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FATAL LOVE OF KHARKIV WOMEN

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ABSTRACT

The article is devoted to the cultural study of the life and work of two famous Kharkiv women who lived and worked in Kharkiv in the second half of the XIX - first half of the XX century - Eulalia Pavlovna Kadmina and Anna Yakivna Brovar, better known as Anna Mar. The article updates the biography of Eulalia Kadmina, analyzes her creative path, emphasizes the prominent personalities of that time who had a great influence on the life of the artist (such as: Nikolai Grigoryevich Rubinstein, Peter Ilyich Tchaikovsky, Alexandra Dormidontovna Alexandrova-Kochetova). The article mentions the life stories of other famous women of that time - Elizaveta Dormidontivna Lavrovska, Oleksandra Valerianivna Panayeva-Kartsova, Emilia Karlivna Pavlovska. The reproduction of the image of Eulalia Pavlovna Kadmina in literature is studied, in particular in the novel "After Death" by Ivan Turgenev, in the story "Theatrical Character" by Nikolai Leskov, in the story "The Last Debut" by Alexander Kuprin and others. The author of the article researches the biography of Anna Yakivna Brovar (Anna Mar), analyzes her stories that were published in magazines of that time. Anna Mar's early works are autobiographical, the main characters of her early works are young women, lonely, disorganized, half-hungry, dreaming of love, a meeting with a courageous and good man. The fascination with Buddhism, and later the conversion to Catholicism, was reflected in the subsequent works of Anna Mar. A separate series of works is dedicated to the activities of the Polish House of Kharkiv, a public and cultural center created by the Polish community of Kharkiv. At this time, she chose European decadence and symbolism as aesthetic and spiritual landmarks. Lyrical miniatures become an artistic form of her works. The main themes of the writer's works in recent years are loneliness, death and suicide.

Key words: Eulalia Kadmina, Anna Mar, Kharkiv, lyrical miniatures, stories.

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INTRODUCTION. There is no doubt that the love and fear are the peaks of human emotions. The author put love in the first place, because human history knows many examples of loving women who did not feel the fear even before death. One of these women, who studied at the Kharkiv University, was described in the article (Andreev, 2018). A year after the death of Sergei Yesenin in 1926, his secretary and civil wife, Galina Arturovna Benislavskaya, shot herself at the poet's grave. Contemporaries were shocked by this death. Love for the poet, which she believed made her life beautiful, made her death beautiful as well. It turns out that in the history of Kharkiv there were such women before the Soviet period. Further, we will talk about the women, whose fate is somehow connected with our city.

RESULTS AND DISCUSSIONS.

1. Eulalia Pavlovna Kadmina.

Eulalia Pavlovna Kadmina was born on September 7 (19), 1853 in Kaluga. Her father, Pavel Maksimovich Kadmin, was a merchant from Kaluga and her mother, Anna Nikolaevna, was a gypsy. Such a family union was highly unusual for that time. Eulalia was the youngest of the three daughters. The female name Eulalia is of an ancient Greek origin and means “eloquent”, “well speaking”. It is believed that women having this name are of controversial nature and display calm and poise, as well as, impulsiveness and decisiveness in equal measure (The meaning of the name Eulalia). Younger children often inherit maternal traits. The Kadmin family was no exception. This is probably why the character of Eulalia was dominated by the impulsiveness and determination characteristic to the Gypsies. From her mother she inherited both musicality and voice. From the early childhood she showed a violent disposition, as well as, a proud and independent character. As a result, she could not get along even with her sisters and grew up isolated and lonely. For this reason, she learned to read early, and spent all her free time reading books. This is probably why her father was more attentive to her, and at the age of twelve he sent her to a prestigious private educational institution - the Elizabethan Institute for Noble Maidens. The institute had 6 classes in which they studied the Law of God, Russian, French and German languages,

Mathematics, History, Geography, Music, singing and dancing. The institute was famous not only for its strict discipline, but for the high level of education as well. So that the pupils would not be distracted from learning, all the windows were thickly covered with chalk to prevent an opportunity to look out; the institute was located in Moscow on Voznesenskaya street (now 10, Radio St., building 1) (*Pic. 1*).



Picture 1. Moscow Elizabethan Institute of Noble Picture Maidens

Graduates became teachers or governesses. According to many, they were the “most bashful governesses”: even the presence of a man at the table put the girls into terrible embarrassment. They were badly adapted to life (Bokova, 1997).

A well-read girl liked to study, so she was one of the first students. She was greatly impressed by a visit to the Bolshoi Theater, where she first heard the opera: "Ruslana and Lyudmila." After that, she sang a lot and enjoyed singing not only at the lessons. Pupils of the institute often organized concerts for guests and Eulalia, who had a wonderful mezzo-soprano, took an active part. In 1870, his father died, and her family fell on hard times. In the same year a meeting that radically changed the girl's fate took place. One of the students' concerts was visited by Nikolai Rubinstein - the founder and first director of

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the Moscow Conservatory (1866). Stunned by Eulalia's singing, her bright appearance and innate artistry, he not only convinced her to devote herself to music, but also helped her to become a student of the Conservatory (1871) after graduating from the institute. Knowing about her family financial situation, he secured a scholarship for her.

At the Conservatory, such venerable musicians as P. I. Tchaikovsky - professor of free essay classes, harmony theory, music theory and instrumentation; A. D. Alexandrova-Kochetova - professor of singing were her teachers. Kadmina made her stage debut in her first year of study. The 18-year-old singer was invited by N. G. Rubinstein to play the role of Orpheus in



Picture 2. Eulalia Kadmina (1870)

the opera "Orpheus and Eurydice" by Gluck. The performance was attended by P. I. Tchaikovsky and N. D. Kashkin, professor of the Moscow Conservatory in mandatory theory classes, a music teacher and critic, who wrote: "The stage play and singing of Kadmina reveal her as a completely established actress. She has an extraordinary, outstanding talent for a dramatic actress and an inner sense of beauty on stage. And in addition to everything, she is extremely attractive" Indeed, Eulalia did not meet the contemporary criteria of beauty: regular facial features, classic profile, marble-like transparent-matte skin. She had dark brown gypsy eyes, full and alluring lips, and a tight crown braid (Pic. 2). Pyotr Ilyich agreed with his

friend's opinion. He noted: "In addition to her vocal advantages, Ms. Kadmina shown a remarkable talent in her Orpheus's performance that allows hoping that she has a brilliant future" (Makeev, 2014). Several performances of the opera took place in the Noble Assembly Hall and one was attended by the imperial family.

Eulalia graduated from the conservatory in the spring of 1873 with a silver medal, becoming the first of the female vocalists. The popularity of the 19-year-old graduate secured her invitation to the troupe of the Bolshoi Theater.



Picture 3.
Kadmina as Vanya

Her first role was Vanya (Pic. 3) in M. Glinka's opera "Life for the Tsar", which she performed on April 30 (May 12), 1873. The singer's appearance on the stage of the Bolshoi Theater became a triumph. The audience greeted her with a standing ovation and shouts "Bravo!". From 1872 to 1876 P. I. Tchaikovsky worked as a music critic in the left-liberal newspaper "Russkiye Vedomosti" (Tchaikovsky). Being presented as a critic, he wrote: "Looking at the performance of a young singer, listening to her deeply heartfelt singing, I could hardly believe that it was her first appearance on the stage..." (Makeev, 2014). When the second concert took place, Kadmina played Azucena (gypsy)

in the opera "Il Trovatore" by Verdi. The third concert of Eulalia performed a part of Lel (Pic. 4) in the spring tale by A. Ostrovsky set on music by P. Tchaikovsky.



Picture 4. E.P. Kadmina as Lel

The review of Kadmina's performances was positive. It was concluded that a young singer could be a great addition to the opera troupe of the Bolshoi Theater. Contract with Eulalia was signed in the autumn of 1873 for 2 years.

So another star lit up in the sky of Russian opera. Becoming an actress of the Bolshoi Theater, Eulalia was eager to devote all of herself to the art. She triumphantly played the role of Princess in the "Mermaid" by A. S. Dargomyzhsky, Rogneda in the opera by A. N. Serov of the same name, and the noblewoman Morozova in the opera "Oprichnik" by P. I. Tchaikovsky. In the opera "Ruslan and Lyudmila" by Glinka she sang along with his mentor A. D. Alexandrova-Kochetkova as Ratmir. They were followed by many more

parts. Music connoisseurs noted a charming rich mezzo-soprano, a warm timbre, truthfulness of musical intonations.

Eulalia followed closely the press reviews of her performances and painfully perceived criticisms due to her innate maximalism, which was often perceived as the prima donna's whims. Because of her vulnerable and touchy character she could flare up, scream at extras during a rehearsal, and pounce even on friends when something revolted her, often pushing the situation to the limit. And afterwards the remorse came. She sought the meetings to ask for forgiveness or wrote penitential letters, which were signed "mad Kadmina". Naturally, with such an unbearable attitude it was difficult to get along with colleagues.

In 1872, the outstanding singer (contralto) E. D. Lavrovskaya (which will be discussed below) left the stage of the Imperial Mariinsky Theater. Metropolitan audience and the theater management soon realized how great loss it was. The search for a worthy replacement began. When the theater management became aware that Kadmina's contract with the Bolshoi was coming to the end in 1875, she was invited to perform at the Mariinsky Theater. The offer to perform on the metropolitan stage was tempting, and Eulalia accepted the invitation. At the autumn of 1875 she decides not to renew the contract with the Bolshoi Theater.

The debut on the stage of the famous theater took place on October 22, 1875, as the noblewoman Morozova in the opera "Oprichnik". It was a great success and the audience was delighted. Every act ended with the actress being called back on stage. The reviewer noted: "Not read by rote, but a genuine fire of nature, born for the stage." This part was followed by Ratmir from "Ruslan and Lyudmila" and other parts in other operas. They were equally accompanied with applause and flowers. At one of the performances the enthusiastic audience even presented her a laurel wreath. But some reviewers added a fly in the ointment, claiming that the singer's voice was not strong enough for the stage of the Mariinsky Theater, and the actress's vocal capabilities were weak. The contemporary Italian vocal school was recognized as the best in the world. Therefore, even during her studies at the Moscow

Conservatory, Eulalia's patron - N. G. Rubinstein advised her to work out with Italian teachers. The desire to improve voice data grew over time, and after the critical reviews became the *idée fixe*.

Speaking about those period of the Eulalia's life, Y. A. Gorbunov (Gorbunov, 2003) claims that "when she reigned on the capital's opera stages, Tchaikovsky hopelessly courted her. Whereas Eulalia couldn't care less about him and other admirers. "Yuniy Alekseevich, to put it mildly, is a little mistaken about it. Probably, he was led to draw such a conclusion by the fact that after meeting with Eulalia the composer wrote the part of Lel for her (1873) and dedicated the "Scary Minute" romance (op. 26, No. 6, 1875) to her (List of Pyotr Tchaikovsky's Works). In the verses, written by the composer himself, some gypsy motives could be discerned:

*You listen with your head down
Eyes down and sighing quietly!
You don't know how these moments
Scary for me and full of meaning...*

In the summer of 1867, P.I. Tchaikovsky met with Vera Davydova during a vacation in Haapsalu (Estonia). She was the sister of Lev Davydov - husband of Alexandra Ilyinichna, P.I. Tchaikovsky's sister. V. Davydova was the first girl who showed her love for the composer. But the composer was indifferent to women. The relationship of V. Davydova and P. Tchaikovsky grew into a warm and sincere friendship. The only woman loved by Tchaikovsky, was a French singer Desiree Artot. The composer met her in the spring of 1868 in Moscow. Enchanted by the charisma and talent of the singer, Pyotr Ilyich became captivated by her in the autumn. Even wedding was planned for the summer of 1869. But Artaud went on tour to Poland and in January 1869 she married Mariano Padilla Ramos, the opera singer of her troupe. Thereafter P. Tchaikovsky finally lost interest in women and felt only platonic, warm feelings for them [Women in Tchaikovsky's life].

The famous Latvian psychotherapist, sexologist and hypnologist Janis Zalitis, whose grandmother served in P. Tchaikovsky's house in Klin, claims that women was replaced by music in the composer life: "Tchaikovsky's whole life

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is the sublimation (substitution) of sexual energy into creativity. The composer lived by music, receiving from it the same bodily biochemical reactions as from love. J. Zalitis was the president and chairman of the certification committee of the Latvian Association of Transological Psychotherapy, a member of the Latvian Association of Sexologists and Sexopathologists, the founder of the medical association on family problems and the association on the family pedagogy. He is author of six discoveries and about a hundred scientific publications. His books "In the name of love" and "Once again about love" are well known, and 8 books have been translated and published in foreign languages. Co-author of 4 scientific films (Markarian, 2013). Based on the statement of J. Zalitis, it can be assumed that women were muses for the composer and inspired him to compose various musical works. This is evidenced by numerous facts.



In July 1873, P.I. Tchaikovsky and his publisher P.I. Jurgenson went to Switzerland. Having visited Zurich, Lucerne, Bern, Geneva, they move to Paris. They return to Russia in August. Upon returning composer fascinated by "the rich velvety mezzo-soprano" of Eulalia, composed the part of Lel mentioned above. But Eulalia was not

Picture 5. Portrait of E. D. Lavrovskaya the only muse of the composer at that time. No less admired by P. I. Tchaikovsky was another opera singer (contralto) - Elizaveta Dormidontovna Lavrovskaya (1845 - 1917), whom he considered one of the prominent representatives of the Russian vocal school (*Pic. 5*).

Like Eulalia, she was brought up at the Moscow Elizabethan Institute of Noble Maidens. From 1865 to 1868 year she studied singing at the St. Petersburg Conservatory in class of H. Nissen-Saloman. Completing conservatory with a large silver medal, she began performing on the stage of the Imperial Mariinsky Theater (1868-1872). In the year of the opening of the

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F. G. Berger's Russian opera in Odessa (1870), she made a splash. Pyotr Ilyich was enthusiastic about the "wonderful, velvety, juicy" voice of the singer, simplicity of her performance and deep understanding of the music style. "And what is the most precious in Lavrovskaya is that she does not resort to any external effects, nor to any theatricality ... to charm the listener. Nowhere she feels the urge to please the well-known routine, effective techniques generally accepted on the Italian scene ... Lavrovskaya never goes beyond the limits of strict pure artistry...". So P. I. Tchaikovsky wrote about E. D. Lavrovskaya (Lavrovskaya).

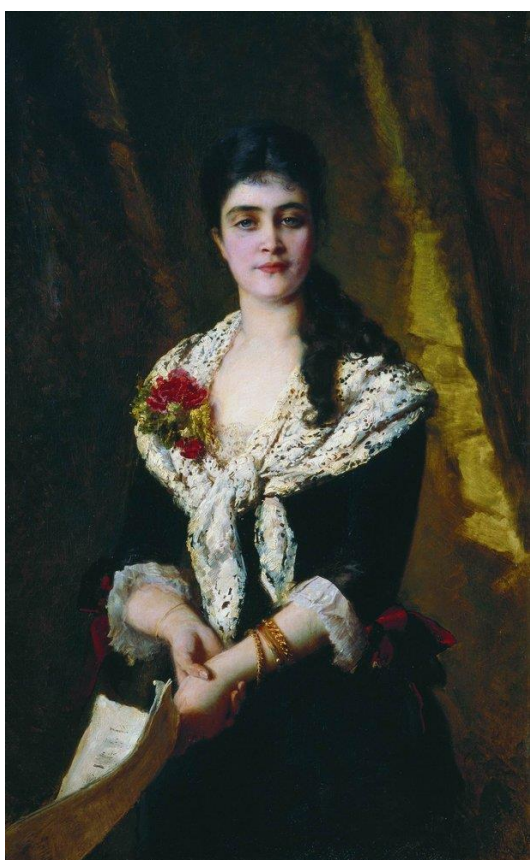
In 1870 - 1872 the composer creates the opera *The Oprichnik*. The part of the noblewoman Morozova was based on the voice of E. D. Lavrovskaya. The



premiere took place at the Mariinsky Theater at April 12, 1874, but without Elizaveta Dormidontovna. Due to some misunderstandings with the management she left the stage and went to Paris in 1872. There she continued vocal training under the leadership of Viardot-Garcia. In 1873, she married Prince P.N. Tsertelev, but the relationship between the composer and the singer stayed the same. In 1875, Pyotr Ilyich wrote an oratorio 27, six romances of which ("At Bedtime" "Look, Yonder Cloud" "Do not Leave Me" "Evening" "Was it the Mother Who Bore Me?" "My Spoiled Darling") were dedicated to E. D. Lavrovskaya (List of Pyotr Tchaikovsky's Works). In 1877,

Picture 6. E. D. Lavrovskaya on the stage E. D. Lavrovskaya proposed the composer to write an opera on the "Eugene Onegin." At first, the composer took this proposal lightly, but in July of the same year he started to work on the opera in earnest.

After returning to Russia, E. D. Lavrovskaya sang on the stages of the Mariinsky Theater (1879 - 1880), the Bolshoi Theater (1890 - 1891). Eulalia and Elizaveta were actresses of the same character. The best parties of both were: Vanya in "Life for the Tsar", Princess in the "Mermaid", Ratmir in "Ruslan and Lyudmila", Rogneda, Grunya ("Rogneda", "Enemy Strength" by A. Serov), Orpheus in "Orpheus and Eurydice" Ziebell ("Faust"), Azucena ("Il Trovatore"), and others. As a concert singer she performed in Russia (Pic. 6) and abroad, and become worldwide famous. Tchaikovsky dedicate vocal quartet "Night" (1893) to the renowned singer. Its first performance took place on October 9, 1893.



Picture 7. A.V. Panaev-Kartsova of the Noble Assembly (1879)

Another muse of the composer was Alexandra Valeryanovna Panaeva- Kartsova (1853-1941), a Russian opera singer (soprano). "She possessed the voice of a "bewitching" timbre, scenic talent, and was a rare beauty" (Big Biographical Encyclopedia) (Pic. 7). P. I. Tchaikovsky dedicated seven songs (op. 47, 1880) to the singer. Summing up, in the period from 1870 to 1873 year Tchaikovsky composed musical works for all three muses simultaneously. He continued doing this throughout his life, regardless of the marital status of the women: for E. P. Kadmina - in 1875, for A. V. Panaeva-Kartsova - in 1880, for E. D. Lavrovskaya - in 1875, 1893.

In February 1876, E. P. Kadmina left St. Petersburg suddenly and, after a short stay in the Moscow, where she participated in several plays of the Bolshoi Theater, leaves incognito for Italy. In Italy, she spent two and a half years (from spring 1876 to autumn 1878). At first, Italy captivated her with its magnificent southern nature and wonderful climate. She performed at the opera houses of Naples, Turin, Florence and Milan.

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Improving her singing technique, she tried soprano parts. Even in those cases, she was successful. The audience greeted her warmly and newspaper critics wrote about the artist's high culture of performance, huge dramatic talent, and vivid appearance. In a fit of inspiration, she began to write the historical novel "Diana Embriac" set at the age of Crusades.

Soon the situation started to change. The contracts proposed to the singer became short-term and were shamelessly breached by entrepreneurs. The lawsuit against one of them worsened her mood even more. Italian backstage proved to be much more disgusting than Russian one. The beauty of Italian nature could no longer compensate for the singer negative emotions. Eulalia began to yearn for her homeland, and, more than ever, to feel her loneliness.

Performing in Milan, the singer became ill. She was treated by a young doctor Ernesto Falcone. He was struck by the unconventional beauty of Eulalia, her fiery nature. Enamored Ernesto proposed to her. Exhausted by loneliness, Eulalia accepted the proposal. They got married in 1877.



Picture 8. Kadmina (1878)

I. Y. Setov, a renowned singer and entrepreneur, retired from the imperial theaters and opened his own enterprise in Kiev, which staged operas and operettas. His first enterprise lasted from 1874 to 1883, after that he stopped recruiting a permanent troupe. Learning that Eulalia performed soprano parties, he invited her to his troupe. Eulalia accepted it after some consideration. In autumn 1878 a newlywed left Italy and moved to Kiev (Pic. 8).

The singer made her debut in J. Verdi's opera "Aida". Her performance of the proud and powerful pharaoh's daughter Amneris amazed Kiev's audience. The curtain was raised 15 times. On the second performance there was a sensation, which I. Y. Setov had counted for when inviting Eulalia. Singer instead of the part of Siebel (mezzo-soprano) performed the part of Margarita (soprano) in "Faust" opera by Charles Gounod. This part demonstrated the actress's talent, about which the music critic N. D. Kashkin wrote. In Eulalia's performance, Margarita was a meek and gentle, true heroine of Goethe's

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tragedy. But her singing was not very skillful, which was especially evident when she was singing high notes. Other soprano parts appeared in the E. P. Kadmina repertoire after Margaret: Natasha in "Mermaid" by A. S. Dargomyzhskiy, Page, in "Huguenots" by Meyerbeer, etc.

Another famous singer (lyric dramatic soprano) Emilia Karlovna Pavlovskaya (1853 - 1935), later Honored Artist of the RSFSR (1934), Hero of Labor (Pruzhansky, 2000), sung in I. Y. Setov's enterprise in 1876 - 1879. In 1888 N. D. Kashkin wrote that the power of her voice and her vocal abilities left much to be desired, but noted her artistic talent, ability to create integral and completed characters, thoughtfulness of the performance (Kashkin, 1954). I. Y. Setov hoped that the competition between the two singers would attract new audience.

E. K. Pavlovskaya appeared in the troupe before Eulalia and became the favorite of many. Most of her fans were nouveau riche, merchant sons. To support their favorite, they do not just expressed their disapproval by booing, noise and whistling, but also hired people (claque) to create impression of the actress's failure. Often fans of the former diva allowed themselves even uglier antics. Despite this, Eulalia emerged victorious from the rivalry of the two singers. E.K. Pavlovskaya moved to Kharkov, where from 1879 to 1880 she participated in the enterprise of P. M. Medvedev (Pavlovskaya).

Though condemning the theatrical hooligans, Kiev newspapers continued to print theater rumors, gossip and pasquinades against Eulalia. They were concentrated on the singer's personal life. Ernesto did not like the enthusiastic behavior of Eulalia's fans, heaps of flowers, numerous signs of attentions. He was jealous of his wife and started to make family scenes. But Eulalia had a scandalous character as well. Not surprisingly Ernesto and Eulalia broke up a year later and Ernesto returned to Italy.

After the rival's departure to Kharkov, Eulalia had to play different parts on the same day, performing as mezzo-soprano and soprano. It was a huge strain on her vocal cords. It had a negative impact on the singer's career. When the singer became alone, she started to feel that Kiev was not as wonderful as it had seemed before. After the departure of E. K. Pavlovskaya to Kharkov, the attitude of her fans towards Eulalia was not changed. For the singer, the city became increasingly hostile and alien. Therefore, when a mezzo-soprano became required in Kharkov, and P. M. Medvedev sent her an invitation, she agreed without hesitation.



Picture 9. E.P. Kadmina as Berta («Prophet». 1880)

In the spring of 1880, Eulalia moved to Kharkov. E.K. Pavlovskaya leaves the troupe of P. M. Medvedev and transfers to the troupe of I. Piteev, performing first in Odessa and then in Tiflis (Pavlovskaya). At first, Eulalia's star shone brightly. She successfully performed on the stage of the Kharkov Opera House. Among her parts is Berta in the "Prophet" by Meyerbeer (Pic. 9).

The city's first permanent opera house was built at the expense of music lover V.E. Pashchenko in 1874 on the corner of the north side of Yekaterinoslavskaya Street (now Poltava Shlyah) and Lopanskaya embankment. The theater building (the architect B. Mikhailovsky) was a wooden structure with cast-iron stairs. It had a large stage and a four-tier auditorium for 935 people. At first, the Russian opera group worked under the direction of F. G. Berger. The revenues from the submissions were small and F. G. Berger and his successor V. E. Pashchenko went bankrupt. The theater was lent to various drama and opera troupes. In 1880 – 1881, the entrepreneur P.M. Medvedev led one of such troupes. Due to lack of funds, the opera ceased to perform in 1886. The theater building was demolished in 1891 (Poltava Shlyah).

Contemporaries compared that period of Eulalia's life with "the triumphal procession of the goddess" because audience adored her. One day after the performance, the university and gymnasium students unharnessed her carriage horses and brought the singer to her place of residence, the hotel "European" on Pavlovskaya Square (*Pic. 10*) by themselves.

Initially, it was called Proezzhaja Square, from 1840 – Torgovaya, and from 1916 – Torgovaya-Pavlovskaya due to the association with the business activities of the Pavlovs. The part of the Market Square adjacent to Lopan in the 1830s was a terrible to behold. It was impossible to drive along the swampy coast of Lopan in bad weather: the horses stuck in mud up to their bellies. A. I. Pavlov bought this piece of land, drove into a swamp a huge amount of oak piles and, filling the territory with sand and stone, raised the level of the area. Among the erected complex of shopping malls, the European Hotel occupied the central place. At first it was a two-storied stone house. For many years the hotel was the best in the city. Its popularity was so great that in the 1840s, the merchant of the 2nd guild N. A. Pavlov built on the 3rd floor. When the commerce councilor M. S. Kuznetsov acquired the hotel in 1884, it became known as the Grand Hotel (*Pic. 10*) (Tarab, 2018).



