivan Franko: fidelity to the life ideas of the Ukrainian people. Confirmation of this judgment is the preface of Ivan Franko "Something about himself": "Franko declared his unshakable" Russian patriotism "because he is the son of a Ruthenian peasant, fed on black peasant bread": "I <...> I can quietly curse the fate that put this yoke on my shoulders, but I can't throw it off, I can't look for another homeland, because I would become mean in front of my conscience". (Nahlik, E., 2019). The need for self-education, spiritual independence, critical thinking, its productivity in the acquisition of knowledge and human culture - these are the traits that must be formed for the ability to create the spiritual evolution of mankind.

On the example of culturological activity of Ivan Franko E. Nakhlik proves that personality and culture are correlated as a subject and object of culture. The individual absorbs, pulls together at one point "I" all the social relations on which modern society is based. It not only exists, but is first

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<https://periodicals.karazin.ua/accentsjournal>

born as a "knot" that is tied in a network of mutual relations that arise between individuals in the process of collective life. Personality as such exists only in the system of real human relations through things, words, deeds, objects of culture that make up a single organism of existence. "Franko defended not only the self-worth (but not self-sufficiency) of the individual and to some extent its freedom, but also the collaboration of the people's community, the national group. At the same time, it is significant that in the above-mentioned remark the then Franko does not speak about the class (or even more, not of international class) solidarity, but of national solidarity. Thus, he adheres to the idea of the priority of the national over the class" (Nahlik, E., 2019).

Yevhen Nakhlik's scientific work expands the scope of the aesthetic and philosophical concept of the work of art. His scientific cycles are characterized by emotionality and drama, the development of end-to-end action, which breaks through the specifics of everyday life with philosophical tones, sentimental romance, playfulness of improvisations.

E. Nakhlik emphasizes: Ivan Franko's work creates a culturological archetype of his era: "A peculiar result of Franko's Ukrainian-centric self-consciousness was his confession of love for the Ukrainian people in the poem "Moses". (Nahlik, E., 2019).

In today's globalized society, when the human individual stubbornly seeks a way out of the system of risks of his time in the system of humanitarian security of mankind, the cultural component becomes decisive in the system of formation of humanitarian security of society. The system of humanitarian security is based on a system of national archetypes and develops a method of psychological protection of man and society in a system of social challenges and threats, calls.

The system of universal ideals in the work of Ivan Franko is a pervasive motive of all the creative progress of Kamenyar. E. Nakhlik's judgment is fair: "according to the obtained high school education (studying the Bible, ancient, German and Polish literature, propaedeutics of philosophy), Franko aspired to universal ideals. (Nahlik, E., 2019).

The axiological principles of Ivan Franko's culturological code are most clearly conveyed by works of art. Showing typical manifestations of

contradictions, literature as a system of culturological archetype helped to overcome the threats and difficulties of the time with a system of spiritual resistance: "Franco <...> attached great importance to independent learning and focused others on it. He encouraged young people to learn, learn languages and cultures, and create on this basis. Hence his poetry, <...> often has the character of culturological, focused on certain patterns (genre, rhythmic, melodic, strophic), built on literary sources, largely intertextual" [4, p. 39].

Literature as a system of culturological component helps to harmonize the branch of social life. It is important that objectively existing contradictions are reflected in the spiritual life of man, in the destinies of individuals. Literature is an environment in which myths are created - symbolic codes - which are carriers of new ideas for all areas of human activity. Nakhlik rightly emphasizes: "The spiritual existence of textual material is the basis for the creation of human individuality. Exits into the existentialism of doubt and reassessment of one's own personality and chosen path revealed the signs of the birth of a new Franko" [4, p. 39].

In the system of paradigms of bases of modern quantum thinking there is a process of reformatting of theoretical and methodical bases of various scientific directions. Increasingly, we see the birth of entire areas of science, created at the intersection of different industries. In the system of modern innovative achievements of culturological discourse, the systematic evolutionary understanding of Ivan Franko's artistic heritage is important.