Picture 10. Kharkiv. Pavlovskaya Square. Hotel «European»
(from 1868 «Grand-Hotel»)

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During the war, the hotel building was destroyed and not restored afterwards. Nowadays this place is occupied by the monument to the Independence of Ukraine. The distance between the theater and the hotel was not significant, which explains the unusual outburst of young people.

The "procession of the goddess" did not last long. Reckless overloading of the vocal cords revealed itself. The singer began to lose her voice. She became nervous, annoyed by the most trifling incidents of theatrical life. P. M. Medvedev was an unsuccessful entrepreneur (he had to cease his entrepreneurial activity in 1889), but a talented director and actor (Medvedev). He suggested that Eulalia became the dramatic actress instead of singer.



Picture 11. E.P. Kadmina on Kharkiv stage (photo by V. S. Dosekin)

Soon, “the extraordinary, outstanding talent of the dramatic actress and inner sense of beauty on the stage”, about which N. D. Kashkin wrote in 1871, fully manifested themselves. Her debut role was Ophelia in the "Hamlet" (December 1880). Ophelia was followed by the role of Catherine in "The Storm" and Larissa in "The Bride", dramatic plays by Ostrovsky, as well as the plays "Mayorsha", "Kruchina", "In the old days" by I. V. Shpazhinsky (1888), a tragedy "Enchantress" by Marguerite Gautier, in "La Dame aux Camelias" by Alexandre Dumas, fils, Adrienne Lecouvreur in the play of the same name by E. Scribe and G. Leguive. In 1881, she played twenty new roles (Pic. 11).

Her performance received favorable reviews from critics. She enjoyed success with the public. After the performance, fans stayed at the theater doors, waiting for their favorite.

High-ranking nobles repeatedly sought the favor of the actress, but she rejected them indignantly. The proud and independent Eulalia had no desire

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to be a mistress. Her lonely heart dreamed of love and happiness. Finally, as it seemed to her, she met the one she had dreamed about all her life. He turned out to be a young and handsome officer from an impoverished noble family, who reciprocated her feelings. As an ardent nature, she fell in love with reckless and passion, and was happy. "Happiness is when you are understood, great happiness is when you are loved, real happiness is when you are in love" states the great philosopher Confucius.



Еввалия Кадмина в последней роли Василисы Мелентьевой.
Неизвестный художник.
Роспись на фарфоре. Ноябрь 1881 год

Eulalia, intoxicated by love, did not believe rumors about her beloved's betrayals. And he turned out to be a little man with a small soul, loving to live for his pleasure, richly and carelessly. For this, money was needed, and he began to look for a rich bride. When this rumor reached the actress, she continued to believe that these were inventions of ill-wishers.

"Held on November 2 E. P. Kadmina's benefit attracted a large audience, which filled the theater to bursting point; only several seats remained free. The actress, as expected, called forth an ovation which resulted in

numerous tributes, the thunder of applause and multiple recalls" was written in the newspaper "Juzhnyj kraj" on November 4, 1881 about the actress's benefit in the historical drama by A. N. Ostrovsky "Vasilisa Melentyeva". The main part of Vasilisa Melentyeva was performed by Eulalia (*Pic. 12*).

The tragedy occurred on November 4 (16), 1881 at the second performance. After the first act, there was a thunder of applause, and the actress was taking a bow. Looking up, she saw her lover in the box, which he usually occupied. But he was not alone. A lady was sitting next to him, some merchant's daughter judging by the tasteless attire. Showing attention to his companion, he was looking at Eulalia and smiling mockingly. Turning abruptly, the actress left the stage. Somehow she got to the dressing room and sat down

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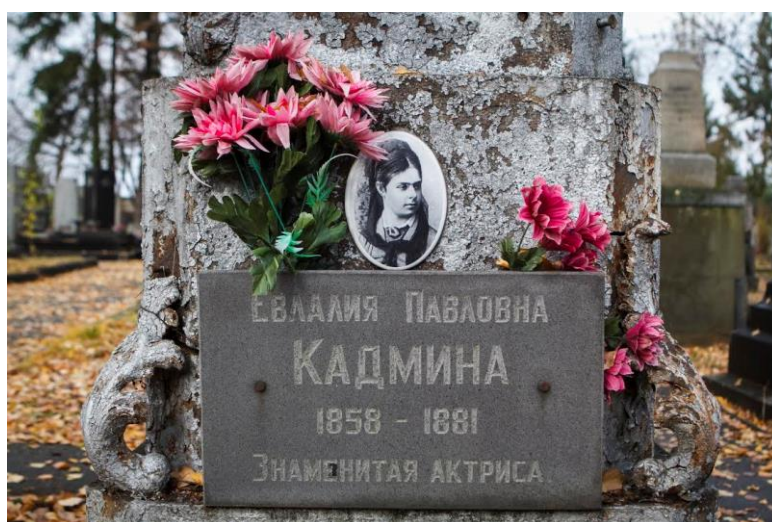
tiredly in front of the mirror. A woman deceived and insulted in her best feelings was overcome by despair. Images of her heroines repeatedly played in her head: Natasha (Mermaid), Ophelia (Hamlet), Katerina (Thunderstorm). They preferred death to life without faith and love. "Every man's fate is defined by his disposition" - an ancient aphorism says. "Fate is more inevitable than chance. "Fate is in a person's character" - these words were not born in vain", echoed Akutagawa Ryunosko (*Mind of the Heart*, 1990). Proud, independent and decisive Eulalia followed the fate of her heroines: she threw heads of phosphorus matches into a glass with tea and drank it. She still managed to come on the stage for the second act. When the poison began to act, she fell on the stage. The curtain was closed, the performance was stopped. The actress was taken to a hotel, doctors came but could not help: Eulalia died in terrible agony on the 10 (26) November 1881.

"I learned about Kadmina's death from the newspapers when I was in Kiev. I must tell you that this news terribly upset me, for I was sorry for a talented, beautiful, young woman, but I was not surprised. I knew this strange, restless, painfully selfish nature well, and it always seemed to me that she would not end well", wrote P. I. Tchaikovsky in his letter in November 1881 (Kadmina). Thousands of people came to wish farewell to Kadmina with wreaths and banners. Eulalia was buried on the Ioanno-Useknovenskom cemetery. Her painful death caused a lot of rumors and myths. For many she became a great martyr. In Soviet times, the park was laid out on the site of the cemetery and E.P. Kadmina's grave was moved to the 13th city cemetery at the end of Pushkinskaya Street in the mid-1970s. There is a modest inscription on the grave: "A famous actress".

The actress's suicide on the stage caused a great resonance in Russian literature. The first to immortalize the actress's life and death story was I. S. Turgenev in the novelette "After Death" in 1882 where she appeared as Klara Milich. Based on this novelette A. Kastalsky wrote the opera of the same name (1907). In 1887, an award in honor of E. P. Kadmina was established at the Moscow Conservatory (*Big Biographical Encyclopedia: Kadmina*). In the short story by N. S. Leskov "Theatrical character" (1884) she appeared as young provincial actress Piama, and in "The Last Debut" (1889) by Alexander

Kuprin as a beautiful actress Lydia I Nikolaevna Golskaya. She is prototype of a character in A.S Suvorin's play "Tatyana Repina" staged at the Maly Theater on January 16, 1889 and the sequel of this play written by Anton Chekhov in 1889. N.N. Solovtsov-Fedorov wrote the play " Eulalia Ramina", staged at "New Theater" of M.V. Leontovsky on February 10, 1884 and A. I. Chepalov - the play "The Holy Sinner Eulalia" (2005). C. Andreevsky dedicated a poem to memory of Kadmina (Andrievsky, 1905). In 2005, the documentary "Eulalia Kadmina" was filmed.

E. P. Kadmina, together with E. D. Lavrovskaya and D. M. Leonova, stood at the origins of the Russian opera in St. Petersburg. Her unfinished novel "Diana Embriako" published posthumously in the literary collection "Help the brothers" (Kyiv, 1884), shows that she was not only a talented singer and actress, but could become a good writer. The flowers on her grave (Pic. 13) are the evidence that she is still remembered and honored.



Picture 13. E.P. Kadmina's grave

2. Anna Yakovlevna Brovar (Anna Mar)

Anna Yakovlevna Brovar was born on February 7 (19), 1887 in St. Petersburg. Little is known about Anna's childhood and Anna's family. Her father Yakov Ivanovich Brovar, a Russified Frenchman, is mentioned only in the book (Women's dramaturgy of the Silver Age, 2009). Yuri Polyakov assumes that Yakov Ivanovich, born in the village Konstantinovka, Kherson province,

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comes from russified Poles (Polyakova). Y.I. Brovar was a famous landscape painter. His teachers at the Academy of Fine Arts, where he was an auditor (1885-1896), were M.K. Klodt, I. I. Shishkin and A. I. Kuindzhi. In 1896 for the landscape "March in the Forest" he was acknowledged as a painter. He traveled almost all over the Russian empire (Belovezhskaya Pushcha, Yasnaya Polyana, Baikal, Transbaikalia, Turkestan, etc.). If it were possible to bring together all his landscapes, we would get a huge picture called "Wonderful Russia."

At the age of 15, Anna left St. Petersburg and moved to Kharkov. This act was the first manifestation of her independent nature. At age of 16 she married and became Lenshina. The marriage was unsuccessful and a year later broke up. She had to live on something. At first, Anna worked as an office worker, and then in the Zemstvo until became an employee at the newspaper "Juzhnyj kraj", where she was responsible for satirical articles. That gave her an opportunity to publish her works in the newspaper. Until the end of her life, she could not forget the hardships and need of those years. The first short story of Anna Lenshina "Loop" appeared in the newspaper "Juzhnyj kraj" in November 1905 (Lenshina, 1905). She published 2 more short stories under this surname (Lenshina, 1906, Jan. 27; Lenshina, 1906, Feb. 9). Since February 1906, Anna's publications started to appear under the pseudonym Anna Mar (Mar, 1906, Feb. 28).

From the Sanskrit Mara's name could be translated differently: the spirit, death carrier, destruction, death. In many cultures of the world, the image of Mara is personified with evil, temptation, fear, and in Russian it is associated with an evil terrible old woman - a witch with long tangled hair. In Buddhism, Mara is a demon symbolizing evil, death and any negative manifestations of the human nature. Abidharma (Buddhist philosophical philosophy and psychology) puts the demon at the top of the sphere of feelings. Mara is considered the lord of the sixth heaven - Paranirmitavasavarti, where the gods live. The merits of gods are transformed in fulfillment of any desires; therefore, this heaven is called the world of passions. In many schools of Buddhism, Mara is considered to have several incarnations: Skandha Mara as the embodiment of desires at the level of feelings; Klesha Mara - the

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embodiment of negative feelings, suffering, despair; Mrityu Mara - the personification of death or the cycle of samsara. Mara manifests itself in various forms: as the embodiment of aggregates, as dismal feelings, as death.

Anna Levshina was fascinated by Buddhism, in particular, Buddhist canonical poetry. And in it, Mara is the main opponent and tempter of Buddha. He sent his own daughters - Pleasure, Passion and Desire, embodying sexual passion and desire, to seduce Buddha. Her ardor for the twists and turns of the war between Buddha and Mara led to the emergence of the "literary daughter" of the deity - Anna Mar. Thus, she determined her fate. She embodied Skandha, Klesha, and Mrityu Mara not only in literature, but in her life.

Anne's early works are autobiographical. The heroine of her first stories is a young woman, lonely, unsettled, half-starved and dreaming of love and meeting with a courageous and kind man. The experiences of an impoverished childhood are conveyed in the story "Before Easter" (Mar, 1906, March 29). The collected stories of Anna «Miniatures» were published in 1906 (Mar, 1906).

The result of her religious passion was the transition of Anna to Catholicism. She actively participated in the affairs of the Polish House, which was created in Kharkov. On the pages of the newspaper "Juzhnyj kraj" she regularly covered the events of the Polish community life. A charity performance based on the play by I. Blizinsky "Aunt Polina" was held in favor of the needy Polish students. She wrote an article about it on 11 November 1908 (Mar, 1908, Nov. 11). Two weeks later she reports on the literary evening, speaking very critically about the actor and humorist Ivan Yax-Chametz and the actor-reciter V. Kruglikovskiy (Mar, 1908, Nov. 25). On the 5th December she reported on the arrival in town of the Polish drama troupe led by Vladislav Kindler (Mar, 1908, Dec. 5) and on 9th December wrote a review on the troupe performance of play by G. Zapolskaya "There Are Four of Them" (Mar, 1908, Dec. 9).

Anna Mar participated in the theater of parody, satire and miniature "Blue Eye". It opened in November 1909 in the Polish House. Evgeny Agafonov, a graduate of the Petersburg Academy of Arts, worked as a theater painter. The

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head of the musical department was the composer Fedor Akimenko, a graduate of the St. Petersburg Conservatory, and David Gutman, who had worked in the theaters of Smolensk and Nizhny Novgorod for 7 years, was a director. The theater was opened on November 10, 1909 with the “Autumn Evening” play. Anna read two of her poems: “Creativity” and “Loneliness” there. Afterwards she sometimes participated in the literary parts of the theater performances. And on December 20, 1909, the one-act play “Lulia Beck”, written by her on the basis of the story of the same name, was staged, (Blue Eye, 1909, Dec. 18). The heroines of the play were hectic, capricious, and lavish with the mental manifestations Lulu Beck and Maryla, abandoned by her fiance who shot himself because of the Lulu.

The Kharkov period, which lasted 8 years, played an important role in Anna's life. In those years, she chose European decadence and symbolism as her aesthetic and spiritual guidelines. As Anna Mar, she condemned herself to the ongoing battle of passions, and impassivity, immediacy and eternity. The lyrical miniatures, which she called "cartes postales" (postcards)" became the form of her works. As result of her interest for Buddhism, the loneliness, death and suicide became themes of her works. Those themes served as the leitmotif of her publications until the last days of her life. The short story “Shadow” (1916), as well as “Dilemma” (1906), tells about a female self-murderer. Constant return to the same theme characterizes Anna Mar as a modernist writer.

The creation of the “Blue Eye” did not change the provincial character of the theatrical and literary life of the city, which stayed out of the latest trends. The metropolitan idols, poets, writers, composers and artists attracted creative youth like a magnet. Anna was not an exception. In 1910, the young writer returned to St. Petersburg. In 1911, she published the novelette "The Impossible" (Mar, 1911). In the novelette, on the example of Theresa who loves the priest, and the writer Zanevsky, who has dreamed of perfect love, the idea of the incompatibility of the earthly and heavenly is presented. The question if moral values leading to the loss of hope for happiness have the right to exist is raised. The work of the young writer was noted and praised by critics. In the “Moskovskaya Gazeta”, the reviewer wrote: “The undoubted

literary talent of the author is revealed in the story... there is a stamp of the truth and the evidence, perhaps even of a subjectively experienced emotional disaster" (Moskovskaya Gazeta, 1912). The critic L. Vladimirov noted that "the work of the writer, who is not without talent, nowadays is entirely focused on the portrayal of the female soul hysteria. For Anna Mar it is a self-sufficient goal of her work" (Utro Rossii, 1912). The critics noted not only the artistic skill of the author but the originality of the subject, the search for independent, female ways of creativity, which made it possible to speak about the appearance of a new type of writer, a representative of "female literature."

She found not only her place in literature, but in various bohemian salons as well. In particular, in the basement apartment of B.M. Ruth (sister of Valeriy Bryusov's wife) in Degtyarnuy Lane, where a small private circle of literary bohemia gathered. Visiting these meetings, pale Anna usually was sitting next to the famous Moscow lawyer M.L. Mandelstam. Regulars stayed till dawn, talked a lot and argued. They praised A.A. Blok, debunked or defended V. I. Bryusov, read poetry of A. A. Akhmatova and N. S. Gumilev, sneered at A.A. Maikov, L.A. Mey, A.N. Apukhtin and Y.P. Polonsky. V.V. Mayakovsky threatened to start a new life from Monday. V.F. Khodasevich proposed to do this immediately. Nina Zarechnaya was drinking wine and laughing. Anna, wrapping herself in a shawl was pursing her thin lips and smiling faintly. This is how Don Aminado described these meetings in his memoirs, calling them evening congresses (Don Aminado, 1991). Don Aminado is the pseudonym of Aminadav Petrovich (Peysakhovich) Shpolyansky (1888 - 1957), a satirical poet and a memoirist.

Anna's well-being in St. Petersburg, especially at the beginning, was not satisfactory. In 1912, the writer moved to Moscow. She prints stories, articles, poems in many newspapers and magazines ("Ves' Mir", "Zhizn'", etc.). The most of writer's income came from the cinematograph. Seven silent feature films were based on A. Mar's scripts. JSC "A. Khanzhonkov and K^o" shot five of those films during her life. Director Yevgeny Bauer shot psychological dramas about love and self-sacrifice, "Lula Beck" (1914) and "Tornado of love" (premiered March 20, 1916). Two dramas were directed by director Pyotr Chardyntsev: "Day of the Three Kings" (or "Three Loved Her") and "Datura"

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in 1915. The dramatic story of girl who was victim of violence and was afraid to tell her fiancé about it, was directed by Boris Tchaikovsky (premiered May 29, 1916). JSC "Biofilm" shot dramas "The Enchanted Circle" (1917, directed by Victor Turzhansky) and "Smile of Medusa" (1917, directed by Nikolai Malikov) posthumously.

But her earnings were not sufficient, so Anna wrote a lot, obsessed with the theme of love as torture, love as torment (Klesha incarnation of the demon Mara). In Moscow her major publications appeared: collections of short stories "Impossible" (1912), "We remember Poland" (1915), "Blood and Rings" (1916), the novelette "Going past" (1913), "The lamps unlit" (1913), the novels "Sinned for you" (1915), "Woman on the Cross" (1916). The novelette "Going by" is the writer's artistic memories of the difficult years in St. Petersburg. They are presented as a story of mental suffering and everyday struggle for the existence of a young woman, and alienation and loneliness as constant companions of female life. Critics saw it as one of the representatives of "female literature." The novelette "Unlit Lamps" tells about the initial period of Anna's activity in the literary field using the history of the heroine's family drama as an example. The formation of a creative personality is the main theme of the story, which cannot be masked by descriptions of everyday life and conflicts with the world of the press. The triumph of a new psychological type of woman in the finale simultaneously became the end of her personal happiness.

From 1914 to 1917 A. Mar collaborated with many women's magazines dealing with issues of women's emancipation: «Zhenskoe delo», «Mir zhenshiny», «Zhenskaja zhizn'», «Zhurnal dlja zhenshin». In the last of these magazines, she was in charge of a section of readers' letters, in which she gave advice to female readers. A. Mar's published novels were liked by such women as the subscribers of that magazine (Sierpinskaya, 2003). The first novel is about the love of young widow Mechka Besh to Catholic priest Richard Iodko. Those heroes had already appeared in the writer's earlier works. But it was not just a remake. Now the author was talking about love which sweeping away barriers of the obsolete moral values. The heroine does not consider her love for the priest to be a sin, sin is they marriage, which would make him to take off his

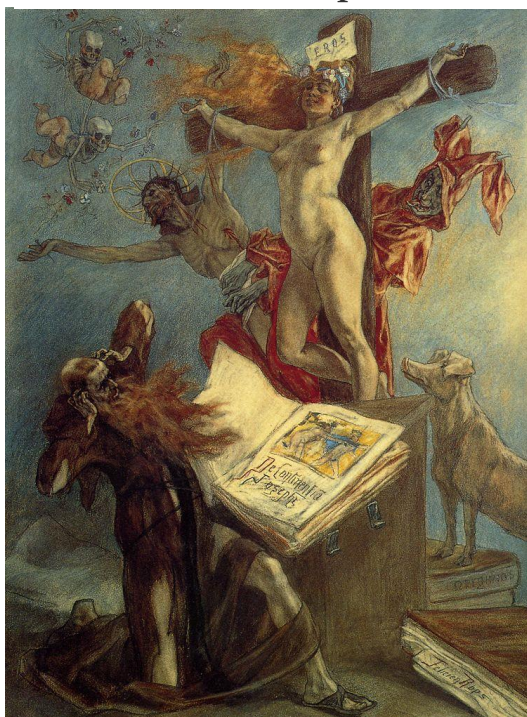
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cassock and cease his service to the God. Researchers consider this novel to be autobiographical. Critics praised it as the creative success of the author. E. Vystavkina noted that the novel "is interesting to the end / ... /. Anna Mar / ... / choses the rule, not an exception: Mechka's psychology is the psychology of almost every true Catholic whose mystical becomes real "(Zhenskoe delo, 1915).

A. Mar spent a lot of effort on creating and staging the drama "When the Ships Sink" in 1915. The plot is based on the love story of Jutta (a 30-year-old woman "with the past") to the married landowner Gedroits. The heroine



Picture 14. F. Rops. *Temptation of Saint Anthony*

could not withstand humiliation and insults from her beloved and commits suicide at the moment when he comes to her. Another reflection of Mrityu - the personification of death, the most terrible incarnation of the demon Mara could be seen here. Drama was planned to stage at the Maly Theater in Moskow, and at the Alexandrinsky Theater in St. Petersburg, but the premieres was cancelled. Drama was published in the collection "Blood and rings" (1916).

By the time of the publication of the second novel "A Woman on the Cross" A. Mar had the reputation of a talented writer; the hopes about her were as high as about poetry of Anna Akhmatova. Many considered A. Mar's second novel, "Woman on the Cross," to be the "female version" of "Venus in Furs", the famous novel by L. Sacher-Masoch. The novel is based on the story of famous lovers of the Middle Ages: the philosopher Abelard and his student Eloise. Abelard was castrated by the family of Eloise. Becoming monks, lovers exchanged letters in which they put all their unsatisfied sensual passion.

The novel title was inspired by the famous painting by the Dutch symbolist painter Felicien Rops, who was close to the decadence adored by Anna (*Pic.*

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14). This painting was placed on the covers of the first two editions of the book. Censorship blotted the engraving. The artist amazed A. Mar with the sophistication of the connection between religiosity and eroticism.

In the novel, Heinrich Shemiot (the new Abelard, a landowner in his fifties) teaches the young rich virgin girl Alina Ruschits to understand the nature of her feelings. He presents to her the books, the authors of which combine love for Christ with constant repentance of their sinfulness and thirst for punishment. The love polygon is described in the novel. Alina is in love with Henry and wants Henry to flog her for some unspecified guilt. Alina's girlfriend, lesbian Christina, is in love with her. The adult son of H. Shemiot, Julius, loves Christina and asks her to marry him. Christina has a brother who wants to become Alina's bridegroom. Additionally, Clara, aging lover of H. Shemiot, lives in his house. The heroine's dreams come true: H. Shemiot flogged her for lesbian relationship with Christina and promises to do it every month. Julius, who fell in love with Alina, watches this scene from the attic. The heroine herself comes to H. Shemiot to offer him her virginity. But H. Shemiot does not want to marry her. Alina is ready for everything: to sell her huge house and become the lover of Heinrich instead of dead Clara. Julius marries Christine. Soon he becomes disgusted with his wife. He offers Alina to become her lover. Alina agrees, dreaming that Henry will flog her for this sin when he finds this out. In the novel, A. Mar presents sensual love as a sacrifice in which a woman is a conscious sacrifice on the altar of God.

The novel was a success. The first, censored edition of the novel of 2500 copies was sold out in 10 days. On July 25, the second edition of 5,000 copies was published (The Artistic World, 1917). The publishers get a huge profit, and the author, who had spent two years of her life on this work, received 250 rubles (Pisarzhevskaya, 1917). Unbeknownst to A. Mar, the Moscow filmmaking company "Timan and Osipov" filmed the novel as the drama "Offended Venus".

After receiving a letter from V. M. Doroshkevich, she was happy. He wrote: "I think that Maupassant would read your bold book with great interest. And as for some parts a great master would become jealous. It's very subtle and

elegant talk about such risky things. To do this, you need to think very subtly. I ask you to accept my congratulations on such a smart, interesting, subtle, strong, daring and elegant work” (Russian State Archive of Literature and Art). But soon, not just a surge, but the tenth wave of negativity assault the writer. The number of critical reviews exceeded fifty. It was not the artistic disadvantages of the novel that caused such a storm. The authors of negative reviews did not deny the author’s talent. Resentment was caused by the fact that the sphere of non-traditional sexual relations, which up to this moment only male writers had covered, a woman in the person of the “promising” A. Mar had “invaded”. The critics were outraged by the “sexual liberties” that A. Mar allowed herself in the novel. If a man wrote about sadism, masochism, and lesbianism, it would not be considered as "the heights of shamelessness". When a woman wrote about the same things it was perceived as pure pornography by reviewers. But actually, A. Mar aimed at a philosophical understanding of the raised issues. Only a single reviewer pointed to the research pathos of the writer, writing that she “studies the need of a loving soul — whether male or female — to obey the will of her beloved, the need to endure all the consequent suffering, intentionally or unintentionally caused” (Mikhailova). In other benevolent review A. Tunina considered novel as a result of the creative development of the writer: in all her works, "one invariable leitmotif of the female soul in the throes of love ... in "The Woman on the Cross"... there are no uncertainties of the past. The outbursts of religiosity, the excruciating thirst for faith, confession and the church were left behind. It is true that, the pangs of love have been preserved, but they no longer frighten the heroine, they are necessary for her, they are love itself” (Zhenskoe delo, 1916).

The novel “Woman on the Cross” is no longer a continuation of Anna’s lyric diary. This is a manifesto defining the essence of the feminine from the author’s point of view. Therefore, the negative reaction of critics caused deep pain in her soul. L. Fortunatov in his article called the novel psychopathological. He reproached the author for pursuing the laurels of Sacher-Masoch and Kraft-Ebing (Fortunatov, 1916). Particular bitterness was caused by A. Gisetti’s review published in the “Ezhemesjachnyj zhurnal” which was the most disgusting in tone and disgraceful to the writer: “Woman

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on the Cross” is a book that causes an irresistible feeling of disgust and bitter indignation. It is so helplessly stilted and infinitely pathologically cynical that it would not have even deserved a mention if the author had not become known by the real literature (*Ezhemesjachnyj zhurnal*, 1916). She was indignant that the editor V.S. Mirolyubov who published this review in his journal, personally told her that she was talented.

In Moscow, the restless bohemian bachelor A. Mar lived in the furnished rooms of the “Louvre and Madrid” Hotel on Tverskaya Street. Since



Picture 15. A.Y. Mar

December 1916 she stayed in Petersburg where February revolution began. After the publication of the second edition of "Woman on the cross," all her thoughts and feelings belonged to the drama "When the Ships Sink". She was happy that the play had received positive reviews in St. Petersburg from A. A. Blok. The dramatic actress of the Alexandrinsky Theater E. N. Roshchina-Insarova was delighted with the play. But the

attempt to stage the play on the stage of Alexandrinsky Theater failed (*Theater and Art*, 1917). This event was another reason for the writer’s depression.

In early March, A. Mar returned to Moscow. Individuals with an unbalanced psyche should not be frivolous about the philosophy associated with the name of Mara. It is dangerous constantly to think and write about Mrityu in your works. But when the depression caused by negative reviews of the book, as well as, by the failure to stage the drama “When the Ships Sink” was strengthen by the failures in the affairs of love, Anna's psyche could not stand it. The article by professor of medicine L. Pisarevsky who knew Anna closely, contains some information about unhappy love that became one of the reasons for Anna’s fateful decision. N. Y. Sierpinskaya - a literary writer, an intellectual of two eras, directly refers to the name of this person in her memoirs. Anna's last lover was the famous actor and seducer Mari Petipa. Nina Yakovlevna believes that it was he who “poured wormwood into the

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bittersweet drink that became her lot" (Sierpinskaya, 2003). M. Petipa was a performer in the movie drama by A. Mar "Day of the Three Kings" (1915).

On March 19, 1917, the demon Mar came for his daughter. Anna dressed in the best dress, curled, perfumed. Then she locked herself in the room, went to bed and took a lethal dose of potassium cyanide. When after some time the door of the room was broken, there were only a corpse and finely torn pieces of paper on the floor. No signs of her manuscripts were found. The deceased was 30 years old.

Anna's adoption of Catholicism during her stay in Kharkov allowed solving the problem connected with the burial of a suicide. A. Mar was buried on the Polish part of the German (Vvedensky) cemetery in Moscow (Mikhailova). The modernist writer's death did not go unnoticed. March 23, 1917 in the newspaper "Juzhnyj kraj" a sincere obituary by Fedor Melnikov was published (Melnikov, 1917).

Valery Bryusov devoted the following lines to Anna in his "Poet's Diary".

*Today as a thunderbolt
With the dimness of the foggy distances:
They told me on the phone
That Anna Mar has poisoned herself
I knew her little; by chance
I met her; spoke little.
But from afar I loved to watch
Her deep gaze with a doleful secret,
And it seems, without external bonds,
There was a secret union between us.*

The famous critic A. G. Gornfeld said such words about the life and work of A. Mar: "Always on the edge of pornography, she never crossed that line, because there was no literary effects in her eroticism, there was no tendency, there were no bad intentions: there was the truth and the poetry of her life. And she presented it as she experienced it "(Russkoe bogatstvo, 1917). Her death became a page in the history of the February revolution. The name of

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Anna Mar is written in bold letters in the history of Russian literature of the Silver Age (Mikhailov).

It is only Love that sustains and moves Life” said I. S. Turgenev. E. P. Kadmina and Anna Mar’s fates are the evidence that love is longer than life and stronger than death.

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ФАТАЛЬНА ЛЮБОВ ХАРКІВСЬКИХ ЖІНОК

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АНОТАЦІЯ

Статтю присвячено культурологічному дослідженню історії життя й діяльності двох відомих харків'янок, які жили й творили у Харкові у другій половині XIX – першій половині XX століття, – Евлалії Павлівни Кадміної та Анни Яківни Бровар, більше відомої як Анна Мар. У статті актуалізується життєпис Евлалії Кадміної, аналізується її творчий шлях, наголошується на видатних тогочасних особистостях, які справили великий вплив на життєдіяльність місткниці (як-от: Микола Григорович Рубінштейн, Петро Ілліч Чайковський, Олександра Дормідонтівна Александрова-Кочетова). У статті згадуються життєві історії інших тогочасних відомих жінок – Єлизавети Дормідонтівни Лавровської, Олександри Валер'янівни Панаєвої-Карцової, Емілії Карлівни Павловської. Досліджується відтворення образу Евлалії Павлівни Кадміної в літературі, зокрема у повісті «Після смерті» Івана Тургенєва, в оповіданні «Театральний характер» Миколи Лескова, в оповіданні «Останній дебют» Олександра Купріна та інші. Автор статті досліджує життєпис Анни Яківни Бровар (Анни Мар), аналізує її оповідання, що виходили друком у тогочасних часописах. Ранні твори Анни Мар носять автобіографічний характер, головні героїні її ранніх творів є молоді жінки, самотні, невлаштовані, напів голодні, мріють про кохання, про зустріч із мужнім і добрим чоловіком. Захоплення буддизмом, згодом перехід у католицизм знайшли своє відображення у подальших творах Анни Мар. Окремий цикл творів є присвяченим діяльності Польського Будинку Харкова, громадського і культурного центру, створеного польською громадою Харкова. У цей час в якості естетичних і духовних орієнтирів нею були вибрані європейський декаданс і символізм. Художньою формою її творів стають ліричні мініатюри. Основною тематикою творів останніх років письменниці стають теми самотності, смерті й самовбивства.

Ключові слова: Евлалія Кадміна, Анна Мар, Харків, ліричні мініатюри, оповідання.

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TRICKSTER ARCHETYPE IN MODERN MEDIA CULTURE: SHOWIZATION AND DEMONISM

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ABSTRACT

The paper is devoted to the study of the Trickster archetype in modern media culture. The attention is focused on certain literary texts – the literary heritage of the world (“The Golden House” by S. Rushdie) and Ukraine (“The Black Raven” by V. Shkliar), movies (“Joker” (2019) by Todd Phillips), the personalities of political elite (Donald Trump, V. Zelensky, Prankster Joker, etc.) and others, who made the Trickster archetype one of the key archetypes in the modern world and Ukrainian media space as well as in everyday life. For instance, in Shkliar’s novel “The Outcast. The Black Raven” – the postcolonial embodiment of the national collective unconscious injured by the traumatic Russian expansion, the role of Trickster belongs to the Black Raven – the rebel commander, defender of the Kholodnyi Yar (Cold Ravine). In another novel, “The Golden House” by S. Rushdie, Trickster is represented by twin heroes, tycoon Nero Golden and the Joker. The latter one ran for the US presidency and took office. The poetics of the composition fits into the Gothic novel scheme. Both characters are Gothic thieves demonstrating the “shadow” side of the Trickster archetype. The image of the Joker here is closely connected with American reality by means of movie and show format, where the function of the Trickster archetype is assigned to US President Donald Trump, whose image is also being demonized. In Ukraine, the role of Trickster is assumed by the President of Ukraine Volodymyr Zelensky – a comedian and showman accompanied by his colleagues from the “Studio Quarter – 95”. The atmosphere of the show deals with national politics, life and media space. The negation of the new government is reflected in Prankster Joker’s grim jokes over deputies. The global trends towards escalating infernal power of the Trickster archetype, related to the absurd motives,

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the sinister carnival and the madness, are expressed in the movie “Joker” (2019), with its main character Arthur Fleck as a Trickster as well.

Therefore, in modern media space the interpenetration of the semiotic codes of the media, the Internet, culture and real life can be observed. The personality perceives and reproduces these signs. The Trickster archetype has become a mega media image in the collective unconscious. It brought in focus the motives of the show and the game, acquired demonic traits against the background of social dehumanization and socio-political problems.

Key words: media, culture, the Trickster archetype, collective unconscious, showization, demonism.

INTRODUCTION. The modern global information field is characterized by the tendency towards hybridization and escalation of various phenomena and concepts. It is well known that power is concentrated in the hands of those who have money, possess information and have the most effective means of influencing the mass consciousness. Humanity has become a hostage to the media that support various political forces and fight for high ratings, arranging different shows, “feeding” the population with bubble sensations, fakes and negative stuff. This is a matter of concern for a large number of scholars, in particular, specialists in the field of media culture, mass communication and psychology.

Among the Ukrainian media experts, one should mention M. Vasylenko, V. Zdorovega, S. Kvit, V. Kulik, B. Potyatynik, G. Pocheptsov, V. Rizun whose research papers contain a fundamental analysis of modern global and national media discourse concerning political, power, ideological, genre, creative processes and consumer needs. The accents of media psychology are thoroughly studied by Ukrainian scholars Y. Kalba, V. Lizanchuk, L. Naydionova who explore psychology and spiritual values of personality, mass phenomena, media production needs, features of media culture development under the influence of mass media.

Back in the 1960s, J. Gerbner, a well-known mass communications researcher, developed the Cultivation Theory. Studying the impact of television on consumers, the followers of the mentioned concept compared its social function with the role of religion in pre-industrial society. Watching TV can

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also be attributed to the daily ritual that the elite shares with the masses. Television, like religion, is able to continuously repeat information: myths, “facts”, lessons, etc., in such a way defining the global social order (Gerbner et al., 2002: 44).

Television is a mega-scale information dissemination tool. It helps to create ideologies and myths filled with numerous symbols and semiotic codes. Therefore, well substantiated is J. Gerber’s assumption that the viewers who spend much time in front of the blue screen later become prisoners of the television sign systems with the distorted world outlook (Gerbner et al., 2002).

Since the empirical data and clarifications of the psychological mechanisms of the mentioned phenomenon are not enough, not all the scholars recognize the Cultivation Theory. However it should be emphasized that nowadays, with the active development of the Internet, one can more confidently draw analogies regarding the impact of television “sign” systems and symbols over the viewers.

We live in an age of rapid Internet development. Every year, the number of Internet users is increasing geographically. People spend more and more time in cyberspace, thus being exposed to virtual influence and manipulation techniques.

However, the process of human and media interaction is reverse. This statement is congruent with the Uses and Gratifications Theory. This theory has been widely developed since the 1940’s in the papers of G. Lasswell, K. Wright, P. Lazarsfeld, E. Katz and others. According to J. Bryant and S. Thompson, the Uses and Gratifications Theory is based on the following principles: audience activity, use of media to satisfy certain needs, dependence of media users’ reaction on social and psychological factors, etc. (Bryant et al., 2004: 155).

The basic postulates of the Uses and Gratifications Theory are based on the hypothesis that people are active media consumers. They choose information being guided by their own motives and needs.

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Various scholars point out the interdependence between mass media and recipients, based on behavioral concepts of “stimulus-response” (D. Watson, B. Skinner, G. Melnik). That is, they take into consideration the principles of skill consolidation. On the other hand, the cognitivists (L. Festinger, A. Bandura, D. Uznadze) note the importance of attitudes and other cognitive components (intelligence, attention, features of the emotional sphere, etc.) in the process of mass media influence over the people and vice versa (Ankhimova, 2015).

RESULTS AND DISCUSSIONS. Every day we observe the increasing number of web resources, blogs, forums, fandoms, etc. whereas the number of active users united by certain interests and topics raises respectively. These people experience certain feelings and emotions, consume energy, produce it and spread it into the noosphere. The number of hyper-internet-addicted individuals (gamers, those who spend much time on social networks, etc.) is also growing.

Even when it comes to the Internet and virtual social networks like Facebook or Instagram as separate spaces, they exist in the context of specific codes, signs, symbols that are characteristic of them. They operate under certain laws, sometimes understood only by particular groups of recipients. All these phenomena need to be researched since they are an important part of media culture.

Summarizing the investigations of scholars dealing with the Uses and Gratifications Theory, J. Bryant and S. Thompson emphasize that their results are too individualized and therefore difficult to generalize (Bryant et al., 2004: 156). They contain differences in key concepts, inconsistencies in provisions concerning the audience activity and other weak points that need to be addressed. According to the scientists, there is a need in synthesis of the results of different studies (Bryant et al, 2004: 156). R. Ankhimova, describing other theories of interaction between media and audience, argues that none of them is absolute, however complementing each other, they contribute to a comprehensive view of the situation (Ankhimova, 2015).

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Thus, the issue of the media influence on the masses, and vice versa, requires analysis and study.

In my opinion, in order to develop a better understanding of the trends of global media culture, they should be considered from the standpoint of the collective unconscious, namely: archetypes.

Archetypes are the eternal mythological images and symbols inherited by the human collective unconscious.

Such an approach can “harmonize” the contradictions contained in the media effects theories.

The global information field is heterogeneous and inter-penetrable. Lots of data is nowadays being generated there. The power of signs and the potential for “otherworldliness” have significantly increased. It should be noted that a great deal of information is presented in a negative format. Distrust for the authorities, dissatisfaction with the present life, anxiety for the future generate motives of fear and apocalypse. As a result, the worldview in the minds of the masses is demonized.

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However, the masses are likely to consume the information they consciously or unconsciously expect. That is the media, culture, and people “feed” each other. Finally, the boundaries between the real and the illusory worlds are neutralized: shows, manipulation, chaos, evil become the leading constants of human existence.

Against this background, as well as due to the global political and economic instability and social dehumanization, quite natural in the multicultural space becomes the actualization of Trickster’s image (trickster – cheater, shifter, swindler). Therefore, the research of the mentioned issue is quite urgent.

The purpose of this study is to determine the role of the Trickster archetype in modern media culture, identify the general trends and media impacts that give the impression of reality showization, develop its infernal perspective.

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Accordingly, the task of the research is to review the socio-cultural context for this archetype, to find interrelations and emphases.

As it is known, in human mythological consciousness the image of Trickster combines the features of folk “clown”, “deceived deceiver”, the hero of carnival culture, the evil joker, breaking the peace and unleashing chaos. Thus K. Jung describes the Shadow in this archetype like all the worst that is in human beings and refers to the devil as God’s ape. He also compared Trickster with a poltergeist, whose evil and senseless tricks are similar to the behavior of a foolish child (Jung,1996).

In this sense, Trickster, as a crooked mirror, reflects the infantile nature of humanity, looking like a child, unsatisfied with the game, and therefore angry and willful. The same thing happens with civilizations, states and nations, – the carriers of the generic Trickster archetypal sems.

It is impossible to consider the media-cultural context without making a retrospective journey into the literature. Thus, the researchers found Trickster's features in Ukrainian literature, namely in Aeneas – the hero of the “The Aeneid” poem by I. Kotlyarevsky. For instance, D. Chick, O. Chick point out that I. Kotlyarevsky presents Aeneas primarily as a tramp, drunkard, rake, but at the same time, he is a brave Cossack leader. That is, on the one hand, he is a Trickster, while on the other – a culture Hero, living in the time of Cossacks era abolition, under the conditions of Russian colonization, being forced to adjust to it (Chick et al, 2017).

According to Ukrainian literary critic N. Zborovska, who studied the code of Ukrainian literature in terms of psychoanalysis, since our Aeneas prefers drinking and having fun, instead of nation building, it indicates an immature, infantile national spirit (Zborovska, 2006).

Describing the infantilism from the point of view of colonial and post-colonial consciousness, N. Zborovska argues that imperialism is connected with cruelty (sadism), which is also a manifestation of infantilism, whereas an empathy is a sign of mature spiritual courage (Zborovska N., 2006). On the basis of the age

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development periodization of Z. Freud's psychoanalytic theory, where "character" is a result of sexual deviations arising from the fixation of psychotrauma at a certain age, N. Zborovska concludes that in the imperial two polar opposites of perversion are combined – sadism and masochism. That is characteristic of Russian-Ukrainian historical relationships (Zborovska, 2006).

Within the framework of post-colonial studies, quite interesting seems the novel of Ukrainian prose-writer V. Shkliar "The Outcast. The Black Raven" (2009). The main character of the novel – Black Raven, the rebel commander, together with his brothers in arms, protects Ukrainian lands of the Kholodnyi Yar (Cold Ravine) from a hostile invasion of the Soviet empire. In Black Raven, the paradoxical ambivalence of the Trickster archetype and a Culture Hero are combined. The Black Raven is a glorious ataman, brave warrior, "crafty and stubborn enemy" (Shkliar, 2011: 11), haunting the red forces with daring bloody attacks. Ex-staff Captain Chornovus took his cover name after becoming the head of the rebel unit, since he had to get himself a new name, otherwise the Russians could take revenge on his family (Shkliar, 2011: 44). On the top of the horn-beech he saw a crow – a big bird of prey, "so black, that even a blue reflex glinted off it" (Shkliar, 2011: 44).

As known, in the mythological human consciousness the crow symbolizes Trickster's animalistic essence. At the same time, he is a demiurge, a symbol of wisdom, clan system, while on the other hand – a mocker, caviler, chthonic evil, foretold of evil and death (The Myths of Nations. Encyclopedia, 1991: 245 – 247). This bird, wise and old, appears in the novel in momentous events: during the secular funeral of another legendary character of the novel – ataman Veremiah, the birth of his son Yark, at the time of the carnage on his wife – Gannusya, during the farewell ceremony of Yark and Tina – the Black Raven's beloved girl.

The world of the novel is chaos, an infernal and bloody show where the struggle of the Ukrainian rebels with the invaders is pierced with the desperate tragicomic pathos. "The indignation is also provoked by fierce amusement and even playfulness expressed by the bandits punishing the representatives of the

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Soviet regime” (Shkliar V., 2011: 145). In such a manner, their actions are described in the undercover agent’s “Nepytay” report to comrade Bergavinov – the Head of the Cherkasy County Department of the State Political Directorate (Shkliar V., 2011: 145).

According to Y. Chernyakhovska, Trickster is a mythological disharmony, which indicates a “hole in space” (Chernyakhovska Y., 2004). As a demiurge, the Black Raven in the novel creates chaos, while at the same time trying to struggle for a new world – the independent future for Ukraine. As a mediator, the main character is connected with the otherworld, while Ukrainian soldiers Vovkulaka (Werewolf), Gryzlo (Biter), Liutyi (Fierce), Chort (Devil), Chinese Hodya and others represent the monsters. The courageous and smart antics of the infernal Ukrainians against total totalitarian evil are accompanied by shapeshifting and outfit changing that reminds of the staged theatrical shows. During one of the bloody “performances” the rebels attacked the club of Lebedinsky sugar factory where an agitation cultural event took place, and Vovkulak – the leading “joker”-actor had transformed on the stage into “Shelmenko the batman” – the hero of G. Kvitka-Osnovyanenko’s eponymous comedy “Shelmenko the batman” (1841). The character of this novel is a smart dodger, an embodiment of Trickster as well.

At that time, in Lebedin many “responsible Soviet workers” were eliminated, and therefore the agent Antropov in his information summary to the local Cheka unit (Commission for Combating Counter-Revolution, Profiteering and Corruption) called this event a “nationalist sabbath” (Shkliar, 2011: 51).

Unfortunately, most of the Ukrainian soldiers – defenders of the Kholodnyi Yar, died in an unequal struggle with the satanic imperial forces.

Ataman Black Raven was fortunate to escape from the Red Army who pursued him in the Motronin Monastery, by jumping into an underground cellar. After exploding the entrance to the caves, he “found his way” in its labyrinth and managed to get out (Shkliar, 2011: 379). A moment after the explosion, the raven swooped down from the cross of the Saint Ivan Zlatoust church. He sat at its intersection, observing the events – and suddenly the bird’s heart had

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stopped. The death of an old bird symbolizing the father of the genus and in the novel – the father of the nation, bespeaks fatal fate for the Ukrainians.

The Black Raven appears to “organize a new detachment and fight until at least June 6, 1925.” (Shkliar, 2011: 379). Later on “the Black Raven’s gang” was liquidated, and Moscow did everything to destroy the memory about the Ukrainian rebels and the very idea they were fighting for.

In terms of the military aggression of imperial Russia against Ukraine, which has started since 2014 with offence, non-recognition of the enemy’s involvement in events and lasts until today, the demonic course of history repeats itself. This situation reminds of the tragic events from historical past described in the novel. Therefore V. Shkliar’s “The Outcast. The Black Raven” due to the Trickster archetype and owing to the sinister symbolic signs, reproduces the collective postcolonial “trauma” for the nation, while at the same time being providential of the current situation in the country.

The best-seller was recently followed by the release of “Black Raven” movie (2019) directed by Taras Tkachenko.

The child may be frightened by his own actions, feel external threat, and then in the collective unconscious, the images of monsters emerge, transforming due to the modern culture in sinister clowns, like Pennywise from S. King’s novel “It” (1986) or super-villains from a number of Batman movies with the Joker (“Batman” (1989) directed by Tim Burton) among them.

Subsequently, this anti-hero becomes the character of “The Golden House” novel by famous British writer Salman Rushdie (2017), where the Trickster archetype is embodied in the same manner, since Joker (the name comes from the name of a playing card) means prankster.

The Golden House can be considered as a Gothic novel, a sinister, and at the same time, kitschy story of the collapse of the family of Mumbai billionaire immigrant Nero Golden, and in a broad sense – a requiem for American culture. At the same time, it is the longing for the lost paradise, “golden age” of

myths, extinguishing world, where “eternal values” are no more respected and human existence is transformed into a horrific and tragic farce.

Nero Golden in the novel is a gothic thief, “fantastic Monster”, “Frankenstein”, whose biography is shrouded in mystery.

In 2009, a man with his three sons moved to New York, settling down in the former estate of the banker Franklin Murray in Greenwich Village, Manhattan, which has since then become the “Golden House”.

Trying to get rid of the past, the family disavowed their homeland, identity and real names – they are all “dressed” into pseudonyms – masks from the ancient history and mythology. The father took the name of Nero – bloodthirsty Roman emperor; the eldest son became Petronius (Peter), in the memory of Roman writer Gaius Petronius, author of the first “Satiricon” novel and Nero’s contemporary. The middle son took the name of Apuleius (Apu), following the Roman Lucius Apuleius, the author of “Metamorphoses, or the Golden Ass”, while the younger boy became Dionysus (D), by the analogy to the ancient god of viticulture, fruitfulness and vegetation – Bacchus). Cults and mystical ceremonies in honor of Dionysus were associated with exalted orgies. This mask adds an infernal connotation into the novel, symbolizing the world of Bacchanalia, sabbath, orgy of the demonic forces.

Fake, imaginary pseudo-personal characters and the “palace of illusions” they live in, that is the “Golden House” represent the whole America. The country here is the center of profane masks (Superheroes, Super villains in comics and movies, etc.) and illusions, being similar to the pseudo-reality of the “Truman Show” movie (1998), and the whole world creates the impression of simulacrum.

Moreover, the “Golden House” in the novel is a sinister locus that transforms itself either into a ghost house, or into the fairy house of the witch – Baba Yaga (the young Nero’s wife, the Russian Vasilisa Arseneva (Vasilissa the Beautiful from the fairy-tale)). At the end of the novel, the house was burned down and, according to the Gothic laws, fell into ruin.

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The chronicler (chronographer, gothic archivist) in the novel is the Golden's neighbor, a young filmmaker Rene Winterlinden, who keeps a record of the Golden family and gradually unravels the tangle of their secrets, watching the recession of the genus and collapse of the "Golden House". He dreams to become a movie director and make a film about them.