The study of the psychological foundations of Ivan Franko's creative evolution is innovative in Yevhen Nakhlik's research. The writer's personality is reflected in his works. The writer seems to want to "correct" the events of his life, to relive his autobiography in archetypal drawings. Such is the system of psychological compensation for those events that did not happen in the life of the author. "Even more significant for the manifestations of Franko's individuality, creative and personal, are the features of symbolic autobiography in his artistic texts. In the symbolic-autobiographical action of the historical novel "Zakhar Berkut", written in the autumn of 1882, Franko showed a compensatory approach to what happened in his real life, where he broke up with Olga Roshkevych due to the opposition of her father-priest, F. Michael" (Nahlik, E., 2019).

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Moreover, Ivan Franko's renunciation of a happy personal life is interpreted as the need to serve the high ideals of the state establishment of his people. In the story "Zahar Berkut" the writer gives an example of how to build a society of social justice through the efforts of the human community. Of course, in the archetype of logical emphasis, the writer contradicts himself, because his characters (Myroslava and Maxim) find both personal happiness and the happiness of common struggle and victory. But in the works of symbolic biography Ivan Franko often experiences the events that could have taken place under certain conditions.

These psychological techniques of Ivan Franko in the fabric of the literary text were quite innovative and integrated into the plane of the future discourse of human consciousness and self-consciousness and its role in the system of creating consciousness of the mass triumph of justice. In this intellectual plane, Ivan Franko brought to the plane of the literary text "the process of controlled mastery of spiritual meanings". This was a continuation of the teachings of Mikhail Drahomanov on a qualitatively new basis. Eugene Nakhlik emphasizes: "In part, part of his life (high level of aesthetic consciousness, logical thinking, generally a large share of consciousness in verbal self-expression) Franko was related to the psychotype Drahomanov, but Drahomanov outside the sphere of logical, rational, positivist irrational - part of his "I" did not come out, and Franko as the second - irrational - part of the "I" asserted that Drahomanov was a stranger for him (Nahlik, E., 2019).

The process of creating new spiritual algorithms in the creative progress of Ivan Franko was difficult, because in the history of philosophical thought, according to M. Bakhtin and S. Rubinstein, "there are no pure cognitive processes, they are certain attitudes." Ivan Franko was extremely demanding of himself and to the laws of general existence. The discourse of the interaction of culture, epoch, and personality begins when the contours of problems that cannot be solved with the help of traditional tools begin to take shape in the system of archetypal meanings.

Human consciousness needs to develop a new intellectual approach that goes beyond traditional ideas about the surrounding reality. Ivan Franko's interpretation of the intellectual evolution is the subject of a careful study

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by Y. Nakhlik: to reach such a level that not "everyone follows in someone else's footsteps", but to fill the works with "own content", to show "forms, thoughts, originality", testified to the creative and age crisis of almost forty-year-old poet, which, however, enabled his transition to a new stage of thinking and making - more independent and original. The very lack of awareness of their individuality, originality is not enough (I must say, quite exaggerated in Franko, very demanding of himself and others), his feelings about it, complaining about fate due to its lack of self-realization were signs of independent critical thinking and prerequisites for creative growth (Nahlik, E., 2019). The optimal combination of intuitive and discursive thinking allows us to achieve in the process of artistic creation of new intellectual achievements.

Substantiating the expediency of the proposed system of spiritual and existential progress of Ivan Franko, the researcher expressed an important thesis: "I am talking about clarifying the boundary lines of division from which Franko became different. Different worldview and psychologically" (Nahlik, E., 2019). Why is this so important? Yevhen Nakhlik gives an unequivocal answer: "Franko's literary development depended on his worldview evolution, although not entirely because it had its own dynamics due to psychological development and retained a certain autonomy, which should be taken into account during the periodization of Franko's poetry, prose, and drama. Franko's artistic development does not always and not in all respects coincide with the political and philosophical, so the division into periods may be different depending on the selected criteria" (Nahlik, E., 2019).