Tycoon Nero Golden in the novel is a criminal, manipulator, villain (Trickster), who has his earned capital by laundering the dirty money of the mafia (his nickname was "dhobi" – washer) and real estate speculation. In India, he collaborated with the Mumbai mafia. Eventually this made him a hostage of circumstance. The hero was forced to help the terrorists who murdered numerous victims. For his crimes, according to the Gothic canons, the metaphysical punishment was expected for all his family – degeneration and death, which, in fact, had happened.

The problems of Nero's children indicate the degradation their family. The eldest son Petronius is an intellectual, successful programmer, however suffering from autism, agoraphobia and alcoholism.

The middle son Lucius Apuleius is a talented artist. Mysticism and psychotropic drugs are integral parts of his life and work. Apuleius cut Petronius out with a sculptor Ubu Tuur, a girl he loved, causing psychological trauma to his brother. Petronius took revenge by setting fire to the gallery where Ubu's works were exhibited. Apu senses the fatality of the Golden family and their future collapse by intuition. The artist has bizarre visions and phantoms that are reflected on his canvases. He has problems with the left eye retina: it seems to him that his right eye sees true reality, while the left one – distorted.

Dionysus, Nero's illegitimate son, was taken into the family when he was a small child. The older brothers did not accept "Mowgli" (that is how they nicknamed him) into the family. The young man felt their superiority, and that is why he suffered from the inferiority complex. However, D's main psychological feature was the inability to find his own gender identity, which destroyed him.

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In the beginning, the terrorists whom he cooperated with, killed his first wife at the Taj Mahal Hotel.

Subsequently, dressed in a female evening dress, in the garden, in front of Ria's girlfriend and other people, Dionysus committed suicide. He survived the peak of the crisis, lost the hope of finding himself in many identities imposed by a tolerant society.

Fate brought Petronius to Halloween party. There he died at the hands of psychopath Kinski, who, wearing Joker's mask shot the people from AR-15 during the Halloween celebration, which is symbolic.

Ill fate urged Apu to return home. He was tortured by the ghosts of the country he used to live in, his lost past. He wanted to pacify them and turn the darkness away from the Golden family. However, it did not work. In India, the Mumbai mafia, took revenge upon Nero by killing Apuleius and his girlfriend-sculptor.

Shortly, in the fire set in the Golden House by the "old friends" from the mafia, Nero Golden, an old and very exhausted man, and his young wife Vasilisa died.

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The woman managed to save her son. Vespasian, the "Golden Child" was her and Rene's son, although Nero considered him his own child until he discovered the truth.

The personality of Nero Golden as a Trickster is extrapolated in the novel to the political events in the US, since the character is the Joker's twin. He also embodies Trickster taking part in the presidential race, competing for the position with Batwoman superhero. The Joker resembles current US President Donald Trump. His name also means a playing card (trump), besides Trump is a showman, producer, TV presenter, connected with show production, masquerade and entertainment. He is also a mega-successful real estate businessman.

In the "Golden House" novel, the Joker represents chaos, sinister clown, the embodiment of demonic powers. The presidential race he participates in, from the author's point of view, reminds of a horrific phantasmagoria. The madman

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received support precisely because he was mentally disturbed, not despite this fact. Knowledge was equal to ignorance, top became bottom, and the man who was entrusted the codes from nuclear weapons – a green-haired, white-skinned laughingstock with a red mouth looking like a wound. The person who has asked the military commission for four times why is it so bad to launch nuclear weapons (Rushdie S., 2019) is coming to power. Reality turns into a comics, into an infernal joke, notions are substituted, acquiring the connotation of discrepancy and evil. Providentially, it approaches the world of George Orwell's dystopia "1984".

Finally, in 2016, the Joker won, became president, and American reality, according to the narrator, started to transform into a radical lies: platitude, hypocrisy, vulgarity, violence, paranoia.

The movie made in Rene's imagination was over. Together with his beloved girl Suchitra and little Vespa – the "magic child" whose guardian on the behalf of Nero Golden becomes a young man (an aspect of the Wiseman archetype and defender of the family represented in Trickster) the characters disappear in the "circle of life".

In real life, in terms of Donald Trump as an incumbent US President, the Trickster archetype exists beyond the literary text, not only in the cultural space, but also in the form of a hyperbolized socio-political media image. Donald Trump is associated with Trickster in a variety of research papers and media, pointing out his furious charisma, contradictory figure, and the energy of chaos embodied in this politician.

Thus in *The Baffler* magazine, he is compared to Loki, a Scandinavian god of rowdyism, pranks and deception, who is also the embodiment of Trickster. Trump is being accused of hatred of women, racism, involvement in crime etc. Trump is considered to accumulate the dark mental streams of Americans (Pein C., 2016).

American scientist Randy Fertel argues that Trump embodies an extremely dark version of the Union archetype. The scholar mentions tyranny, cognitive

dissonance in his management style and rhetoric that defies any logic. In his view, since Trump is a narcissist, he distorts the Hero's path. The Trickster archetype in him acquires destructive sense. He wants to assert himself, to turn the presidential traditions and norms upside down, to destroy the achievements of his predecessor (Fertel R., 2018). Trump-Trickster embodies the Dionysian origin, the Tias (Bacchanalia), and serves as the destroyer of culture (Fertel R., 2018).

Soon in 2019, the well-known showman, producer, actor, director of the comedy "Studio Quarter-95" Volodymyr Zelensky had joined the run for presidency together with the incumbent at that time president Petro Poroshenko and other candidates. Earlier, he had already "tried" himself as a head of state in the Ukrainian comedy series "Servant of the People" (2015 - 2018), playing the role of history teacher Vasyl Holoborodko, who became president of Ukraine. In real life, the cognominal political party "Servant of the People" supports V. Zelensky during the presidential race where the future politician wins over Petro Poroshenko. Supporters of Petro Poroshenko demonize his opponent, insisting that behind V. Zelensky there is a "shadow" of Ukrainian oligarch Igor Kolomoisky, blaming him for the lack of political experience and "pro-Russian" orientation. Nevertheless, the majority of the population did not feel any economic improvements within the state and blamed certain individuals from Petro Poroshenko's team for corruption. The electorate desired new faces in power, that is why Volodymyr Zelensky defeated the former President of Ukraine by a large margin – 73.22% against 24.45%. We should remind that the election campaign – 2019 looked like a show (debate on the stadium etc.). Therefore, the "signs" of television and other media were mixed. They formed a powerful burst of information collective energy and created reality.

Since V. Zelensky's professional activity prior to his presidency was connected with the show and comedy performance, taking into account his youth and lack of knowledge in political affairs (the child aspect of the archetype), the incumbent President of Ukraine is also associated with the Trickster archetype.

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Appointment of his colleagues from the “Studio Quarter – 95” – Serhiy Sivokho, Maxim Tkachenko, Serhiy Trofimov, Serhiy Shefir and others – to executive positions creates an effect of state power showization. The lack of experience in policymaking among government officials adds an element of chaos into the power exercising process. Contradictory policy regarding the situation in Donbas and relations with Russia, together with the failure to fulfill election promises made by the President and his team, have led to disappointment in certain share of voters.

According to a survey conducted in Kiev International Institute of Sociology (KIIS) from February 8 to February 18, 2020, V. Zelensky's ratings have significantly decreased. Only about 44.2% of those who have made their choice are now ready to vote for him (KIIS, 2020).

Against the background of global disappointment of Ukrainians connected with the lack of significant positive changes in the socio-economic sphere, the appearance of another Trickster in the domestic politicum in spring 2019 – a mysterious prankster named Joker, provoking and evil joking over deputies is considered to be a sinister counterpart of the acting power, the alter-ego of its general image.

To a scandalous head came Joker's disclosure of Bohdan Yaremenko, Mykola Tyshchenko and Alexandra Klitina. Prankster's hiding under a mask of a top official in order to obtain damaging information is a part of the show and fully fits into Trickster's characteristics.

From the very beginning, the Joker is within the view of many Ukrainian media, which at this time means even greater escalation of this collective unconscious archetype.

The echoes of Trickster's archetype influence on the image of the Joker, we can also observe in a rather aggressive advertisement of an international bookmaker's sports betting company. Famous Irish athlete Conor Anthony McGregor played a leading role in their commercial (The Telegraph. News, 2019). These advertisements can also be seen everywhere in the Kiev subway.

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Encouraging to play for money, offering bonuses for newcomers, the advertisers due to visual images, popular personalities and agitation appeals, try to create an illusory sense of courage, strength, and will to victory in the recipients. Particularly vulnerable to this manipulative influence are the poor segments of population and teenagers.

That is how the surrounding reality turns into a mad gambling and sinister delusion.

Pari-match had also offered to guess the number of “Oscar-2020” nominations which Todd Phillips’ movie “Joker” (2019) was expected to win (Parimatch, 2019).

Tragedy, exclusion, absurdity of existence, social injustice give rise to evil and madness, embodied in the character of the aforementioned psychological thriller – stand-up comic – loser Arthur Fleck (Joker) – the representation of already known Trickster archetype.

In the center of events is the imaginary city of Gotham, located on the edge of apocalypse. At the beginning of the movie, the media constantly broadcast news of the following content: “The city is full of garbage, it turns into a landfill”, “When we thought it couldn't be worse, the city was attacked by super rats”, “What is this world coming to?”

In Gotham, in slums, in awful conditions, along with his paralyzed mother lives Arthur Fleck, who dreams of becoming a famous comedian, but works as a clown-for-hire in a small company.

The hero’s life motto is: “Put on a happy face”, which he learned from childhood on the advice of his mother. However, Arthur is chronically unlucky in life, moreover, he has mental problems.

Falsity of the existential mismatch between the real and pretended existence creates a painful psychosomatic reaction in the hero – a compulsive syndrome – continuous uncontrollable outbursts of laughter. In such circumstances, it is

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evident that Arthur's stand-up jokes are not funny or understandable to the public. In the evenings, he watches TV together with his mother.

News broadcasted on the television, reported in the newspapers and TV shows are the main background of the film, which creates the illusion of reality showization.

Arthur's mother prefers watching TV shows with businessman and politician Thomas Wayne – one of the front-runners for the post of mayor in the election campaign. She once used to work for him. Every day the woman writes letters to him, hoping he will help the family get out of trouble but never receives any answer. Arthur's favorite is the talk show "Live". The show host is the famous comedian Murray Franklin – his idol. Franklin invites stand-up comedians to take part in his show. Arthur also wants to get there.

A tragic chain of events had turned Arthur's world upside down. One day, doing his job in a clown costume, he gets beaten up by a mob of teenagers. After that, a colleague presents Arthur with a weapon so he can now defend himself. However, while entertaining children at a hospital in a clown suit, his gun fell out of his pocket and frightened children. Arthur was fired after this incident. Whereas his colleague did not admit that this was his gift and made Arthur the scapegoat instead.

At the same time, the city cut off social services funding. Fleck had lost psychological support. When on a late-night subway ride Arthur, dressed in a clown suit, met three young drunken clerks who accosted a girl, he had a fit of compulsive laughter. Arthur's strange reaction provoked the aggression in young people. They attacked him, but Fleck had a weapon. Being frustrated, he shot them all.

This event resulted in a resonance in the city among the poor and marginalized people. The clown killer received surprising support. They were actively discussed in the media, especially after Thomas Wayne's speech defending the murdered clerks. He believed that support for the killer was provoked by the

envy of the disadvantaged people towards more successful ones. The first ones he called “clowns”.

Resentment and dissatisfaction with the living standard among Gotham population grew like a snowball. Numerous protests and riots took place in the city, causing closure of some enterprises. People took to the streets wearing masks of clowns, following the Clown from the subway. He became their hero. Thus, the destructive Trickster’s energy was consolidated, and even launched a new movement with the slogan “Eat the rich!”

In such situation, the hope that Thomas Wein’s pseudo-hero could save the city, was in vain. Wayne and Fleck are not only polar forces, but also twins according to the movie. In addition, Arthur’s mother considered Thomas Wayne to be his father.

Arthur Fleck, who felt like garbage (the garbage in the film is a symbolic connotation), for the first time in his life realized his significance in such bizarre circumstances. This inspired him to further crimes: the murder of a colleague who caused his firing and his mother, who was in a coma. Fleck learned that his mental problem was her fault. The woman was treated in the mental ward for delusional psychosis and narcissistic disorder. She got there because she and her cohabitants threatened the health and well-being of her adopted child – Arthur. The boy was found attached to a battery, exhausted, with a head injury.

At the end of the movie, the hero appeared on his dream show with Murray Franklin, where he called himself the Joker and confessed of killing the young people in the subway. He motivated the murder by the fact that they were terrible. Since when everyone around is horrible, it can drive anyone crazy. The TV show ended with a sinister and spectacular effect – the murder of Arthur Murray Franklin. In his opinion, the show host wanted to laugh at him. “What do you get when you cross a mentally ill loner with a society that abandons him and treats him like trash?” He asked Franklin. – “I’ll tell you what you get. You get what you deserve!”

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Fleck considered himself a fighter against Thomas Wayne, against a system that establishes moral laws and decides what is funny and what is not. Comedy is subjective – that is how Fleck thought. While the life of a loser comedian is a comedy as well, as he defined it. However, in such circumstances, his existence looked like an absurd comedy, which turned into a horror show. In this show, he became a leading villain actor who took revenge on people and the world for his own inferiority – a demonic figure.

Evil multiplied by the evil of dissatisfied citizens caused a terrific explosion of collective evil that spread through the city, turning Gotham City into an infernal bacchanalia – fires, fights, murders, outrages, crazy dancing among the ruins and fire.

Gotham City in the movie becomes a grotesque, hypertrophied nightmare invariant of a real world, reflecting its troubles and social problems.

CONCLUSIONS. Therefore, it should be noted that literary texts, cinema, mass media, interpenetrating into each other get feedback from information consumers. Influencing each other, they feed each other. Thus, modern reality is changing under this influence. Archetypes play a significant role in such process. The manifestations of the Trickster archetype in modern media culture are studied based on examples from various spheres of culture and real life. It is observed how the Trickster is represented in the collective unconscious of mankind. It is found that nowadays in the media space, due to the interaction between the media, the Internet, culture with its symbols and signs, as well as the realities of life surrounding the person, perceiving these codes and reproducing them, the Trickster archetype exists as a mega media image. Show, game, chaos, carnival have become integral attributes of life, affecting global and domestic media culture. Insecurity of the modern world, social crisis phenomena, and negative information flows have lead to the fact that reality is perceived by an individual as a hostile, sinister environment, being accumulated in the collective unconscious in the Trickster archetype, which acquires demonic features.

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АРХЕТИП ТРИКСТЕРА В СУЧАСНІЙ МЕДІАКУЛЬТУРІ: ШОУЇЗАЦІЯ ТА ДЕМОНІЗМ

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Анотація

Статтю присвячено дослідженню архетипа Трикстера в медіакультурі сьогодення. Увагу в статті зосереджено на окремих літературних текстах – надбаннях світової (С. Рушді «Золотий дім») й української словесності (В. Шкляр «Чорний Ворон»), кінофільмах («Джокер» (2019) Тодда Філіппса), персоналіях реального політика (Дональд Трамп, В. Зеленський, пранкер Джокер та ін.) тощо, завдяки яким архетип Трикстера став одним із ключових у сучасному світовому й українському медіапросторі і житті. Так, у романі «Залишенець. Чорний Ворон» В. Шкляра – постколоніальному втіленні травмованого російською експансією національного колективного несвідомого, у ролі Трикстера отаман-повстанець, захисник Холодного Яру, – Чорний Ворон. В іншому творі, «Золотий дім» С. Рушді, Трикстера уособлюють герої-двійники – магнат Нерон Голден і Джокер. Останній балотувався на виборах на пост американського президента та отримав посаду. Твір за поетикою вкладається у схему готичного роману. Обидва персонажі – готичні злодії, що демонструють «тіньовий» бік архетипа Трикстера. Образ Джокера тут тісно переплетений з американською реальністю у форматі кіно і шоу, де функція архетипу Трикстера присвоєна американському президенту Дональду Трампу, постать якого теж демонізується. В Україні функцію Трикстера бере на себе Президент України Володимир Зеленський – комедійний актор і шоумен у супроводі колег по цеху зі «Студії Квартал – 95». Атмосфера шоу овіює національну політику, життя та медіапростір. Негації нової влади віддзеркалюються у зловісних жартах над депутатами пранкера Джокера. Загальні світові тенденції до ескалації інфернальної сили архетипу Трикстера, пов'язані з мотивами абсурду, моторошного карнавалу і божевільням, втілені у фільмі «Джокер» (2019), головний герой якого Артур Флек теж уособлює Трикстера. Тож у сучасному медіапросторі спостерігається взаємопроникнення семіотичних кодів ЗМІ, Інтернету, культури і реального життя. Особистість сприймає і відтворює ці знаки. Архетип Трикстера перетворився на мега медіаобраз в колективному несвідомому. Він сфокусував мотиви шоу та гри, набув демонічних рис на фоні дегуманізації людства і соціально-політичних негараздів.

Ключові слова: медіакультура, архетип, Трикстер, колективне несвідоме, шоуїзація, демонізм.

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CREENCIAS Y ACTITUDES LINGÜÍSTICAS DE LOS JÓVENES ANDALUCES HACIA EL INGLÉS

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RESUMEN

La presente investigación tuvo como propósito general determinar las creencias y las actitudes de los jóvenes de Andalucía hacia el inglés. La información fue recolectada a través de una encuesta anónima con preguntas cerradas, abiertas y escalas de Likert para obtener el mayor número posible de los informantes de diferentes grupos sociales con distintos grados de formación de varias especializaciones. Hemos analizado las creencias y las actitudes de los informantes hacia el aprendizaje del inglés como lengua extranjera y sus posturas ante la importancia de este idioma en diferentes aspectos de la vida cotidiana y profesional.

Se pretende en el trabajo llevar a cabo un estudio sociolingüístico acerca de las actitudes de los jóvenes andaluces y los posibles factores que en su opinión influían en la formación de sus creencias hacia el inglés como lengua global. Como uno de los factores cruciales que influye en la opinión de los jóvenes de todo el mundo, también prestamos atención a la política lingüística que lleva a cabo tanto el gobierno español como el andaluz. Como resultado, logramos obtener un espectro de factores que juegan un papel importante en la formación de las creencias lingüísticas y su posterior desarrollo en las actitudes hacia el fenómeno.

Palabras clave: creencias, actitudes lingüísticas, sociolingüística andaluza, enseñanza del inglés, política lingüística.

INTRODUCTION. Se pretende en el trabajo llevar a cabo un estudio sociolingüístico sobre las creencias y las actitudes lingüísticas de los jóvenes andaluces y comparar las actitudes de las personas que nunca han tenido

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experiencia laboral en un país angloparlante, específicamente en el Reino Unido, con aquellos que sí la han tenido. Queremos llamar nuestra atención sobre las opiniones personales de los informantes sobre el nivel de conocimientos obtenidos durante sus estudios y los posibles factores que influían la formación de sus creencias hacia el inglés.

El objetivo de este trabajo es describir las actitudes hacia el inglés de los jóvenes andaluces y analizar el nivel de conciencia de ellos sobre la importancia del inglés en diferentes aspectos de la vida cotidiana y profesional. Evaluamos la influencia de las variables de sexo o género, edad, el nivel de instrucción en las actitudes lingüísticas y comprobamos que el área de conocimiento, el campo de trabajo y el entorno de las personas son cruciales a la hora de definir las actitudes lingüísticas hacia el idioma.

Entre los científicos que se ocupaban del tema podemos nombrar a Sarnoff (1996), Agheyisi y Fishman (1970), Baker (1992), Kachru (1981, 1992), López Morales (1993), Moreno Fernández (1998), Blas Arroyo (1999), Llurda (2006, 2009), Lasagabaster (2006, 2008) y otros.

RESULTS AND DISCUSSIONS. No ha sido una tarea fácil definir y diferenciar los conceptos de la *actitud* y la *creencia*. El intento por definir el concepto de “actitud” radica en Sarnoff, quien la define como «la disposición a reaccionar favorable o desfavorablemente a una serie de objetos» (1966, p. 279). Agheyisi y Fishman (1970) citados por Restrepo (2013, p. 26) argumentan que «las actitudes no se pueden deducir directamente del comportamiento obvio, porque las conductas no son introspectivas, sino que estas se establecen desde las opiniones de los participantes». Por su parte, Baker (1992) sostuvo que las actitudes lingüísticas eran predisposiciones aprendidas y no heredadas genéticamente. Según López Morales la *actitud* se define “[...] como una conducta, como una reacción o respuesta a un estímulo, esto es, a una lengua, una situación o unas características sociolingüísticas determinadas” (2009, p.118). López Morales (2004 [1989]) establece una separación entre lo que es una *creencia* y la *actitud* que se muestra hacia lo que se cree. De esa manera separamos unas de las otras y decimos que las creencias pueden ser cognitivas y afectivas, mientras que las actitudes pueden ser

positivas o negativas. Estas últimas pueden verse influidas por varios factores, tales como puede ser el prejuicio lingüístico basado en opiniones colectivas hacia los grupos que usan una u otra lengua o variedad distinta a la del grupo portador de las creencias. Aunque sea cierto que un conjunto de creencias está orientado a adoptar una actitud, no todas las creencias resultan en una actitud (López Morales, 1993, p. 235). Las creencias lingüísticas no siempre están basadas en la realidad, sino en la percepción del hablante de una lengua o variedad. Es decir, las creencias están relacionadas con la conciencia sociolingüística del hablante sobre su conocimiento acerca del fenómeno, variedad o lengua, o bien hacia el grupo social que lo representa.

Para comprobar estas teorías, utilizando las técnicas de medición de las actitudes lingüísticas, las cuales mayormente coinciden con las sociolingüísticas, llevamos a cabo una encuesta anónima con preguntas cerradas, abiertas y escalas de Likert, y analizamos posteriormente los resultados obtenidos.

Partimos de la hipótesis de que en general en Andalucía las creencias y las actitudes hacia el inglés son positivas, aunque las actitudes pueden variar entre las edades diferentes, la profesión y también posiblemente de la experiencia laboral en el extranjero. Entre los entrevistados tenemos 55,8% mujeres y 44,2% hombres; la edad varía entre los 19 hasta los 41 años. La mayoría de los informantes son de la provincia de Cádiz, aunque también tenemos representantes de Jaén, Granada, Córdoba, Huelva; unos 5% de los informantes residen actualmente en el Reino Unido. En la mayoría de casos ambos padres trabajan, el campo de ocupación varía entre docentes, personal médico, ingenieros, militares y en pocos casos puestos en hostelería. Queremos subrayar que los resultados de este estudio no son representativos y solo demuestran las actitudes y creencias del grupo entrevistado.

El 81% de los informantes tienen solo el español como lengua materna, y solo un 4,6% son bilingües en español e inglés. También podemos ver casos de bilingüismo de gallego y español y español y neerlandés. El 48,8% han terminado los estudios de máster, el 25,6% de grado y 11,6% son estudiantes actualmente, existe un porcentaje bastante bajo de aquellos que han cursado

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ciclo formativo de grado superior, la licenciatura o el doctorado. La especialización que prevalece es el campo de las Humanidades, Filología y Lingüística (55,8%), aunque también tenemos graduados en Ingeniería y Turismo (9,3%), Arte (7%), Economía, Ciencias de la Salud, Robótica, Derecho, Fuerzas y Cuerpos de seguridad, Audiovisuales entre otros (con 2,3%).

El 55,8% de los informantes trabajan actualmente, los puestos de trabajo varían bastante, aunque podemos subrayar que hay un cierto porcentaje de personas que trabajan de profesores en diferentes campos, técnicos y aquellos que trabajan en el campo de la hostelería. El 41,9% no trabaja, y el resto estudia actualmente. En cuanto a la experiencia laboral en el extranjero, el 25,6% de los informantes han trabajado en el Reino Unido o en Irlanda. A la pregunta de por qué han elegido este sitio como destino de la emigración, un cierto porcentaje han contestado que era por las oportunidades laborales y las libertades. Entre otras causas estaba el interés cultural, las ganas de aprender un “inglés correcto”, la familia y “por casualidad”.

En nuestra encuesta hemos decidido preguntar a los informantes dónde, cómo y a qué edad han aprendido el inglés, qué nivel de conocimientos creen que tienen y si tienen alguna acreditación oficial del dicho nivel. El 51,2% de los informantes han aprendido el inglés en la escuela, pero solo 9,3% lo han aprendido solamente en la escuela, los demás también asistían a las clases particulares o las academias de idiomas. Además, un porcentaje considerable aparte de las clases aprendía el idioma por su propia cuenta, viendo videos, escuchando música o leyendo en inglés. El 79,1% han empezado sus estudios en la edad temprana y el 16,3% siendo adolescentes de 11 a 16 años. En cuanto al nivel de conocimientos del idioma, el 34,9% de los informantes han contestado que creen que tienen un C1, de ellos el 80% tienen acreditación del nivel; del 23,3% de los han contestado que tienen un B2, solo 30% tienen una acreditación oficial, del 18,6% de B1 50% tienen la acreditación, y lo interesante es que la mayoría de los informantes con un supuesto nivel B1 que tienen una acreditación, son o eran estudiantes del área de Humanidades, Filología y Lingüística. Mientras tanto, los informantes que tienen un nivel básico no han recibido acreditación ninguna.