The algorithm of the innovative methodological system introduced by the author of the monograph is a unique model; for it encompasses not only factual knowledge but also heuristic knowledge, which is created at the level of intuition and lives by the laws of anticipation of time as a philosophical substance. The dialogical approach that underlies the interpretation of scientific and artistic action as a spiritual substance is designed to go beyond the individual's "I" and overcome this complex system of human dispersal, its loneliness in the cosmogonic space of modern life. The word is a living matter, a spiritual substance capable of changing for the better the world of an individual, and hence the world of civilizational progress. With this methodology, we observe scientific-

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cognitive and value-oriented approaches.

The organic connection between poetry and philosophy is often reflected in the scientific and artistic texts of Yevhen Nakhlik's monograph. In dialogic texts, the problem of kinship and difference, of this beneficial interaction between poetry and philosophy, grows into a level of metaphorical reflection. Not only the quantitative but also the qualitative indicator remains essential - preservation in the invariant of the study of the form-content unity. Thanks to the hermeneutic method, this component is convincingly reflected in the creative palette of Ivan Franko, in particular, his scientific and artistic heritage. Numerous examples have shown that the problem of kinship and differences between poetry and philosophy of the writer grows in measuring the level of metaphorical reflection.

As the analysis of Ivan Franko's work shows, the culturological component in the system of literary action is an open door through time and space. She argues that nothing is impossible, that human individuality, absorbed in its essence, intellect, morality, and will, is capable of the rapid development of reality. Because it is formed by means of literary thinking, humanity is able to produce a qualitative renewal of forms of cognition.

We share the approach to the periodization of Ivan Franko's creative progress, highlighting the following stages: the first (1871 - mid-1876); the second (autumn 1876 - 1895), the third (1896 -1907), the fourth (1908 - 28.05.1916). It is worth remembering: to determine the boundary of the transition from the second to the third stage is quite problematic. The researcher's conclusion is correct: "The key to the third stage of Franko's activity is the problem of verification of his own ideological, political, philosophical and aesthetic ideas. artistic and mental, Franko found not in ideology, not in philosophy (including national philosophy), not in literary studies, folklore, and other sciences, although in these areas he expressed there were thoughtful, accurate and interesting observations and considerations, and in confessional lyricism, and especially in symbolic autobiography... However, acquiring vital, literary and mental maturity, the third, "high", Franko became more original in literary work and philosophical understanding of the world. [4, p. 46]. The fact seems obvious: the result of Franko's Ukrainian-centric self-consciousness was his confession of love for the Ukrainian people in the poem "Moses".

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The work of Yevhen Nakhlik is a kind of illustration of the fact that at the turn of the XX - XXI centuries the creation of the latest canon of French studies took place. Of all the types of artistic activity, literature is the most important factor in the formation of the spiritual world, the worldview of human individuality. Honore de Balzac once wrote: "a writer must have strong convictions in matters of morality and politics, he must consider himself a teacher of people because people do not need mentors to doubt" (Nahlik, E., 2019). True scientific culture, principled news, and uncompromisingness in matters of creativity, spiritual breadth, the ability to perceive the cultural values of other peoples - all this determine the high level of research search of Eugene Nakhlik.

Detailed analysis of the monograph "Virazhi Frankovoho Dukhu. Svitohliad. Ideolohiia. Literatura" makes possible to formulate a conclusion. Ivan Franko's concept of historiosophical nation-centeredness was central in the writer's art heritage. The history of the Ukrainian nation is rich in examples of noble behavior and the obsessive work of many luminaries of spiritual progress. Here, too, Yevhen Nakhlik's research is an important source for the formation of both the content of modern Franko's studies and a good reason for the creation of innovative methodological technologies.

A study of Eugene Nakhlik's monograph shows that the more special forms of life an individual learns in his development, the greater the personality of this person, the greater the impact it has on other people. This judgment can be fully attributed both to Ivan Franko and to the unique researcher of his work – Yevhen Nakhlik. As you know, no art person will not create anything good and bright in chaos and disorder. As an aristocrat of the spirit, YevhenNakhlik harmonizes our crucified world with his scientific activity, quickly captures everything new, progressive, which can raise people's souls to new heights in the perception of the world of harmony and beauty.

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**ДИСКУРС ДУХОВНО-ЕКЗИСТЕНЦІЙНОГО СТАНОВЛЕННЯ
ІВАНА ФРАНКА: КОНЦЕПТ ОСОБИСТОСТІ**

(Євген Нахлік. *Віражі Франкового Духу. Світогляд. Ідеологія. Література. Київ: Наукова думка. 2019. 640 с.*)

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Анотація

У рецензії на монографію Євгена Нахліка «Віражі Франкового Духу. Світогляд. Ідеологія» розглянуто систему інноваційних змін у системі сучасної

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франкознавчої науки на основі посилення дискурсу культурології, філософії, літератури, освіти, виховання. Доведено: основою рецензованого дослідження є наскрізна модель духовно-екзистенційного становлення еволюційного поступу Івана Франка; вона – людиноцентрична, націєцентрична. Проаналізовано проблеми, які розкриті з проекцією наоснови духовно-морального розвитку і саморозвитку особистості. Проакцентовано орієнтири для рефлексії формування компоненту Я-виклику стосовно формування духовно-моральних цінностей у системі взаємодії особистості та соціуму. На прикладі аналізу основних тематичних пластів монографії розглянуто роль художнього тексту як системи естетичних, філософських, психолінгвістичних смислів.

Аналіз рецензованої монографії доводить, що текст як основа культурології стає всеохоплюючим явищем. Синергетика текстів Івана Франка наповнює усі напрямки діяльності людини. У їхніх системних архетипах формуються знакові коди епохи. Сукупність ідеалів та символів, норм та засад, надбань і цінностей впливають на організацію та способи людської життєдіяльності як у матеріальній, так і у духовній сферах.

На основі аналізу художньої спадщини Івана Франка відбувається переосмислення примітивного трактування мистецьких явищ. Дані процеси служать основою для формування нового системного мислення, нової людської індивідуальності та нових, якісних людських відносин. Творча діяльність Івана Франка показує, що людство засобами культурологічного впливу переходить від однієї епохи до іншої, від епохи технократизму до утвердження духовних моральних цінностей. У минуле відходить прагматизм та технократизм, людиноцентризм стає наскрізною моделлю соціального буття людства.

Завдяки аналізу творчості Івана Франка ми бачимо, як розширюються інтелектуальні горизонти взаємопроникнення літератури та соціального буття. Художні тексти – базова основа для формування світогляду людини. Традиції Франкового слова має продовження у часі і просторі. Світова культурологічна система на даний час зазнає великої трансформації у сторону утвердження моральних цінностей нашого часу. На протигагуеїзму, скупості, черствості, байдужості практика життя вносить у життєвий обіг якісно нові цінності: жертвовність, прощення, розуміння світу, іншої людини, цивілізації.

Монографія представлена крізь призму системи аксіологічних цінностей культурологічної парадигми. На прикладі дослідження духовної еволюції Івана Франка системно подано роль тексту у філософсько-екзистенційному відтворенні епохи.

Ключові слова: національна свідомість, концептуальні основи, філософсько-екзистенційне мислення, позитивізм, історіософські погляди, аксіологія, культурологічна парадигма.

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Бібліографічний опис джерел англійською мовою (References) оформлюється відповідно до норм стилю *APA (American Psychological Association)*

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рекомендуємо ознайомитися з повним текстом шостого видання «Publication manual of the American Psychological Association»

https://drive.google.com/file/d/11L8dhTghVvmGFrwQwTqXd_zCPagJzzRo/view?usp=sharing

Керівництва щодо опису джерел згідно з шостим виданням «Publication manual of the American Psychological Association» можна подивитися за посиланням

https://drive.google.com/file/d/1GroXRW4l-zFAn_HeqqOuQ98FG7nc8Hi_/view?usp=sharing

Обов'язково вказувати ідентифікатори DOI для тих джерел, де вони є, наприклад:

Brownlie, D. (2007). Toward effective poster presentations. *European Journal of Marketing*, 41, 1245–1283. doi: 10.1108 / 03090560710821161

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