El 53,3% de los informantes al empezar sus estudios del inglés no tenían ideas claras sobre su importancia o los objetivos del aprendizaje, que es obvio ya que la mayoría de ellos comenzaron a aprender el inglés en la edad entre 3 y 10 años. Aun así, el 46,5% sí tenían una idea bastante clara del por qué necesitan aprender este idioma extranjero. El objetivo que más se destaca es el futuro trabajo (55,8%). No creemos que los niños hubieran pensado en la importancia de los conocimientos de una lengua extranjera para su futura posición laboral, pero según las respuestas obtenidas, pensamos que, desde pequeños, los informantes han sido influidos por las posiciones de sus padres, maestros, el entorno en general hacia el inglés. Es decir, la importancia del inglés se enseña desde una edad temprana, y en adelante influye las actitudes hacia el idioma. En general, según las respuestas obtenidas, las personas que contestaron las preguntas tienen una gran conciencia sobre la posición del inglés en el mundo. Otra respuesta que tiene importancia entre los objetivos del aprendizaje es “para viajar” (48,8%), es decir, para realizar la comunicación intercultural con los extranjeros de otros países, pero al mismo tiempo figuraba a menudo la respuesta “hablar con la gente que no conoce tu idioma” (34,9%), es decir, no solamente para poder explicar las necesidades que pueden surgir durante el viaje al extranjero, sino también poder comunicarse con los extranjeros que vienen a España. Con esa conclusión podemos subrayar una vez más la conciencia lingüística de los informantes sobre el inglés y su posición global en el mundo. De esa manera, el inglés no se aprende solo por necesidad (para encontrar un buen trabajo u ocupar una posición más alta en una empresa o para poder comunicarse durante los viajes a los países extranjeros), sino también por el hecho de entender la influencia del inglés y para facilitar la comunicación internacional.

Otro punto destacable puede ser la atracción hacia la lengua en general. Un 37,2% han elegido como uno de los motivos principales el hecho de poder entender las películas, los libros, la música, las noticias en su idioma original. No podemos estar seguros de que este objetivo representa especialmente el placer de percibir la información original de los medios informativos, puede tener también un cierto nivel de necesidad, para tener una vista más amplia sobre el mundo y por la curiosidad humana. Para afirmar una u otra posición con una cierta certidumbre, deberíamos hacer unas entrevistas privadas con

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los informantes, pero concluyendo de las respuestas dadas a las preguntas, suponemos que aparte de la necesidad de aprendizaje por el papel que juega el inglés en nuestra vida cotidiana y por las oportunidades laborales que da el conocimiento de esa lengua, una gran parte de las personas aprende el idioma por el placer propio.

A la pregunta de si creen que el entorno influía de alguna manera en el interés por el inglés, el 55,8% de los informantes han contestado que sí, pero a la hora de analizar los comentarios de la manera en la que ese entorno lo influía, vemos que las respuestas varían bastante. Varias personas comentan que el entorno no fomentaba su interés por el inglés, sino al revés, lo quitaba. Algunos afirman que les “forzaban a estudiarlo” o “creaban malos hábitos”. Aun así, la mayoría acentúa sobre la influencia positiva por parte de los padres que explicaban la importancia del conocimiento del idioma, o animaban a aprenderlo y ayudaban financiando la formación privada; también aparece la opinión sobre el prestigio del inglés. Algunos también destacan las amistades con los nativos del inglés o aquellos que no compartían la L1 con el informante como un factor favorable que influyó sus creencias y actitudes hacia el inglés.

También nos interesaba saber si la experiencia laboral en el extranjero tenía algún impacto en la posición de los informantes ante el idioma extranjero. El 23,3% de los encuestados han tenido experiencia laboral en el Reino Unido y un 2,3% en Irlanda. Entre los motivos de la elección de este país como el destino de la emigración subrayamos “mejores oportunidades laborales con un sueldo más alto que en España”, la familia que vive en estos países, una previa experiencia gracias a los programas de intercambio, el idioma - las ganas de “aprender un correcto inglés”, el interés en la cultura, etc.

Otra pregunta que les hicimos a los encuestados es: “Si estás en España, ¿en qué idioma hablarías?”. Entre las variantes de respuesta estaban:

1. A un turista inglés;
2. A un extranjero de 15-30 años cuyo idioma no sabes;
3. A un extranjero de más de 40 años cuyo idioma no sabes;
4. A tu profesor de inglés (en clase);
5. A tu profesor de inglés (fuera de clase);

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6. A tus compañeros de clase de inglés como lengua extranjera (en clase);
7. A tus compañeros de clase de inglés como lengua extranjera (fuera de clase).

Como pudimos comprobar, a las personas que no saben el español o son nativos del inglés, la gran mayoría de los encuestados les hablaría en inglés, mientras que a los compañeros de clase aun estando en el aula les hablarían en español por falta de necesidad de comunicarse en otro idioma a no ser que se lo pidiera el profesor. Es interesante que con el profesor de inglés en el aula se comunicaría un porcentaje más alto de personas que con los extranjeros en la calle. Puede ser que se vaya formando una costumbre en las escuelas y las academias de idiomas de sumergirse en el ambiente del idioma que se está aprendiendo a través de utilizar el inglés para cualquier comunicación dentro del aula. Por otra parte, puede ser que las personas no se sientan cómodas hablando inglés en la calle con una persona desconocida por el miedo de no ser entendido o por la barrera lingüística, lo cual sería apropiado averiguar a través de una entrevista con cada uno de los encuestados.

A la pregunta de por qué han elegido el inglés en estos casos, la mayoría de los encuestados apuntan que el inglés es una lengua “franca”, “universal”, “global”, “internacional” y que con su ayuda se facilita la comunicación con los extranjeros, se da por ende que “cualquiera sepa por lo menos algo de inglés”; la comunicación en inglés tiene más probabilidad de ser exitosa que ella misma en cualquier otro idioma (de nuevo subrayamos la importancia global del inglés y la conciencia de los encuestados sobre ello). En cuanto a la comunicación en el aula, muchos se ven obligados a comunicarse en inglés, aunque no quieran, por otra parte, hay aquellos que lo hablan a propósito, porque “les apetece practicar” o porque “el contexto lo requiere”. Entre otras respuestas varias veces figura el respeto como uno de los motivos de la elección del inglés en las situaciones comunicativas dadas. Una de las preguntas nos pareció muy curiosa, citamos: “Porque por desgracia es un idioma que prima en la comunicación internacional”. Es decir, este informante utilizaría en inglés en la comunicación internacional por obligación indirecta. Tiene una actitud negativa hacia el inglés, en todas las respuestas siguientes esa persona no considera el inglés nada importante excepto en los casos de la búsqueda de trabajo y el hecho de vivir en un país angloparlante. Al mismo tiempo, este

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informante cree que el inglés debería de aprenderse desde la Primaria, lo considera fácil de aprender, le gustaría que sus hijos fueran bilingües y en lo demás tiene una postura neutra hacia el uso del inglés.

De acuerdo con los resultados obtenidos, podemos afirmar que las actitudes que han mostrado los jóvenes andaluces hacia el inglés son positivas. Aun así, existe un cierto porcentaje de aquellos que se ven obligados a aprender el inglés y utilizarlo en su vida diaria. Mientras que algunos aprovechan las posibilidades que ofrece el conocimiento de un idioma extranjero, los otros rechazan la “invasión” del inglés como lengua global. La variable sexo o género no juega un papel importante en la valoración de las actitudes lingüísticas. Tanto los hombres como las mujeres tienen mayor grado de actitudes positivas hacia el inglés que el de las negativas. Mientras tanto, la variable de edad demuestra una cierta diferencia en los niveles de conocimientos, aunque no influye las actitudes hacia el idioma según los datos obtenidos. El entorno en su mayoría favorecía el aprendizaje del inglés, realizándolo de varias maneras, apoyando las elecciones de los hijos, pagando las academias o clases particulares, compartiendo el interés por la cultura de los países angloparlantes, etc.

CONCLUSIONS. En general, la generación más joven considera que tiene un nivel de conocimientos más alto, pero no tiene acreditación oficial ninguna. Al mismo tiempo, el grupo de 19 a 30 años es el que estudiaba cuando el programa del fomento del plurilingüismo ya entró en vigor, y las escuelas tenían tiempo y recursos necesarios para adoptar los programas para un mejor cumplimiento de los objetivos prescritos por el Plan de fomento. Podía ser lógico que esta generación tuviera un nivel de conocimientos más alto que las anteriores. Aunque el nivel de conocimientos obtenidos en las escuelas se demuestra que es satisfactorio, la mayoría de los informantes asistían a las clases particulares o a las academias de idiomas aparte del aprendizaje de la materia en la escuela.

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BELIEFS AND ATTITUDES OF ANDALUSIAN YOUTH TOWARDS ENGLISH

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ABSTRACT

The general purpose of this research is to determine the beliefs and attitudes of young people of Andalusia towards English. The information was recollected through an anonymous survey with both closed and open questions and Likert scales to obtain the largest possible number of informants from different social groups with different degrees of studying in various specializations. We have analysed the beliefs and attitudes of the informants towards learning English as a foreign language and their positions regarding the importance of this language in different aspects of daily and professional life.

The aim of the work is to carry out a sociolinguistic study about the attitudes of young Andalusians and the possible factors that in their opinion influenced the formation of their beliefs towards English as a global language. As one of the crucial factors that influences the opinions of young people all over the world, we also paid attention to the linguistic policy carried out by Spanish government as well as the Andalusian one. As a result, we managed to obtain a spectrum of factors that play an important role in the formation of the linguistic beliefs and their posterior development into the attitudes towards the phenomenon.

Key words: beliefs, linguistic attitudes, Andalusian sociolinguistics, teaching English, language policy.

ПЕРЕКОНАННЯ Й УСТАНОВКИ АНДАЛУЗІЙСЬКОГО МОЛОДІЖНОГО МОВЛЕННЯ У ПОРІВНЯННІ З АНГЛІЙСЬКИМ

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АНОТАЦІЯ

Загальною метою цього дослідження є визначення лінгвістичних переконань та установок молодих людей Андалусії до англійської мови. Інформація для цього дослідження була зібрана шляхом анонімного опитування із закритими та відкритими питаннями і шкалами Лайкерта, щоб отримати якомога більшу кількість інформаторів із різних соціальних груп з різним ступенем навчання за різними спеціалізаціями. Ми проаналізували уявлення та ставлення респондентів до вивчення англійської як іноземної та їхні позиції щодо важливості цієї мови в різних аспектах повсякденного та професійного життя.

Завданням цієї статті є проведення соціолінгвістичного дослідження щодо ставлення молодих андалузців до англійської мови та виявлення можливих факторів, які, на їхню думку, вплинули на формування цих переконань щодо англійської мови як глобальної. Ми також звернули увагу на мовну політику, яку проводить іспанський, а також андалузський уряд, як на один з вирішальних факторів, що впливає на думку молодих людей у всьому світі. В результаті вдалося розкрити спектр факторів, які відіграють важливу роль у формуванні мовних переконань та їх подальшому розвитку у лінгвістичні установки щодо явища.

Ключові слова: переконання, лінгвістичні установки, андалузська соціолінгвістика, викладання англійської мови, мовна політика.

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NONFICTIONAL LITERATURE: NATURE, TYPOLOGY, TERMINOLOGY

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ABSTRACT

The article is devoted to the reviewing of theoretical aspects of nonfiction literature. Similar in semantic content, but not identical terms as nonfictional literature, nonfictional writing, literature of fact, factography, fiction-documentary literature, fiction-documentary prose, fiction-documentary writing, literary nonfiction, literature of non-fiction, nonfictional prose, factual narrative, which have become commonly used in American, Spanish, Ukrainian, French, Slavic terminology, are analyzed. All these terms refer to a set of texts written on the basis of real events without the use of fiction. Typical features of this type of literature are the synthesis of documentary components and fiction, veracity, factuality, authenticity, objectivity, the use of real names, dates and geographical indications. At the same time, the reflection of real events and their participants is presented through the prism of the author's self, and therefore subjectivity, personal

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component, merging of images of the author and the narrator are added to the leading features of nonfiction literature.

The article focuses on the main structural and typological branches of nonfiction literature – historical nonfiction, literary biography, fictional journalism and memoirs. In compiling this classification, the main object of the non-fiction narrative was taken into account in the first place; sources of documentary information; varieties of author's presence in the text (in particular, as an outside observer, witness or main character); subjective factor of personal participation in the events described in the work, or personal acquaintance with the direct participants in the events; genre-typological characteristics of nonfictional works. The article highlights the main typological characteristics of each type of non-fiction, analyzes their genre system, presents the characteristics of varieties and subvarieties.

Particular attention is paid to the analysis of memoirs, which is a complex and multilevel type of non-fiction, which, in turn, consists of several subvarieties – the memoirs, the autobiography, the diary, the epistolary. The article differentiates the subvarieties of memoir literature, considers options for the synthesis of its types and forms.

Key words: non-fiction, historical literary nonfiction, literary biography, memoirs, fictional journalism, diary, autobiography.

INTRODUCTION. The term «nonfictional literature, or nonfictional writing» was first used in the 1920s in some literary works of Soviet scholars to define works written on a documentary basis. According to Elena Mestergazi, a Russian researcher of literary nonfiction, this term combines «diaries, letters, memoirs, notes, notebooks of writers, travelogues (descriptions of travels), biographies, autobiographies, and sometimes essays, namely genres that existed for centuries and which were united by the concept of "nonfictional literature" only in the twentieth century» (Mestergazi, 2007: 8).

For a long time, this term was not widespread, and only in the 1970s it re-entered the scientific community. It does not lose its relevance even in our time. Dictionary and encyclopedic definitions of this concept, according to Nadiia Koloshuk, «cause more questions than answers» (Koloshuk, 2009: 217). Thus, according to the definition of «Ukrainian Literary Encyclopedia», «nonfictional literature, or nonfictional writing are works of fiction, science-based fiction and fiction-documentary genres, which are based on

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documentary materials submitted in whole or in part, or reproduced in free form» (Morozova, 1990: 85), however the author of the article excludes memoirs and autobiographies from the range of nonfictional genres, although, as we know, they also use a document in its structure.

Yurii Kovaliv defines nonfictional literature as «journalistic nonfiction, science-based fiction works (essays, notes, chronicles, reports), based on the complete or partial use of documentary sources» (Literary Encyclopedia, 2007, vol. 1: 294). According to the scholar, documentary genres «differ from historical genres, annals, chronicles, diariusz, diaries in the way of using the documentary base, which, without being typified and invented, lays the structural foundations of the work, focuses on the analysis of fixed material, which is sometimes composed on the basis of comparison and installation» (Literary Encyclopedia, 2007, vol. 1: 294). However, the author does not explain which genres should be classified as nonfictional and which as historical, and why diariusz and diaries are excluded from the concept of «nonfictional literature», because, as we know, they have no typification and fiction as well.

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According to Russian researcher Elena Mestergazi, an author of the experimental encyclopedia «Literature non-fiction / non-fiction», «nonfictional literature (nonfictional writing) are prose works in which fictional reality is created on the basis of documentary facts» (Mestergazi, 2007: 8), and therefore the realm of literary nonfiction includes «pure (primary) – a letter, a chronicle, a confession, a diary, a notebook, an autobiography, a biography, memoirs – and complex (secondary) nonfictional genres – a travelogue (a description of travel), a nonfictional short story, a nonfictional story, a nonfictional novel» (Mestergazi, 2007: 17), the boundaries of which are often quite blurred, and as a result «pure genres can be quite complex in their internal structure» (Mestergazi, 2007: 17), and «formally nonfictional genres actually become pseudo-nonfictional» (Mestergazi, 2007: 17).

Modern nonfictional literature as a specific phenomenon of world literature is still quite ambiguously perceived by scholars. So far, no single commonly

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used term has been developed to denote a set of real stories about what really happened, on this account in current times there are a number of similar, but not always identical, semantically loaded terms in various literary systems.

The term «literature of fact», as a synonym for the term «nonfictional literature, or nonfictional writing», is actively used in most Slavic literary studies (including Polish, Czech, Slovak, Croatian, Slovenian, etc.), and can be found in the works of modern Russian and Ukrainian researchers, such as E. Mestergazi (Mestergazi, 2007), N. Koloshuk (Koloshuk, 2006) and so on.

This term was introduced into scientific circulation in 1929 by representatives of the «Left Front of Arts» (LEF) to denote a set of works that «fictionally transform reality on the basis of a declared commitment to a documentary fact» (Mestergazi, 2007: 38). In their opinion, «the literature of fact is: an essay and a science-fictional, i.e. masterful, monograph; a newspaper and fact-editing; newspaper and magazine feuilleton (it also has many types); a biography (work on a specific person); memoirs; an autobiography and a human document; an essay; a diary; a report on the court session, together with the public struggle over the process; a description of trips and historical excursions; recordings of meetings and rallies, where the interests of social groups, classes, individuals intersect vigorously; a comprehensive correspondence from the place; a pamphlet, a parody, a satire; etc.» (Cit. for: Mestergazi, 2007: 38-39). The original definition of the «literature of fact», according to the ideas of Russian formalism, involved the abandonment of fiction genres in favor of factography, and gave priority to nonfictional and journalistic genres. This term is also found in later works of foreign researchers, in particular in works of P. Weber (Weber, 1980), G. R. Winterowd (The Literature of Fact, 1988) and others.

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In the modern sense, this term is synonymous with the term «nonfictional literature, or nonfictional writing» and is used to denote a set of nonfictional works based on real events, which can be verified by actual existing documentary evidence.

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In a few researches (such as in the literary studies of M. Mikheev, E. Mestergazi, M. Varikasha, etc.) the term «factography» can be found, which can be defined as «a description of the facts without their analysis and generalization» (Varikasha, 2013). The scholars refer «dry records and notes of artists – everything that has no artistic value» (Varikasha, 2013) to «factography». According to the Russian researcher M. Mikheev, factographical texts of a private nature are «not yet literature, solely its original form» (Mikheev), so in the modern sense of the term, factographical are questionnaires, tests, official business autobiographies, receipts, interrogation records, notarial papers, etc., namely, those literary texts of personal recollection which have no fiction or conjecture, but are documentary sources.

The term «fiction-documentary literature/ prose» is used by E. Mestergazi, M. Varikasha, there is a synonymous term «a fiction-documentary / prose» (in the works of V. Fedorov and so on).

This term originated after the Second World War in Soviet literary studies, and as noted by Elena Mestergazi: «Initially, memoirs, diaries and notebooks of writers and other authors, whose works were valuable both in terms of fact and aesthetics, were called fiction-documentary prose. Later, the same term was used to denote works, authors of which described the real events in a fictional form, mentioning the real names of all the protagonists, and introduced valid documents into the storyline» (Mestergazi, 2007: 42), i.e., it was an organic synthesis of fictional and nonfictional literature.

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At the present stage, in our opinion, fiction-documentary prose should include works written on a documentary basis using fictional writing techniques, in this sense, in particular, it is referred to non-fiction, represented by biographical/ memoir / autobiographical novels, stories, short stories and etc.

In Western literary studies, there is a traditional division of literature into fiction and non-fiction, which has become widespread since the 1970s.

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At this time, the term «literary nonfiction» appears in the English-language terminological system, and the terms «nonfiction literature» («littérature non fictionnelle»), «non-fiction writing» («écrit non fictionnel»), «factual narrative» («Recit factual») and other appear in French-language literary studies.

The term «literary nonfiction» (French «littérature non fictionnelle», «écrit non fictionnel», Spanish «literature de no ficción») has existed since the 1970s and refers to any nonfictional work. It includes a wide range of works – from purely scientific researches, encyclopedias, reference books, technical instructions, photographs, maps, recipes, etc. to highly artistic documentary canvases presented by non-fiction memoirs, autobiographies, diaries, letters, travel essays, etc. Some researchers, such as R. L. Root and M. Steinberg, even call nonfiction writing the «fourth genre» of literature, along with prose, poetry and drama (Root, 2008; *The fourth genre*, 2011). The term «literary nonfiction» can be found mostly in English and Spanish literary studies of such scholars as: L. Gutkind, R. L. Root, M. Steinberg, R. Wintermeyer, E. Ortells Montón and so on. Recently, it has become more frequent in the Ukrainian terminology, therefore this term is used in the researches of O. Halych (Halych, 2008; Halych, 2013; *Literary Non Fiction*, 2018), N. Koloshuk (Koloshuk, 2006; Koloshuk, 2009), M. Varikasha (Varikasha, 2013) and others.

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Synonymous are the terms «non-fictional literature» (in particular in the works of M. Varikasha), «non-fictional literature/ prose/ writing» (in researches of M. Boyer-Weinmann, N. Koloshuk, A. Lazerra and others), «non-belles-lettres literature» (Koloshuk, 2006). By the term «non-fiction, or non-fictional literature» we mean factual, properly documentary and fiction-documentary works, in which the degree of authenticity of the described events, that actually took place, prevails over the degree of fiction and conjecture. The concept of «non-belles-lettres literature», in our opinion, covers a set of factual and properly documentary texts that are written without the use of fictional writing techniques, and therefore the terms

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«nonfiction, or nonfictional literature» and «non-belles-lettres literature» cannot be used as absolute synonyms.

French-language literary studies, as an analogue of the English term «nonfictional literature», use G. Genette's term «factual narrative» («*récit factuel*»), introduced into scientific circulation in 1991 as an opposition to the term «fictive narrative» («*récit fictionnel*») (Genette, 1991). As G. Genette writes, in the factual narrative «an author bears full responsibility for the claims in his story» (Genette, 1998: 398), and therefore in the first place there should be a real reflection of factual events. Thus, in the words of M. Boyer-Weinmann, the factual narrative remains «outside the field of literature» (Boyer-Weinmann, 2005: 12), because, as in factography, the possibility of fiction is excluded. According to G. Genette, the discourse of factual narrative consists of «historical works, a biography, a personal diary, a newspaper article, a police report, a legal narratio, household gossips and other forms of what Mallarmé called "general reporting"» (Genette, 1998: 387), in other words, as in the case of the terms «literature of fact» and «literary nonfiction», this involves a wide group of texts made without the participation of fiction. At the present stage, this term is used in the researches of R. Wintermeyer (Wintermeyer, 2008), J.-L. Jeannelle (Jeannelle, 2004), A. Keilhauer (Keilhauer, 2007) and others.

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There are also attempts to attribute the literature of personal memory to the popular, or paraliterature. However, this is relevant only for some of the memoirs, because the vast majority of these works have artistic and aesthetic value.

Therefore, if we turn to the text corpus about author's self and his/her life, they are presented in both types of verbal creative activities – fictional and nonfictional, including intermediary variations. In our opinion, the rank of fiction should include fictional works which represent the fictitious life of fictitious characters (fictional memoirs, autobiographies, diaries, epistolary, etc.) and pseudo-memoirs, pseudo-autobiographies, pseudo-diaries and other works that are made with a partial introduction of real events and facts from the lives of real people to a fictitious plot (antimemoirs, autofiction works,

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etc.). The field of nonfictional literature, in our opinion, should include nonfictional (factographical texts and properly documentary memoirs, autobiographies, diaries, letters, etc.) and fictional (the latter are better known as fiction-documentary) works built on real events and facts with varying degrees of novelization of the story (with no fiction in factual texts, with a minimum degree of fiction in the proper documentary and with maximum novelization in fiction).

RESULTS AND DISCUSSIONS. Turning to the dichotomy fictional – nonfictional writing, it bears mentioning that the literature of personal memory is only partially included in nonfictional (or factual in the terminology of G. Genette) literature. In this case, it involves those memoirs that are written with no or a small percentage of fiction and conjecture, the presence of which is associated primarily with the peculiarities of human memory (something is forgotten, something got disarranged, something got consciously transformed, etc.). At the same time, fictional memoir, as well as autofiction works, are part of belles-lettres because of the high percentage of figment and novelization.

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Among the features of nonfictional literature, scholars highlight the synthesis of documentary component and fiction, verity, factuality, documentary authenticity, objectivity and use of real names, dates, geographical indications in most cases.

Distinctively, the reflection of real events and their participants is presented through the prism of the author's self, and therefore the leading features of nonfictional literature also imply subjectivity, personal component, fusion of images of the author and narrator, and so on.

An important component of nonfictional writing is a documentary fact, so it can be stated that nonfictional literature is, above all, the literature of an official and a personal document, which in this type of literature, in addition to the auxiliary function, may have «independent aesthetic value» (Mestergazi, 2007: 9). The document not only serves as a source of necessary information for the scholars of nonfictional literature, but also is actively

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included in the storyline of the nonfictional work in the form of a plot construction.

At the same time, nonfictional literature is literature of memory – historical, cultural and personal. As M. Kotsyubynska notes in her study «History orchestrated by human voices», nonfictional literature attracts readers because there «anthropological truths, psychological depths of a human in his/her self-motivation, self-characteristics, confessions» (Kotsyubynska, 2008: 57) can be found. Therefore, the list of leading features of nonfictional literature includes existentialism, deep psychologism, «correlation of the author's own spiritual experience with the inner world of his/her characters» (Halych, 1991: 30). A distinctive feature of nonfictional writing is that it not only captures, reconstructs, but also interprets and reinterprets the present and the past. That is why most nonfictional works appear in the crucial moments of society. Despite the fact that the concept of «nonfictional literature, or nonfictional writing» has existed for more than half a century, scholars still do not have a general consensus about its basic characteristics and structure. Thus, most works on the theory and history of nonfictional literature refer to typological varieties and separate genres of nonfiction.

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Within the scope of nonfictional literature, N. Koloshuk (Koloshuk, 2006) and others lay emphasis on camp prose as a separate thematic variety, which is «documentary evidence of the living experiences of Soviet and Nazi concentration camps prisoners» (Koloshuk, 2006: 62). N. Ihnativ (Ihnativ, 1998), V. Fedorov (1991) and others consider «tape literature», or «polyphonic, choral self-study of life» (Fedorov, 1991: 14) (in the terminology of N. Ihnativ «epic-choral prose», or «genre of voices» (Ihnativ, 1998: 1) as a separate kind of nonfiction literature. The peculiarity of this literature lies in the fact that a fiction-documentary text is constructed from scattered documentary evidence of witnesses or participants in a particular event or events. The text has a double construction – on the one hand, polyphonic documentary evidence of witnesses, and on the other – the work of the author, who makes a solid text from the scattered texts.

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We have much fewer works that would distinguish and characterize the structural varieties of nonfictional literature.

M. Zweig, «stipulating the conditionality of such a classification» (Zweig, 1970: 6), considers «autobiography, biography, diary, memoirs, essays, epistolary literature, documentary drama, etc.» as separate types of fiction-documentary literature (Zweig, 1970: 6).

In Ukrainian literary studies, the most common is the classification of O. Halych (Halych, 2001), who believes that nonfiction covers three most important areas: memoirs, a novelized biography and journalistic writing.

M. Fedun takes a different view, according to which nonfiction has eight varieties – journalistic and documentary cinema, photography, documentary art, collection of documents, business and personal documentation, documentary drama, epistolary and documentary prose, which consists of literary science-fiction and memoir. Literary memoir, in turn, is divided, according to the researcher, into six subvarieties – travel literature; autobiographies, essays, stories, notes, portraits, memoirs, obituaries, martyrological literature; diaries, reports from the past (historical information is prevalent); memoir stories and novels, poems, poetry, autobiographical works; works in which events are investigated, facts are specified (journalistically directed); collections of memoirs (Fedun, 2010: 447). In our opinion, from a structural and typological point of view, nonfictional literature consists of four main branches – historical nonfiction, literary biography, fictional journalism and memoirs.

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Compiling this classification, we have taken into account, first of all, the main object of the nonfictional narrative; sources of documentary information; types of author's presence in the text (in particular, in the role of an outside observer, witness or main character); subjective factor of personal participation in the events described in the work, or personal acquaintance with the direct participants of the events; genre-typological characteristics of nonfictional works, etc.

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We relied exactly on these factors of differentiation due to the fact that in nonfiction, in our opinion, the image of the author is key in shaping the reader's reception of the work. As O. Mestergazi aptly points out, «if the reader can still do without knowledge of the biographical author somehow, the work as such will cease to exist without the "author`s image", because the "author`s image" can be compared to the axis around which the world created by the writer revolves and inevitably disintegrates» (Mestergazi, 2007: 117). Especially given the fact that one of the sources of information about an important historical event or a prominent figure of the past or present is the autobiographical memory of the author.

Thus, **historical literary nonfiction** is a complex of fiction-documentary works about real historical events, in which the author was not personally involved, but reconstructed them with the help of official and personal documents left by witnesses and participants of the described events. Classic examples of historical nonfiction works are «History of the French Revolution» by T. Carlyle, «A Tale of the Glorious Zaporozhian Lowland Army» by A. Kashchenko, and so on. Historical literary nonfiction has no leading genre of its own, so it actively uses synthesized genres of a documentary epic, a documentary novel, a documentary story, etc.

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The main object of an author's attention in historical literary nonfiction is the historical event, however, unlike the memoirist, the historical nonfictionist relies not on his own memory, but only on the conducted documentary investigation. In this case, the document, which is an important source of information, can be entered into the storyline of the work in the form of an insert structure, where it performs, for the most part, an auxiliary function. In this type of nonfiction, the author`s image is identical to the narrator`s image, but is not identical to the image of the main character and the story is usually told from the third person. Typically, historical literary nonfiction, in addition to being generally documentary, is panoramic, epochal, analytical, retrospective, etc.

Literary biography is a collection fiction-documentary works about the life and work of a prominent person with whom the author was not personally

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well acquainted, and therefore the reconstruction of the I / Other takes place mostly through documented facts and conversations with the main character or people who know or knew him/her personally.

As well as in historical nonfiction, the document is an important source of information and can be actively included in the text of a literary biography work, where it usually performs an auxiliary function. Classic examples of this type of nonfiction writing are «Olympio, où La vie de Victor Hugo» by André Maurois, «Agatha Christie» by D. Morgan, «Leo Tolstoy» by Henri Troyat, «I Believe» by J. Khorunzhy, etc.

Literary biography has its main genre – a fictional biography, but at the same time uses the genre of literary portrait and synthesized genres of fictionally biographical novels, stories, short stories and so on.

The main object of author's attention is the life story of a prominent person, which is why storytelling from a third person is typical, and, as in historical nonfiction, the image of the author is identical to the narrator and is not identical to the main character.

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Depending on the main subject of the exposition, the literary biography is divided into plot-event and associative-psychological biographies (in this regard see the work of O. Halych, in particular «Modern Literary Documentary Biographical Prose» (Halych, 1984), our research «Narrative dimensions of literary biographical prose» (Cherkashyna, 2009) and so on).

Distinctive features of literary biography, in addition to being generally documentary, are factuality, retrospective, with dominance of one main character, etc.

Fictional literary journalism is a set of fictional and documentary works, the main purpose of which is to reflect an author's position on important, in his opinion, events. Examples of fictionally journalistic works are «Essays» by M. Montaigne, «Voices of Marrakesh» by E. Canetti, «Journey from Poltava to Gadyach» by P. Myrny, etc.

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The main genres of fictional journalism are epitomes, essays, reports, pamphlets, interviews, obituaries, and more.

Arbitrary topics are typical for fictional journalism, as the object of the author's attention can be socio-political, philosophical, moral, religious, literary, economic, environmental, and other problems.

The author's position in this type of nonfictional writing is a key factor of the work. No less important is the author's art of persuasion. That is why among the leading features of fictional journalism are emotionality, influence on the consciousness of a wide range of people, dialogue, dynamism, and so on. The composition of fictionally journalistic works, as a rule, is free.

Memoirs, in our opinion, are a complex of fiction-documentary works in which the author was a witness or direct participant of the described events, reconstructed or recorded not only with official and personal documents, but also on the basis of the author's autobiographical memory. And the vast majority of works about authors' selves and their lives are included into this area of nonfictional writing. We tend to say that memoirs are a complex and multilevel type of nonfiction, which consists of several subvarieties – the memoirs, the autobiography, the diary, the epistolary, and so on. The memoirs are a complex of fiction-documentary works, the main purpose of which is the reconstruction of the events by the I / Other as a witness or by a direct participant in the events demonstrated in the work.

Typical examples of works of this subvariety of the memoirs are «Military Memories» by Charles de Gaulle, «From Tallinn to Turkey. Memoirs of a Swede and a Diplomat» by Lillegren, «Thoughts and Memories» by M. Bazhan, «Red Parnassus» by V. Minko, etc.

The memoirs have their own genre – memoirs, but at the same time the genre of literary portrait, memories / recollections, synthesized genres of memoir novel, story, etc.

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The memoirs have a wide thematic variety, such as military memoirs, literary memoirs, camp prose, etc., and is perhaps the most theoretically developed subvariety of nonfictional literature.

In the memoirs, the main object of the author's observations are important historical events and prominent people with whom the author was personally well acquainted. In a memoir, the author, who is also the narrator, acts primarily as a witness to the story being told. Thus, a memoir can be perceived as a personal document, a living testimony.

In the memoirs, the author's point of view is a key factor in presenting information and the author's position on the described events is not always unambiguously perceived.

Among the typological features of the memoirs there are retrospective, conceptuality, the presence of two timing templates – present and past, autobiography component, confession, etc. can be distinguished.

The autobiography is a collection of fiction-documentary works, the main purpose of which is the fictional reconstruction of the author's self, made by him on the basis of official and personal documents, autobiographical memory, self-observations and observations of others.

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J.-J. Rousseau's «Confession», «Poetry and Truth» by V. Goethe, «Autobiography» by M. Kostomarov, etc. are considered a classic of autobiography.

Its main genre is an autobiography. Among other genres used in the autobiography we can distinguish a confession, an apology, a self-portrait, an alphabetical autobiography, an autogeobiography, and synthesized genres are also actively used, such as an autobiographical story, an autobiographical short story, etc.

In contrast to the memoirs, in the autobiography the main object of an author's attention is the author him/herself and the history of his/her life,

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and therefore the author, who is also the narrator, is the main character of the described events.

Depending on the main subject of the pattern, we can talk about spiritual, intellectual, creative, scientific, political, sports and other types of autobiographies. At the same time, some researchers single out feminine autobiography and childhood autobiography as separate subvarieties of autobiographical writing, as they have special typological features.

In the autobiography, an author's autobiographical memory is the main source of information, because according to the deep conviction of most autobiographers and scholars of autobiographical literature, no one can know a person better than him/herself, especially when it comes to intrinsic motivations, personal thoughts and beliefs, etc.

As well as for historical literary nonfiction, literary biography and the memoirs, the autobiography is characterized by a retrospective display of events, the presence in the work of two timing templates – present (time of writing) and past (time when the events depicted in the work took place), conceptuality, factuality. An important feature of the autobiography is confession.

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The diary is a complex of fiction-documentary works, where superiority belongs to the direct fixation of events, thoughts and feelings of the author, made by him/herself on the basis of daily impressions, observations or reflections.

Among the classic examples of the diary there are J. Chirac's Diary, F. Dostoevsky's Diary of a Writer, V. Vynnychenko's Diary, O. Honchar's Diary, etc.

The main genre of this subvariety of the memoirs is a diary (there are also historical variants of the name – diariusz, journal). Other genres of the diary include a blog, microblogging, notes and notebooks.

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The diary is close to the autobiography, as the main object of the author's attention in both cases is the author's self and his/her life. But if the autobiography is mainly a certain summarizing of life with a retrospect (as it was), i.e., the story is turned to the past, then the diary is a story of direct daily impressions, emotions and considerations, i.e., a story about the author's present.

The subject of the diary works is quite broad – daily commotions and worries, the author's psychological introspection, meetings with different people, philosophical considerations, sketches of future works, descriptions of important socio-political events, etc.

Typical features of the diary are plotlessness, fragmentation, spontaneity, «change of styles, forms and subjects» (Koloshuk, 2009: 270) literary unprocessed records. As O. Halych notes, «this is the author who gives aesthetic integrity to diaries. His/her thoughts are strung day by day on a single axis, giving the diaries a certain, rather conditional, completeness» (Halych, 2001: 41). Among its other features are autobiographicity and confessionalism.

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The epistolary is a complex of fictional-documentary works that have the form of a written communication of the author with a specific addressee.

Examples of the epistolary are «Letters» by M. Bashkirtseva, «Correspondence of 1902-1929» E. Chykalenko and V. Vynnychenko, «Quite personally: private letters to D. Kremen» by V. Korotych, «Selected correspondence. Against the background of the day. 1992–2002» O. Zabuzhko and Y. Shevelyov, etc.

The main genre of the epistolary is a letter, which, for the most part, is a private document not intended for publication (here, it's not a case of open letters). As a rule, over time, letters are combined and systematized by an author, his family or researchers into a single text, which receives publicity and becomes an important source of information about the external and internal life of the author.

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As well as the diary, the epistolary has no clearly defined subject, and is characterized by immediacy of impressions, plotlessness, fragmentation. Its typical feature is encrypting.

A distinctive feature of the memoirs is that memoir genres rarely exist in pure form. The process of synthesizing several nonfictional genres within one work is more typical for them. On this account, the genre definition of a particular nonfictional work often becomes problematic. This is especially the case of memoirs and autobiographies, as memoirs often contain fragmentary autobiographies of the author, and autobiographies rarely do without memoirs of people familiar to the author (such as «On Kalinov Bridge» by P. Panch).

It is also difficult to distinguish between literary biographies and memoirs, when it refers to personal acquaintance of the author with the main character (for example, «King Voltaire» by A. Hussay).

Memoirs and a diary (R. Ivanychuk's «Non-Daily Diary», M. Kotsyubynska's «Book of Memories»), memoirs, an epistolary and a diary (I. Zhilenko's «Homo feriens») can also be synthesized.

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Distinctive is the introduction of one nonfictional genre or genres into another, such as a self-portrait, a self-commentary, a diary, a letter is often a part of autobiography; diaries, letters, notebooks are organically included in fictional biographies and memoirs of famous people.

In all structural and typological varieties of private nature literature (the memoirs, the autobiography, the diary and the epistolary) we have not only a synthesis of nonfictional and personal, of objective and subjective, of nonfictional and fictional, but also the intertwining of memoir and autobiographical principles. As noted by most scholars of this type of nonfictional writing, in particular I. Shaitanov, «life does not take place in a deserted space» (Shaitanov, 1981: 43), from this perspective there are inclusions of memoirs at any rate, even in the most intimate, intrinsically psychological stories. As in a mostly memoir story about events that an author

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personally witnessed or participated in, there is always an autobiographical component.

The memoir component usually consists of events about people whom an author knew personally, observed them from the side or heard about them from others; events of the author's non-private life, for example, historical, cultural, social, those related to other people. In other words, it is referred to those components that make up the author's external life and which are common to a particular group of people or to a generation as a whole. This is exactly the commonality of the memoir component that leads to the fact that the same memoirs (although in different, sometimes diametrically opposite, interpretations) are pervasive in the memoirs, the autobiography, the diary and the epistolary of different authors.

The autobiographical component, in turn, consists of events, facts, information concerning the private life of an author. These can be dry biographical facts, reflected in the official personal data, a description of the various author's activities, information about the author's daily, family life, the circle of his/her acquaintances and personal interests. The autobiographical component includes all information about the inner, psychological, deeply intimate life of the author, data on his/her psycho-emotional states in different periods of life, mental and emotional reactions to certain events, messages and so on.

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Memoir and autobiographical components interact at all levels of the structural organization of memoirs and are more or less inherent in all types of memoir literature without exception. In the memoirs (memoirs, literary portraits, etc.) priority is given to the highlighting of the memoir component, because memoirs are initially focused on the story of external, non-private life of an author, on memories of people who had a direct or indirect relationship to the author's life. Thus, the memoir component serves as the basis of the plot; the main character may be a person well known to the author, and in cannot be the author him/herself, and so on. However, quite often the events of the author's external life are shown with a projection on his individual life, thus in memoirs and literary portraits there is also a fragmentary author's

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autobiography, which is on the periphery of the plot, while the author acts as the main narrator and minor character.

But there is a diametrically opposite situation with the autobiography. Here the autobiographical component comes in first place, and the memoir component acts only as a contextual background. Accordingly, the main plot of the story is an author's individual life; the author stands in as the main narrator and the main character, and people he/she knows are portrayed as minor or episodic characters.

The diary and the epistolary, in turn, can equally represent memoir and autobiographical information, because they are primarily focused on polythematics and on highlighting a wide range of problems and diverse evidence about an author's life and his/her social relations.

Often in the works of modern researches we have a confusion of genre concepts as «memoirs» and «an autobiography». And there is an explanation for this. If we turn to the definition, basic characteristics and typology of memoir and autobiographical literature, we can identify many common features. In view of this, a number of scholars (such as G. Misch, J. Olney, L. Ginzburg, I. Shaitanov, etc.) say that it is impossible, and not even necessary, to make clear distinctions between these subvarieties of nonfictional writing, because, as I. Shaitanov notes, «there can be no complete and unconditional distinction between an autobiography and memoirs» (Shaitanov, 1981: 43).

According to L. Ginzburg, «a literary memoir holds a direct conversation about a human being» (Ginzburg, 1976: 133). And indeed, in both cases it is a question of an author's appeal to his/her own past, to the events of his/her multifaceted life.

Documentary, factual, retrospective features, the presence of two timing templates (past and present), subjectivity, conceptuality, existentialism, etc. are typical for both memoir and autobiographical literature.

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Both memoirs and autobiographies are meta-genre formations that can be represented in epic poetry, lyric poetry, and drama, have an extensive genre system, and so on. Both the memoirs and the autobiography actually consist of texts of different kinds, of different factual and aesthetic value. Both the memoirs and the autobiography have similar development trends and have undergone a complex evolutionary path from purely nonfictional texts with a predominance of factual components to memoir and autobiographical fiction and pseudo-memoir and pseudo-autobiographical works.

It is also common for them to introduce other nonfictional, journalistic, artistic genres into the text storyline, such as diaries, letters, leaflets, originals or excerpts from magazine and newspaper articles, insert stories, etc., which help to express or confirm the veracity of an author's story.

In both cases, we can deal with literary and self-portraits, involving photographs. Intertextual reminiscences are also typical.

Both memoir and autobiographical literature are based on the correlation between memoir and autobiographical, social and personal components. Memoirs and autobiographies are interdependent, because memoirists, referring to the description of important, in their opinion, events and memories of prominent contemporaries, use their own autobiographical memory, and therefore, eventually, they fit their own self into the general storyline of the memoir. Autobiographers, even in the case of associative psychoautobiography, also cannot be completely abstracted from the world around them and the social relations.

Memoirists can refer to their own autobiographies in the text or use information taken from other people's autobiographies, and autobiographers, in their turn, can refer to their own, previously published, memoirs and to other people's memoirs. Thus, both memoirs and autobiographies can stand in as not only macro- but also micro-genres in relation to each other.

The vast majority of scholars (such as A. Stone, J. Gusdorf, Ph. Lejeune etc.) see the main criterion for distinguishing these types of memoir literature in

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the main subject of the narration. And we can completely agree with this, because, indeed, as noted by the authors of the «Ukrainian Literary Encyclopedia», in memoirs «more attention is paid to memories of people the author met, and the events he witnessed» (Ukrainian Literary Encyclopedia, 1995: 21), and autobiographies, in turn, are more focused on the description of one's own life and one's own self. Thus, the social component prevails in memoirs, and in autobiographies, on the other hand, – the personal one.

According to J. Gusdorf (Gusdorf, 1991), Ph. Lejeune (Lejeune, 1975), A. Tsiapa (Literary Studies, 2008), and other scholars, memoirs, and autobiographies should be divided into extroverted and introverted modus of narrative. According to the authors of the article on memoirs in the German dictionary «Literary Studies», in memoirs «the focus is on social, political, cultural and historical events, memories of famous contemporaries or their own political, cultural or social activities (unlike autobiography which is more focused on the process of mental and emotional development of an author)» (Literary Studies, 2008: 134). We can partly agree with this, but within this study we tend to say that autobiographical literature is not limited to describing one's own mental states, and along with psychoautobiography it can also be represented by a memoir autobiography in which the author addresses the history of his public, socially oriented existence.

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Scholars define the professional activities and social status of authors as another criterion for the differentiation of memoirs and autobiographies. According to A. Zlatar: «Memoirs are related to historiography, and an autobiography – to the fictional genre» (Zlatar, 1998: 35-36), so «politicians in most cases will have memoirs, and artists – autobiographies» (Zlatar, 1998: 36).

G. Misch, Ph. Lejeune, J.-F. Mireau, R. Wintermeyer and other researchers classify memoirs and autobiographies by the role of an author in the narrated story. According to them, in memoirs the author is a witness who acts as a chronicler, and in a autobiography – he/she is a participant in the events he/she tells about. Thus, in memoirs the author plays a passive role in contemplation of the surrounding reality, and in autobiographies – an active

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one. We also adhere to this point of view, because, in our opinion, in memoirs the author is a chronicler, a passive observer, and in an autobiography he/she is an active participant.

Ph. Lejeune was one of the first to classify memoirs and autobiographies by textual strategies. According to his theory, there are four main positions that characterize an autobiography and distinguish it from a memoir, a biography, an autobiographical poem, a diary, a self-portrait or an essay. This involves «1. Form of narration: a) story, b) in prose). 2. The main plot: personal life, personal history; 3. Author's situation: the identity of an author (whose name refers to the real person) and the narrator. 4. The position of the narrator: a) the identity of the narrator and the main character, b) a retrospective perspective of the story» (Lejeune, 1975: 14). In Ph. Lejeune`s opinion, the autobiography should correspond to all the above positions, while in the memoirs there is no paragraph 2, i.e., there is another existing main plot.

There are other, less common, authorial versions of the differentiation of memoirs and autobiographical literature. Thus, R. Wintermeyer categorizes memoirs and autobiographies on the basis of the veracity of the work. According to him, memoirs are more veracious than autobiographies, because «the autobiographer lies more often» (Wintermeyer, 2008: 25).

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In our point of view, the term memoirs should be referred to works in which the main subject of an author's story is a description of important events, in the author's opinion, which he personally witnessed or participated in and works dedicated to the memories of prominent contemporaries of the author. From this point of view, we actually consider memoirs such as «Black Snowstorm and Other Memories» by Yu. Lavrinenko, «Cold Sky of the North» by E. Ivanychuk and others.

Autobiographical works include not only psycho-autobiographies, spiritual, intellectual, intimate, and other autobiographies devoted to reveal an author's inner world; but also memoir, in which the author, for the most part, tells the story of his/her external life, his/her own professional, public, and other achievements, namely, this involves political, scientific, and other

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autobiographies (as an example, we can mention «Autobiography» by D. Bahalii, «My Life» by I. Ohienko, «Third Company» by V. Sosiura, etc.). In memoir autobiographies, the personal destiny of an autobiographer, his growth and development as a politician, scientist, public or cultural figure, writer, journalist, etc., are in the first place. The social (an epoch, important events in which he/she participated or had the opportunity to observe, prominent people he knew personally, etc.) in a memoir autobiography appears only as a broad contextual background that emphasizes the personal achievements and career changes of the author.

Thus, with a number of common typological features, memoirs and autobiographies are closely related, but not identical branches of the literature of personal memory.

One of the intermediate interspecific formations, which is at the junction of the memoirs and autobiographical literature, is memoir-autobiographical prose. Its works most organically combine the memoir and autobiographical components within one text, and are included in the memoir and autobiographical literatures. Turning to the concept of «memoir-autobiographical prose», it should be noted that, on the one hand, memoir-autobiographical are the works in which the author, while telling about his life in chronological order, focuses not on his/her own private life, but on those important events, from his/her point of view, which he witnessed or participated in personally, i.e., they are referred to autobiographical memoirs. H. Kostiuk's «Meetings and Farewells» can be mentioned as an example. The memoir-autobiographical works of this group speak more about the biography of an era, the biography of a certain generation, than about the history of the individual author's existence.

On the other hand, the category of memoir-autobiographical prose includes a part of autobiographical literature, in which the individual author's path is reflected against the background of broad contextual information, i.e., this involves memoir autobiographies. Unlike the works of the first group, at the core of the story is the author him/herself, and, consequently, he/she tells mainly about him/herself, his/her perception of the world around him/her,

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gives a personal description of the events of his/her external life. To identify exactly this group of memoir-autobiographical works, modern Ukrainian researchers introduce the terms «autobiographical-memoir literature» (Fedun, 2010), «autobiographical-memoir prose» (Fedun, 2010), thus emphasizing the priority of the autobiographical component. The memoirs and autobiographical works of this group include V. Sosiura's «Third Company», M. Rudenko's «The Greatest Miracle of Life», and so on.

According to H. Masliuchenko, memoir-autobiographical can be only those works in which the memoir and autobiographical components are equally represented (Masliuchenko, 2003), as, for example, in M. Kotsiubynska's «Book of Memoirs», I. Dziuba's «Not a Separate Life», etc. In this context, the term «meta-genre» is often used, which emphasizes the multi-genre nature of the work. It should be noted that meta-genre is inherent not only in memoir-autobiographical prose, but also in the memoirs in general.

Meta-genre works are really quite difficult to identify by genre. However, it bears mentioning that the presentation of memoir and autobiographical components in one work in equal parts is quite rare. In most cases, depending on the author's intentions, either a memoir or an autobiographical beginning is dominant, as, for example, in the work «My Kyiv. Entrances» by V. Shevchuk, where the autobiographical component is dominant, while the memoir is auxiliary.

CONCLUSIONS. To conclude, the body of memoir-autobiographical prose consists of works of several genres and typological varieties, some of which belong to the field of nonfictional literature, with its fixation on the veracity, factuality, reference, authenticity of the described events and phenomena; others are an integral part of fiction, with a focus on high art, figurality, figment, etc. The unifying criterion is the description of the life history of a real person (prominent or not), made on a broad memoir-contextual background.

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НЕФІКЦІЙНА ЛІТЕРАТУРА: ПРИРОДА, ТИПОЛОГІЯ, ТЕРМІНОЛОГІЯ

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АНОТАЦІЯ

Статтю присвячено розглядові теоретичних аспектів нефікційної літератури. Аналізуються близькі за семантичним наповненням, проте не тотожні терміни документальна література, документалістика, література факту, фактографія, художньо-документальна література, художньо-документальна проза, художня документалістика, література non fiction, нефікційна література, нефікційне письмо, нефіктивна література, нефіктивна проза, нефіктивне письмо, фактуальна оповідь, які набули широкого вжитку в американській, іспанській, українській, французькій, слов'янських терміносистемах. Усі ці терміни позначають сукупність текстів, написаних на основі реальних подій без використання вигадки. Типовими рисами літератури цього виду є синтез документального начала й художньої вигадки, правдивість, фактографічність, документальна достовірність, об'єктивність, використання справжніх імен, дат і географічних позначок. Водночас відображення дійсних подій та їх учасників подається крізь призму авторського Я, а отже до провідних рис нефікційної літератури додаються суб'єктивність, особисте начало, зрощення образів автора та наратора.

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У статті акцентується на основних структурно-типологічних різновидах нефікційної літератури – історичній документалістиці, художній біографії, художній публіцистиці й мемуаристиці. При укладанні цієї класифікації враховувалися передусім основний об'єкт нефікційної оповіді; джерела отримання документальної інформації; види авторської присутності в тексті (зокрема, в якості стороннього спостерігача, свідка або головної дійової особи); суб'єктивний фактор особистої участі у подіях, описаних у творі, чи особистого знайомства з безпосередніми учасниками подій; жанрово-типологічні характеристики документальних творів. У статті виокремлюються основні типологічні характеристики кожного різновиду нефікційної літератури, аналізується їх жанрова система, подається характеристика видів і підвидів.

Окрему увагу приділено аналізу мемуаристики, яка є складним і багаторівневим видом нефікційної літератури, що, своєю чергою, складається з кількох підвидів – власне мемуаристики, автобіографіки, діаристики, епістолярію. У статті диференціюються підвиди мемуарної літератури, розглядаються варіанти синтезу її видів і форм.

Ключові слова: нефікційна література, історична документалістика, художня біографія, мемуаристика, художня публіцистика, діаристика, мемуари, автобіографія.

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LO SCAFFALE CLASSICO DI EUGENIO CORTI: NELL'OFFICINA DEL *CATONE L'ANTICO*¹

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ABSTRACT

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Entrare nell'officina di uno scrittore e scoprire come si è preparato per comporre la sua opera.

L'articolo rende conto del primo studio effettuato sul materiale che l'italiano Eugenio Corti (1921-2014) – di cui si celebrano quest'anno i cento anni dalla nascita – ha usato per la stesura del suo romanzo storico *Catone l'antico* (Ares, Milano 2005), il terzo elemento di una trilogia definita di "racconti per immagini". Visto lo stile letterariamente nuovo rispetto alla storia del suo autore, molto vicino ai linguaggi del cinema, della televisione e del computer, indagare la genesi del romanzo permette di comprendere come un narratore dei nostri giorni si confronti con i tempi di una produzione artistica in continuo mutamento e consente di rilevare eventuali debiti e crediti del suo lavoro creativo.

Dopo una ricognizione del materiale preparatorio del *Catone* – custodito oggi presso la Veneranda Biblioteca Ambrosiana di Milano e di cui si offre un regesto in chiusura di articolo – delineando le direttrici principali della ricerca di Corti e analizzando l'opera sotto diversi profili per connetterla anche al resto della sua produzione, si scopre che Eugenio Corti non cambia obiettivo di scrittura al mutare di argomento letterario. Infatti, anche attraverso un uomo del mondo romano (antico solo per distanza storica), l'autore de *Il Cavallo Rosso* continua a dimostrare che è fallace quell'idea di libertà secondo cui si vivrebbe finalmente felici e liberi se non ci fossero le malvagità dell'uomo. Era un'idea cara anche ai comunisti, che, per tramite di una classe dirigente e intellettuale del Paese a loro vicina, hanno sempre messo sotto silenzio lo scrittore.

Key words: Eugenio Corti, *Catone l'antico*, Biblioteca Ambrosiana di Milano, mondo romano, racconti per immagini.

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INTRODUCTION. *Catone l'antico* (Ares, Milano 2005) è uno degli ultimi romanzi dello scrittore italiano Eugenio Corti (1921-2014), l'opera di chiusura di una trilogia che lo stesso autore ha definito di "racconti per immagini" e che presenta interessanti elementi di novità nella sua produzione artistica. Brianteo nella vita e nella scrittura – magistrale nel dipingere volti, vicende e costumi della sua terra nel capolavoro *Il Cavallo Rosso* così come quelli dei popoli lontani, protagonisti di questi altri scritti "minori" – con *La terra dell'indio* (*ibidem* 1998), *L'isola del paradiso* (*ibidem* 2000) e, appunto, *Catone l'antico*, l'autore abbandona la narrazione più o meno autobiografica dei primi scritti sull'esperienza di guerra per indagare, con una scelta stilistica decisamente differente (e che diviene quasi nuova opzione di genere letterario), tre vicende storiche lontane dal nostro tempo ma così vicine alla sua ricerca autoriale sulla natura dell'uomo. Se le prime due opere di questa trilogia sono ambientate nel secolo dei Lumi e nell'altra metà del mondo (rispettivamente, il Paraguay abitato dagli Indios e l'isola di Pitcarin nel Pacifico, dove gli ammutinati del Bounty tentano di costruire e vivere la felicità paradisiaca in terra), *Catone* riporta l'attenzione dell'autore su vicende certamente più vicine alla sua realtà d'origine.

RESULTS AND DISCUSSIONS. Chi scrive ha potuto esaminare il materiale librario consultato e postillato dall'autore in vista della composizione dell'opera, custodito un tempo nello studio dello scrittore nella sua casa di Besana in Brianza (MB) e oggi presso la Veneranda Biblioteca Ambrosiana di Milano², per tentare di ricostruire filologicamente il lavoro preparatorio compiuto da Corti per la stesura del romanzo, rilevando eventuali debiti e crediti del suo lavoro creativo. I risultati di questa analisi – lo si vedrà a breve – consentono di comprendere meglio come si svolgesse l'attività dello scrittore nella sua "officina" e verso quali mete fosse orientato l'instancabile lavoro che lì avveniva.

A un primo sguardo, la tipologia di volumi studiati da Eugenio Corti lascia immaginare che questa sua ricerca andasse oltre la semplice indagine su *Catone* e il tempo in cui egli viveva: sullo scaffale della libreria di Corti non ci sono solo i volumi necessari a scrivere *Catone l'antico*, ma in generale diversi contributi storiografici riguardanti il mondo antico. Ne sono inopinabili prove

la presenza, in questo materiale librario, di postille a testi che non sono poi citati nel romanzo e l'assenza di libri che, in apertura del romanzo stesso, sono dichiarati quali fonti. Inoltre, tra questi volumi sono presenti titoli che superano l'arco temporale in cui si collocano le vicende catoniane e alcuni altri libri risultano intatti (ancora chiusi nelle loro confezioni e, dunque, mai aperti), evidentemente perché di non immediato interesse da parte dell'autore per il lavoro sull'antico uomo latino. Si può quindi definire questo pezzo della libreria cortiana lo "scaffale classico" della biblioteca personale dello scrittore (o almeno uno di diversi altri dedicati al mondo antico).

In totale, i volumi consultati da Eugenio Corti per una documentazione preparatoria al romanzo dovevano essere almeno 36, di cui però solo 28 sono conservati all'Ambrosiana di Milano. Gli altri 8 non si ritrovano qui, ma sono tra le fonti citate direttamente dall'autore in apertura di romanzo: evidentemente quella in dotazione alla biblioteca di Federico Borromeo è solo una parte dell'effettivo numero di libri posseduti o, almeno, consultati dallo scrittore. È chiaramente difficile dire se manchino all'appello solo questi 8 o anche altri libri non citati ma ugualmente letti (e le cui postille non sono state utilizzate per il romanzo). Non ci sono dubbi, però, che tra i testi esaminati per scrivere il racconto si possano annoverare i seguenti volumi: Catone, *Opere*, voll. I e II, a cura di P. Cugusi e M.T. Sblendorio Cugusi, UTET, Torino 2001; Tim Cornell - John Matthews, *Atlante del Mondo Romano*, Istituto Geografico De Agostini, Novara 1984; Jean-Noël Robert, *Caton ou le citoyen (Biographie)*, Les Belles Lettres, Paris 2002; Varrone, *Opere*, a cura di A. Traglia, UTET, Torino 1974, tutti citati a testo e fra i più postillati. Se dunque sono queste le fonti del *Catone l'antico* di Eugenio Corti, in che modo esse irrorano l'inchiostro dell'autore?

In generale, le principali (ma non uniche) direttrici di ricerca dello scrittore su un tale materiale librario mirano ad approfondire la situazione storico-sociale di Roma nell'età delle guerre contro Cartagine e i valori del tempo, ma l'attenzione di Corti si posa anche su alcune rilevanti figure storiche della latinità delle epoche successive, come Cesare, Catone l'uticense, Pompeo e Varrone. L'indagine sul protagonista del romanzo, invece, riguarda episodi relativi a tutto l'arco di vita, vicende che sono raccontate da fonti diverse o dallo

stesso censore (specie nelle *Orationes*) e che descrivono Catone come straordinario prosatore latino e uomo di Stato moralmente corretto.

Un altro importante filone di ricerca è quello che riguarda la società e la cultura nel mondo greco, con particolare interesse alle riflessioni sulla sorte umana e – tra tutti gli autori dell'Ellade – a Tucidide, la cui opera è profetica nel predire la vittoria del pensiero greco sul mondo. Alcuni volumi studiati, poi, riferiscono delle popolazioni che abitavano l'impero, con un occhio di riguardo agli abitanti di Roma e della Palestina, alle antiche civiltà orientali e, curiosamente, anche alla popolazione camuna³.

Ultima pista di indagine sono la guerra e la violenza tra esseri umani, certamente uno dei temi ricorrenti in tutte le opere di Eugenio Corti – quasi un marchio di fabbrica, non fosse altro che per la centralità dell'esperienza di conflitto nella vita stessa dell'autore. Perciò le postille a questi volumi concentrano l'attenzione sui contributi letterari e storiografici in cui sono narrate vicende di guerra o episodi di violenza, nella Roma della prima età imperiale, ma anche a Cartagine. Sono ulteriori prove – se mai ce ne fosse ancora bisogno dopo aver letto tutti i lavori di Corti – della natura aggressiva dell'essere umano, del fatto che il male è nell'uomo, come si avrà modo di precisare più avanti.

Chiudendo questa prima ricognizione del materiale postillato da Corti per il suo *Catone*, bisogna però mettere in evidenza che in questi testi non si incontra l'attenzione che ci si aspetterebbe sul tema dell'educazione dei figli (l'*Ad Marcum filium* nelle *Opere* della UTET è poco postillato) e del diritto (il *Commentarii iuris civilis* va ugualmente deserto), così come stupisce l'assenza di postille sul *Dialogus de rethoribus*, nell'edizione posseduta delle *Storie* di Tacito. Come è noto, si tratta di apprezzabili opere della letteratura latina, certamente adatte a ricostruire anche alcuni aspetti della vita di Catone: forse Corti li aveva già letti in altre occasioni e non ha ritenuto opportuno tornare a studiarli prima di stendere questo romanzo? Conoscendo la solerzia dello scrittore nella preparazione di tutte le sue opere (si ricordino i dodici anni di lavoro necessari alla pubblicazione del *Cavallo Rosso*), si direbbe proprio di no. Rimane, però, l'assenza di elementi utili a sciogliere questa incognita.

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Tra le pagine dei volumi in suo possesso, l'autore legge e postilla di tutto: dalle introduzioni, che contengono spesso informazioni necessarie a inquadrare il libro in lettura all'interno di specifiche coordinate storiche, fino alle bibliografie che corredano i testi. Indici, tavole e cronologie, poi, sono miniere di una moltitudine di dati tecnici, che un lettore più distratto come quello più attento potrebbero anche tralasciare, ritenendoli ininfluenti al proprio lavoro, ma che per Eugenio Corti si rivelano preziose chiavi di accesso alla vita quotidiana dei suoi personaggi. Una simile attenzione per le informazioni tecniche è davvero diffusa in tutti i volumi dello scaffale classico di Corti (e certamente non solo in questi casi) e, dunque, va ritenuta centrale per il suo lavoro autoriale, un passaggio obbligato perché egli conferisca solidità storica e qualità letteraria al suo narrare.

In definitiva, la presenza di tutte queste annotazioni – soprattutto quando esplicitate o riepilogate nelle pagine di occhio e in quelle bianche in coda ai testi, come talvolta appare – permette di capire cosa interessi davvero lo scrittore. Infatti, incrociando quanto letto e postillato da Corti con ciò che egli poi inserisce a testo nel romanzo, si possono comprendere i debiti e i crediti di Eugenio Corti nei confronti di altri autori: per il lettore non è difficile ricostruire questa fase del lavoro, sia perché, ogni volta che Corti fornisce informazioni prese da altri testi, le citazioni (complete o parziali) vengono riportate con gli estremi bibliografici del volume di riferimento, sia perché la linearità del dettato cortiano rende comprensibili a primo acchito anche eventuali altri riferimenti impliciti (in genere di contesto storico) chiari a chiunque abbia una sufficiente conoscenza della storia antica.

Questa, dunque, l'analisi del materiale librario impiegato da Eugenio Corti in preparazione alla redazione del suo *Catone*. Si può ora analizzare l'opera sotto altri profili.

Come anticipato, dal punto di vista della struttura *Catone l'antico* si inserisce nel solco dei cosiddetti "racconti per immagini", procedendo a cavallo tra il genere della sceneggiatura e quello del romanzo storico, ma differisce dai primi due per una più estesa articolazione. Se ne *La terra dell'indio* e ne *L'isola del paradiso* Corti proponeva solo una suddivisione in episodi e scene, qui i 36

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episodi (che contengono 200 scene in totale) sono intervallati da 6 *contaminations*, ovvero da excursus storici o relativi al contesto sociale, e dai medaglioni dedicati ai profili storico-biografici di Annibale e Scipione l'Africano.

Da un punto di vista contenutistico, tutti e tre i “racconti per immagini” presentano una “poetica” che Corti stesso ha definito «cultura delle immagini»⁴. Anzi, come sottolinea Cesare Cavalleri nella postfazione del romanzo, è una poetica che risponde e sfida tale cultura⁵: è una risposta perché – come riconosce Corti – cinema, televisione e computer dettano ormai i tempi della produzione artistica globale ed è sfida perché, proprio a causa di questa impostazione mediatica, si va alla ricerca di contenuti dalla vasta audience più che dall'alta qualità letteraria e dall'ampio respiro umano. Pertanto, la trilogia (come d'altronde l'intera produzione dello scrittore) fa della visualità il tratto distintivo di una narrativa «da rappresentare, leggere come vedere e sentire, vivere»⁶. Tuttavia, non si pensi che Corti voglia cambiare settore: «siamo e restiamo nel terreno della letteratura – ricorda Cesare Cavalleri – [...] Corti è riuscito a tradurre le immagini in parole, immagini che egli non ha raccolto da uno schermo ma che ha formato alla perfezione nella sua mente attraverso un'esperta navigazione nelle fonti storiche, riuscendo a far metabolizzare al lettore 428 pagine che si traducono in immagini mentali del lettore stesso»⁷.

Quando tesse le fila di sceneggiatura e romanzo storico – due generi differenti – Eugenio Corti ha queste finalità in mente e ciò gli consente di mantenere un'unità stilistica nel complesso della sua opera. Infatti, sintassi, lessico, macrostruttura, consultazione delle fonti e ripresa di passi da altri volumi non destano particolari sospetti sulla bontà della prosa e del romanzo; semmai è la resa di alcune – poche – scene o la costruzione di certi personaggi che, nel quadro di una più approfondita analisi sulle tecniche di storytelling adoperate, potrebbe alimentare qualche riserva sull'adeguatezza del testo per una effettiva trasposizione sugli schermi⁸. È necessario però ricordare – anche a difesa dello scrittore – che Eugenio Corti è digiuno di formazione specifica per la narrazione cine-televisiva e che l'efficacia narrativa dell'opera nel suo complesso è comunque molto alta.

Lo si evince dai passi in cui Corti inserisce scene apparentemente ininfluenti per la storia, ma che consegnano tutta l'umanità dei personaggi, l'aspetto che al brianzolo interessa maggiormente raccontare. Si veda per esempio la scena 60 (p. 125). Licinia, prima moglie di Catone sta per entrare con alcuni servi nella stanza dove si trova il marito che non vede da tempo; tuttavia, la donna evita l'ingresso da gran signora, liquida i servi ed entra da sola, quasi in punta di piedi, dall'amato: Eugenio Corti spende più parole per narrare quest'attesa ricca di dolcezza – di fatto inutile per il procedere della storia – che per riferire di episodi di guerra. L'obiettivo è chiaro. Parimenti, alla fine del romanzo è magistrale la scelta di creare un parallelo fra la fine di Catone, che tenta di resistere con tutte le forze rimanenti alla morte che gli giunge incontro, e il discorso che in quegli stessi momenti egli tiene allo schiavo Chilone: è necessario che anche la società romana – come Catone in quel frangente – faccia di tutto per non cedere, resistendo sotto i colpi di costumi non propri (non passi inosservata neppure la scelta di Chilone, uno schiavo greco, quale unico spettatore diretto della morte del grande difensore del *mos romano*)⁹. Sono proprio questi aspetti, solo apparentemente secondari, che abilitano lo scrittore a essere accostato a nomi grandi della letteratura e qui nasce pure la maestria nel trattare le storie e i grandi temi dell'esperienza umana con uno stile vivissimo.

Infatti, le pagine del *Catone l'antico* sono modernissime – sia concesso l'accostamento quasi ossimorico – e riescono a parlare anche al lettore distratto del mondo di oggi. Personaggio dopo personaggio, si può dare una lettura tematica (termine, questo, da intendersi qui in senso più largo di quello prettamente narratologico) a tutte le figure che si incontrano nell'opera. Per esempio, grazie a Lucio Valerio Flacco si descrive un'amicizia intima e profonda (la frequenza del rapporto tra i due è talmente intensa da far diventare Flacco una sorta di un deuteragonista della storia) e con gli Scipioni si vede come la minaccia ideologica esterna alla civiltà romana penetri fin nel cuore stesso della classe dirigente della Repubblica. Il più noto tra i due Scipione, l'Africano, è l'indiscusso protagonista della scena politico-militare degli anni di massima esposizione pubblica di Catone, un uomo dal fortissimo ascendente sulle truppe e sulla popolazione per le grandiose gesta compiute e, quindi, con le carte in mano per trasformare la Repubblica in una dittatura,

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qualora lo volesse. Nonostante il protagonista del suo romanzo nutra nei confronti di questo personaggio motivati timori, Corti non ha nascosto l'apprezzamento per Scipione Africano, giungendo di fatto a definirlo «naturaliter christianus»¹⁰. Scrive l'autore:

*«Scipione a differenza dei successivi condottieri, lungi dal minacciare la libertà dei propri concittadini, si era fatto un impegno di salvaguardare anche quella dei vinti nemici cartaginesi. [...] Ci chiediamo se dobbiamo ammirare di più l'operato di Catone, rozzo fino alla villania, ma giustamente teso a salvaguardare le patrie istituzioni, oppure la luminosa umanità di Scipione. Rimane il fatto che quando l'abbiamo incontrata nello studio di quest'epoca straordinariamente grande ma insieme anche quanto mai spietata, quell'umanità ci è stata di autentico conforto».*¹¹

Con Annibale –che pure non interviene mai direttamente nel romanzo, ma della cui ombrosa presenza si sente tutto il peso – si presenta invece la minaccia più grande che possa piombare sulla civiltà romana: l'imbarbarimento, la perdita di ogni valore e virtù, la scomparsa di secoli di storia patria dal palco delle grandi vicende umane. Eppure, nelle pagine di Eugenio Corti il cartaginese non merita l'astio del lettore, dal momento che ogni sua azione – lo ricorda bene lo scrittore¹² – è orientata alla difesa della sua patria, esattamente come fa Catone. Così, comparando fra loro i tre uomini noi definiremmo: Annibale il più grande – Scipione il più realizzatore (e il più umano) – Catone il più utile alla salvezza interiore del mondo romano, quindi anche del nostro»¹³.

C'è poi la dolce Licinia, che nel romanzo compare quasi sempre con il marito e in scene domestiche dal sapore familiare: ogni volta che interviene, lo fa per dare supporto morale al consorte, quasi mai per dire la sua. Si rintraccia qui un elemento autobiografico di Corti: la signora Vanda di Marsciano, vedova dell'autore, ha avuto esattamente lo stesso atteggiamento accanto allo scrittore.¹⁴

Infine, i giovani. Catone ebbe due figli da due donne diverse, entrambi chiamati Marco; per distinguerli li si indicò poi con i nomi delle loro madri: Liciniano il

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primo, presente in diverse pagine del romanzo; Saloniano il secondo. Se quest'ultimo nel romanzo è solo un bambino e difficilmente la sua figura diventa latrice di un tema, lo sviluppo del personaggio di Marco Liciniano – l'unico in tutta l'opera di cui sono descritte nascita, vita e morte – è molto interessante: la sua presenza da bambino offre la possibilità di affrontare il tema della paternità; quella da giovane (assieme alla figura di Aulo Claudio Marcello, altro ragazzo) il grande tema dell'educazione e dell'influenza della cultura ellenistica a Roma¹⁵. E chiaramente il raggiungimento dell'età adulta per il personaggio è foriero dei temi della maturità: specie tra gli episodi 28 e 32, è egli stesso protagonista in sostituzione dell'anziano padre, nel lavoro dei campi, nei combattimenti e nell'attività forense (ma non in quella politica), costituendo così una seconda, interessante, linea narrativa per il romanzo.

In tutti questi casi (e in molti altri) Corti racconta di un unico grande aspetto dell'umano: la nostra umanità, appunto, con i dolori, le gioie, le speranze che – *mutatis mutandis* – sono contemporanei a ogni uomo. A riprova di ciò basti un solo esempio: in apertura di romanzo, Corti racconta di Siluco, uno dei primi schiavi di Catone, che di tante cose avrebbe bisogno ma della mancanza di una sola soffre. Una donna.

È un uomo ancora giovane, basso e tozzo, reso ottuso della condizione servile. [...]

È figlio di schiavi da più generazioni, comprati sul mercato dal padre di Catone, e dallo stesso rivenduti quando lui era bambino. Col tempo, dopo lo strazio durato anni e anni per la separazione dalla madre, ai genitori egli ha finito col non pensare più. Di suo padre non gli è mai giunta notizia. Della madre, dopo parecchi anni ha sentito dire, ma in modo molto impreciso, che vive in un podere lontano da qui, e che riceve da mangiare a sufficienza, nient'altro.

Anche lui riceve da mangiare a sufficienza, e d'inverno è coperto in modo bastante; inoltre, al di là di qualche sferzata, non ha subito particolari maltrattamenti. Deve lavorare senza mai smettere dall'alba al tramonto, questo sì, come impone il suo giovane padrone, il quale però, per essere ubbidito, non ha bisogno di

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picchiare come fanno tanti altri padroni. Un lavoro così intenso in realtà lo sta poco alla volta consumando. Ma il problema ch'egli sente di più non è questo, è un altro: è la mancanza di una donna. Al di fuori dell'attempata massaia infatti, non ci sono in casa [di Catone, nda] donne schiave, e anche oggi è un giorno in cui egli ha avvertito di continuo il pungolo. Ha subodorato, da ciò che i liberi si dicevano tra loro, che forse nell'aria c'erano grosse novità: forse stavano per arrivare dei nemici che avrebbero fatto fuori i padroni romani. Bene! A lui però cosa poteva importare? Sarebbe rimasto una preda: sempre e comunque uno schiavo, anzi chissà quelli dove l'avrebbero portato... Per lui ciò che conta è solo poter avere, anche per poco tempo, una donna: per procurarsene una, schiava o contadina, con le buone o anche con le cattive, egli farebbe qualsiasi cosa...¹⁶

Se davvero, secondo la felice espressione di Italo Calvino, «un classico è un libro che non ha mai finito di dire quel che ha da dire»¹⁷, ebbene Corti può davvero essere annoverato tra i classici della letteratura italiana contemporanea. Anche queste pagine, infatti, non hanno ancora finito di parlare alle nostre vite...

Catone l'antico è connotato da una vincente scelta narrativa: il romanzo consente di seguire la vita dell'antico uomo romano allargando man mano lo sguardo dalla sua piccola cerchia di amicizie sino all'intera città di Roma, in trasformazione significativa a cavallo tra III e II secolo a.C., con problemi e caratteristiche peculiari di un'età che non tornerà mai più, ma che pure è molto simile alla nostra epoca di transizione. Ma si riesce ad andare ancora più oltre, lontano, lì dove i temi del romanzo riescono a condurre: famiglia e amore, violenza e guerre, pensiero politico e profezie sulla società in ogni epoca storica, fino alla ricerca – si potrebbe dire – del senso della vita.

Certamente nella biografia di Catone si possono facilmente rintracciare alcuni elementi che hanno dovuto far subito breccia nel cuore di Corti, perché forieri di temi interessanti per il suo lavoro: sobrietà, alta integrità morale, impegno letterario (che nel romanzo trova più spazio delle orazioni), attiva vita politica

e militare, ma pure il lato contadino del grande romano che Corti ricostruisce grazie all'analisi dell'evoluzione del lavoro agricolo così come emerge nel *De agri cultura* catoniano e nel più tardo *De re rustica* di Varrone, restituendo il quadro di due secoli di storia dell'agricoltura romana, di stili di vita, costumi, usanze, pratiche e doveri di chi abita le campagne. Catone è presentato dunque come uomo a tutto tondo, che incarna l'esempio di uomo virtuoso, quasi di un cristiano virtuoso ante litteram. In fin dei conti uno degli obiettivi ultimi della ricerca di Eugenio Corti sui libri postillati e della stessa pubblicazione di questo romanzo è qui: dimostrare che sono sempre esistiti buoni casi di "resistenza morale", cioè di donne e uomini che non si arrendono davanti al decadimento di una società e ai pericoli che possono minacciare le fondamenta di una civiltà. In virtù di un'assunzione coerente e virtuosa di responsabilità da parte di ciascuno, ci si può anche rialzare. Perché, dunque, questo non può accadere anche ai nostri giorni¹⁸?

Agli occhi dello scrittore, la moralità è senza dubbio il principale elemento d'interesse in Catone. Ne sono la prova molte postille che l'autore appone nei libri che consulta a passi inerenti all'argomento: si citino almeno un'espressione sulla giustizia dei sumeri in *Antichi imperi d'Oriente* di Sabatino Moscati «Si resta impressionati da questi accenti di moralità, in tempi tanto remoti»¹⁹ e l'analisi di estratti da Tacito (*Storie*) e Plinio il Giovane (*Lettere ai familiari*), che riguardano la decadenza morale della società. Proprio da Plinio si può citare un passaggio di sorprendente attualità evidenziato da Corti:

Negli ultimi comizi su alcune tavolette si sono trovate molte frasi scurrili e perfino oscene [...]. Il Senato diede in escandescenze, e a gran voce chiese che su chi avesse scritto piombasse l'ira del principe. Ma quello restò impunito e ignoto; forse anzi era tra i più sdegnati. Che cosa dobbiam credere che faccia in casa sua un individuo il quale in materia sì importante, in sì grave circostanza, si compiace di siffatte buffonate? Che proprio nel Senato fa il sarcastico, lo spiritoso, il maligno? Tanta è la licenza che negli animi perversi genera la fiducia del chi mai lo saprà?²⁰

Il momento storico in cui sono ambientate le vicende sono 53 anni (dal 216 al 163 a.C.) in cui i romani – come ricorda Polibio nel proemio al primo libro delle *Storie* e Corti a p. 65 del romanzo – hanno avuto un’espansione straordinaria e straordinariamente veloce, «fatto senza precedenti nella storia». 53 anni che intersecano in pieno l’arco di vita di Catone e in cui la città vive una “crisi di crescita”, alle prese con i problemi di sempre e pure con nuove spinose questioni. Passando dal dramma della schiavitù alle conseguenze socio-economiche della colonizzazione, inattese per molti cittadini coinvolti, Eugenio Corti arriva a trattare della già citata influenza della cultura e del pensiero greco sulla civiltà romana, poiché il parallelo che egli individua fra quella minaccia di un tempo e le nuove minacce del mondo contemporaneo (individualismo, ateismo, errata idea della libertà, etc...) è di fatto l’asse portante di tutto il suo romanzo. Jean-Noël Robert scandaglia a fondo questo tema, mettendo in luce le minacce ma pure i benefici del fenomeno²¹, e per questo il suo testo è molto utile e postillato dall’autore. Corti arriva ad adottare lo stesso giudizio ambivalente del Robert quando riconosce che Catone «vedeva soprattutto la corruzione che stava entrando in Roma» per quanto «sulla filosofia e sull’arte greche, unite al diritto romano si sarebbe poi retta Roma, e successivamente, per due millenni la civiltà dell’Occidente»²².

L’opzione tematica fin qui descritta, che sottende il romanzo, conduce il lettore verso più ampi lidi. Anzitutto, la famiglia: tutto il romanzo è uno spaccato delle virtù umane e matrimoniali di Catone²³ e le considerazioni sull’amore umano trovano degna collocazione in una stupenda pagina che vede protagonisti i giovani Marco Catone figlio e Scipione Emiliano, a riposo dopo le concitate vicende della guerra in Macedonia in cui hanno dato prova di sé. I due, sulla tolda di una nave, invece di lasciarsi trasportare dall’esuberanza giovanile, si mettono a discutere di cosa comporti amare per davvero una donna²⁴.

Ma tra i temi universali affrontati c’è anche la violenza di cui sono capaci gli esseri umani: a ragion veduta, si danno notevoli excursus storici che talvolta suonano come note di demerito per la civiltà dell’“eterna Roma” («anche questo fa parte della nostra storia...»²⁵) e in virtù della quale già Plauto osava esprimersi con quell’«lupus est homo homini»²⁶ poi consacrato da Thomas Hobbes. C’è l’immane violenza tra uomini – come nel caso della guerra

(nel solo romanzo si parla di ben otto diversi conflitti) – ma c'è anche quella violenza solo in apparenza meno brutale che colpisce ciò che umano non è, come un agnello che viene offerto in sacrificio agli dèi: anche questo «fa parte della lunga, interminabile serie di violenze che s'intreccia a tutta la storia degli uomini», chiosa Eugenio Corti²⁷.

Tali temi – e, si potrebbe addirittura dire, tutti quelli che Eugenio Corti affronta nella sua produzione letteraria – sono tenuti insieme da un filo rosso che attraversa il romanzo: il senso, quello dell'esistenza umana e di ogni azione storica, il motivo per cui battono i cuori dei personaggi e quello per cui vengono versati fiumi di inchiostro sulle pagine degli autori postillati. Per il cristiano Corti questo senso possiede una chiara identità e attraverso l'indagine silente nel suo studio di Besana, con le opere che escono dalla sua penna e lo tengono fedelmente ancorato a quel proposito preso la notte del Natale 1942 nella *Valle della Morte* («se mi salvo cercherò di [...] darmi da fare per l'affermazione del secondo versetto del Pater Noster 'venga il tuo Regno'»²⁸), l'autore apre finestre sui più vasti orizzonti dell'esperienza umana non solo per sé ma anche per gli altri, riuscendo ad arrivare a risultati altamente significativi. Un fondamento di questo successo sta certamente nel radicare il senso nella Bellezza e nella Verità e lasciare che esse (entrambe in maiuscola perché rifulgono di una dimensione eterna) lo facciano trasparire con efficacia sulla pagina²⁹. Così facendo, Eugenio Corti – come e su modello di Catone – diventa un «profeta». Lo ha riconosciuto il massimo esperto della sua opera, il compianto prof. François Livi, quando ha parlato di Corti «testimone, scrittore e profeta», in una parola «il maestro, per la perfetta coerenza tra ciò che professava e il modo in cui agiva»³⁰: l'autore del *Cavallo Rosso* ha cercato infatti di leggere anzitutto gli eventi della sua vita «*sub luce aeternitatis*, per individuare il filo rosso che li lega tutti».

Si giunge così al risultato più importante che ci consegna l'analisi del *Catone l'antico*, del materiale preparatorio così come del romanzo: è una prova, quella, indubitabile, che Corti non è affetto da alcuna mania monotematica nei confronti del comunismo, cui alcuni critici l'hanno relegato. Il comunismo – *Processo e morte di Stalin* lo mette bene in luce – è errato nelle sue premesse, prima ancora che nello sviluppo storico che ci ha consegnato il Novecento. E

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queste premesse errate sono l'idea che si possa sradicare il male dall'uomo per vivere finalmente felici. Quando si è tentato di togliere il male dall'uomo – è il pensiero umano, storico e letterario di Eugenio Corti – si è sempre ricorsi alla violenza, all'eliminazione degli esseri umani ritenuti di volta in volta “scomodi”; in sostanza, si è arrivati a eliminare l'uomo stesso. Il che è chiaramente altro male. I “racconti per immagini” sono stati scritti appositamente per offrire una riflessione su questo argomento di capitale importanza.

Orientata su tre punti cruciali di una costellazione composta da moralità, spiritualità e collettività, oscillando tra i temi del peccato originale (*L'isola del paradiso*) e le possibilità di redenzione personale offerte dal cristianesimo (*La terra dell'indio*), passando per il ruolo delle influenze culturali e il riconoscimento dei limiti delle possibilità umane di cui sono piene le pagine del *Catone l'antico*, la trilogia dimostra con tre casi (volutamente differenti fra loro) che la critica di Eugenio Corti non è al comunismo in sé, ma all'idea di libertà che esso propone e a qualsiasi altra ideologia che parta da premesse simili. Detto così, può sembrare che Corti sia un pessimista: il male dall'uomo non si può sradicare. No: Corti è un ottimista. Dalla sua parte c'è il Vangelo, in cui d'altronde si legge che «dal di dentro, cioè dal cuore degli uomini, escono i propositi di male: impurità, furti, omicidi, adultèri, avidità, malvagità, inganno, dissolutezza, invidia, calunnia, superbia, stoltezza. Tutte queste cose cattive vengono fuori dall'interno e rendono impuro l'uomo»³¹. Con quella *objectivité celeste* di cui ha parlato anche Vladimir Dimitrievic, editore e scrittore serbo suo amico, il cristiano Eugenio Corti sa dunque che non si può estirpare il male dall'uomo, ma si può vivere una felicità che si conquista giorno per giorno.

Ecco: Catone il censore, con le sue virtù e la sua statura morale, sotto la penna di Corti diventa un esempio da additare agli uomini di oggi, soprattutto «in virtù di sorprendenti punti di contatto con la nostra realtà contemporanea»³²; il terzo elemento di una trilogia che assume uno stile letterariamente nuovo per l'autore perché deve raggiungere gli uomini “nuovi” con un messaggio di sempre. Così, nella vicenda di Catone – per nulla affatto “antico” – c'è «un modello anche per noi: la cultura dominante, quella che si sta sempre più espandendo in Occidente, è piena di marcio, come quella contro cui combatté

Catone. Corriamo pericoli analoghi, che minacciano la nostra cultura e la nostra civiltà»³³.

CONCLUSIONS. Davvero si possono applicare a Eugenio Corti le parole che egli stesso, in un volume consultato prima di scrivere il suo *Catone*, ha evidenziato con interesse a proposito di Tucidide: è un maestro, perché ha saputo dare «il ritratto perennemente vivo di questa umanità che, attraverso infinite esperienze, sublimi e diaboliche, conserva pur sempre l'aureo sigillo d'un'origine e d'una mèta divina»³⁴.

REGESTO DEL MATERIALE IN BIBLIOTECA AMBROSIANA

Di seguito, in ordine alfabetico per cognome, si offre l'elenco dei volumi che facevano parte dello scaffale della libreria di casa Corti dedicato a *Catone l'antico* e oggi presenti nella Veneranda Biblioteca Ambrosiana di Milano (tra parentesi la loro collocazione attuale).

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NOTES

¹ Il presente saggio è un estratto della tesi di laurea magistrale *L'Antico e i moderni: tra le pagine di Eugenio Corti per il suo Catone*, ispirata da Cesare Cavalleri e Alessandro Rivali, discussa presso l'Università Cattolica di Milano il 30 novembre 2018 con la relazione del ch.mo prof. Giuseppe Langella e la controrelazione della prof.ssa Elena Rondena.

² La consultazione è stata resa possibile grazie alla cortesissima disponibilità della signora Vanda di Marsciano e del direttore della biblioteca, rev. prof. don Federico Gallo.

³ Il focus su quest'ultimo aspetto va senza dubbio ricollegato all'interesse generale di Eugenio Corti per la preistoria in terra italiana, come si evince dal fatto di possedere *Guida della preistoria italiana*, a cura di A.M. Radmilli, Sansoni, Firenze 1975.

⁴ Si veda, per esempio, P. Scaglione, *Parole scolpite (I giorni e l'opera di Eugenio Corti)*, pref. di F. Livì, Edizioni Ares, Milano 2002, p. 38.

- ⁵ E. Corti, *Catone l'antico*, postf. di C. Cavalleri, Ares, Milano 2005, p. 430.
- ⁶ M. Caprara, *La milizia dello scrivere*, in *La trama del vero (Scritti in onore di Eugenio Corti)*, Bellavite Editore, Missaglia 2000, p. 13.
- ⁷ E. Corti, *Catone l'antico*, pp. 429-431.
- ⁸ Sono considerazioni che vengono dall'applicazione al romanzo di quanto teorizzato in J. Truby, *Anatomia di una storia (I ventidue passi che strutturano un grande script)*, trad. di V. Tavini, Dino Audino Editore, Roma 2009 e in R. McKee, *Story (Contenuti, struttura, stile, principi per la sceneggiatura e per l'arte di scrivere storie)*, trad. di P. Restuccia, Omero, Roma 2010, manuali di storytelling di vasta accoglienza internazionale. Per quanto un'indagine in questo senso su tutti e tre i racconti per immagini sarebbe molto interessante da affrontare, non è possibile farlo in questa sede.
- ⁹ E. Corti, *Catone l'antico*, pp. 426-428.
- ¹⁰ V. *Ibi*, p. 309.
- ¹¹ *Ibidem*.
- ¹² V. *Ibi*, p. 24. e p. 301.
- ¹³ *Ibi*, p. 310.
- ¹⁴ Eugenio Corti diceva che vivere con la moglie era come «avere sempre davanti un modello» e difatti la signora Vanda è il modello delle molte figure femminili che costellano le pagine delle opere di Corti, non solo del *Catone*. A questo proposito si veda P. Scaglione, *Parole scolpite*, pp. 114.
- ¹⁵ Per approfondire questo tema, Corti studia anche i greci di età non certo catoniana, come Erodoto Tucidide, Plutarco, ma anche Mommsen e Jean-Noël Robert, testo – quest'ultimo – che, come scrive su un foglietto ritrovato tra le pp. 406 e 407 del *Caton ou le citoyen*, è «incomparabile in merito all'influenza della cultura greca sul mondo romano».
- ¹⁶ E. Corti, *Catone l'antico*, pp. 18-19.
- ¹⁷ V. I. Calvino, *Italiani, vi esorto ai classici*, in «L'Espresso», 28 giugno 1981, pp. 58-68.
- ¹⁸ La prova che proprio in questo senso fili il ragionamento cortiano, evidentemente ispirato dall'ottimismo cristiano, è fornita anche in P. Scaglione, *Il mondo del vivere solidale*, in *La trama del vero*, pp. 95-96.
- ¹⁹ S. Moscati, *Antichi imperi d'Oriente*, Club del libro fratelli Melita, La Spezia 1987², p. 30.
- ²⁰ Plinio il Giovane, *Lettere ai familiari*, a cura di G. Vitali, Zanichelli, Bologna 1963, p. 247.
- ²¹ Si veda, per esempio, J.-N. Robert, *Caton ou le citoyen*, pp. 24, 66-67 e 232.
- ²² V. E. Corti, *Catone l'antico*, p. 243.
- ²³ Si veda, per esempio, *Ibi*, p. 131.
- ²⁴ *Ibi*, pp. 345-346.
- ²⁵ *Ibi*, p. 89.
- ²⁶ V. T.M. Plauto, *Asinaria*, trad. di M. Scàndola, Bur, Milano 2004, p. 144.

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²⁷ E. Corti, *Catone l'antico*, p. 136.

²⁸ V. P. Scaglione, *Parole scolpite*, p. 17.

²⁹ Su questi aspetti si veda l'interessantissima *contaminatio post contaminationem* proprio sulla bellezza (e la bruttezza) nell'arte alle pp. 417-418 del romanzo.

³⁰ Così Livi alla cerimonia di premiazione del *Primo Premio Internazionale Eugenio Corti*, svoltosi il 17 gennaio 2018 a Milano, nella sede del Consiglio Regionale della Lombardia.

³¹ Mc 7, 21-23.

³² V. S. Senese, *Controcorrente, fedele a una tradizione di bellezza e verità*, in «Fides Catholica», I (2006), 2, p. 194.

³³ V. M. Meschini, *Catone, il bisbetico che vedeva lontano*, in «Il Giornale», Milano, 28 aprile 2005.

³⁴ Tucidide, *La guerra del Peloponneso*, vol. I, trad., intr. e note di L. Annibaletto, Mondadori, Milano 1952, p. 11.

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CLASSIC BOOK SHELF OF EUGENIO CORTY: IN THE WORKSHOP OF THE NOVEL “CATONE ANTICO”

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ABSTRACT

On the 100th anniversary of Eugenio Corti's birth (1921-2014), the article reports on the first study conducted on the material that the Italian author used to draft his historical novel *Catone l'antico* (Ares, Milan 2005). This is the third element of a trilogy defined by Corti himself as “racconti per immagini” (stories in images), since he has adopted a new literary style, very close to the languages of cinema, television and computers.

The essay examines the genesis of the novel in order to understand how a modern writer tackles the times of an ever-evolving artistic production and it also determines any debts and credits of his creative work.

Along a survey of *Catone's* preparatory material (whose summary is at the end of the article), it is possible to outline the main directions of Corti's research as well as to analyse the work from different perspectives, even to connect it to the rest of the author's production.

All things considered, the study proves that Eugenio Corti does not change his writing purposes, as his literary topics do. Through the life of a Roman man (ancient only for historical distance), the author of *Il cavallo rosso* (*The Red Horse*) continues to demonstrate how it is false the idea of freedom to live happy and free without man's wickedness. That was also an idea of the Communists, who have always censored the writer, through part of the leading and intellectual class of Italy.

Key words: Eugenio Corti, *Catone l'antico*, Italian literature, Roman man, stories in image.

КЛАСИЧНА КНИЖНА ПОЛИЦЯ ЕУДЖЕНІО КОРТІ: В МАЙСТЕРНІ РОМАНУ “CATONE ANTICO”

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АНОТАЦІЯ

У статті йдеться про перше дослідження матеріалу, який італієць Еудженіо Корті (1921-2014), – цього року ми святкуємо соту річницю з його дня народження, – використовував для написання свого історичного роману *Catone l'antico* (Арес, Мілан, 2005). Це третя частина трилогії, яку сам Корті охарактеризував як “racconti per immagini” (історії в малюнках). Тут у автора з'являється не притаманний йому раніше літературний стиль, дуже подібний до мови кінематографу, телебачення та комп'ютерів.

Дослідження генезису роману дозволяє зрозуміти, як сучасний письменник бореться з часами, коли художнє виробництво постійно змінюється, та дає можливість визначити усі специфічні особливості його творчості.

Після вивчення матеріалів, котрі автор використовував під час написання *Catone*, (їхній короткий виклад подано наприкінці статті), можна виділити основні напрямки досліджень Корті, розглянути його твір з різних точок зору та знайти зв'язки з іншими роботами.

Взявши до уваги усі вказані аспекти, дослідження виводить тезис, що Еудженіо Корті не змінює мету свого письма, навіть коли змінюється тема. Так через картинку життя одного римлянина (давнього лише за рахунок історичної дистанції) автор роману *Il cavallo rosso* («Червоний кінь») продовжує демонструвати помилковість ідеї, згідно з якою усі жили б щасливо, якби не існувало людського зла. Ця ідея була базисною і для комуністів, які, керуючи частиною правлячого та інтелектуального класу, завжди тримали письменника в тіні.

Ключові слова: Еудженіо Корті, Антична пісня, італійська література, римлянин, історії в образах.

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LOST IN IDENTITY: A CASE STUDY OF CHIMAMANDA NGOZI ADICHIE'S SELECTED WORKS

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ABSTRACT

The article addresses the phenomenon of identity as it is described in modern multicultural literature and analyzes language means applied to actualize the basics of the notion of identity – opposition *we-they*. The phenomenon of identity, the spotlight of different scientific works due to its immense complexity and multifaceted nature, is of special interest for linguistic studies due to the unique ability of literary texts to reflect the reality and the power of language means to convey certain ideas and messages. The sense of belonging which is as essential for human beings as any other, is strictly determined by the opposition *we-they*. For the purpose of more profound understanding of this dyad that seems to govern and regulate personal and social interactions between people a number of approaches suggested by different scientists – sociologists, philosophers – have been examined. It seems that the presence of the “Other” predisposes a person’s existence and self-realization as it would be probably impossible to define oneself without recognition from the “Other”. The availability of the “Other” as the required element of our existence, the way we see it, determines the outcome of the interaction at any level. The boundaries that are set by the opposition “*we-they*” mean striving for recognition. The figure of the “Other” regarded as the enemy is triggered off by a wide range of conceptual metaphors (the metaphor of roots, of mirror, of haziness etc.) verbalized by various language means. Language itself is seen as one of the main means and a powerful tool of setting boundaries and defining oneself and has its specific role in the texts analyzed.

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Key words: identity, multicultural discourse, “we-they”, language means, communicative tactics, literature.

*«We know what we are, but not what we may be»
W. Shakespeare «Hamlet»*

INTRODUCTION. The XXI century literary discourse can without doubts be characterized as multicultural (polycultural) discourse. The main topics that contemporary writers are predominantly occupied with are those of identity, self-identification, preserving one’s own self within two oppositely directed tendencies that rule the world nowadays – on the one hand, it’s globalization that has established itself in many different spheres of life, on the other – the eagerness to preserve authenticity and certain uniqueness of the community during this globalization.

A literary text created by the writers with multicultural identity generates a somewhat unique chance of seeing “a literary model of the reality” (Gasanova, 2013:10), of seeing from inside a complex and sometimes the contradictory inner world of a person that has found herself/himself between two worlds and must decide which one she/he really belongs to. Since any literary text is inextricably connected with the subjective point of view of its author, it’s possible to say that the model of reality that the author builds with the help of certain tactics and strategies, involving certain language means, reflects the reality in a particular way, because modelling such a limitless object as the reality is by means of a text, which is the finite object, a piece of work substitutes not only a part of life that is depicted, but the life in its entirety. (Lotman, 1998: 133). As expressed by Stendhal in his novel “Le Rouge et le Noir”, “a novel is a mirror which goes out on a highway. Sometimes it reflects the azure of the heavens, sometimes the mire of the pools of mud on the way” (Stendhal, 1916).

Since identity is the “key element of subjective reality” (Berger, Luckmann, 1995: 81) this category has attracted researchers from various scientific fields already for a long time. Following the fundamental and already in a way “classical” works by Antony Smith (1992), Thomas Luckmann and Peter Berger (1966), Erik Erikson (1968), modern research is going on to study and analyze

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identity and its different facets from the point of view of psychology (A-M. D. Nguyen and V. Benet-Martínez, 2010); philosophy (M.V. Yehupov, 2015); political (F. Deng, 1995) and cultural studies (V. Tancher, 2019). Studies dealing with national identity are of great interest to the researchers as well (M. Guibernau 2004, 2006, 2017; G. Ariely, 2012 and many others). Literature studies are represented by the works of D. Drozdovskyi (2017, 2019), S. P. Tolkachev (2018), and philological studies are focused primarily on the research of Englishness (O.P. Matuzkova, 2013). In the focus of our research is modern multicultural identity and its reflection in modern polycultural fiction. The research is concentrated on the analysis of language means and methods with the help of which the opposition “*we-they*” – the key concept for the notion of identity – is actualized in literary texts.

As material of the research we used selected works by Chimamanda Ngozi Adichie, primarily the collection of short stories “*The thing around your neck*” and her novel “*Americanah*”. These works were highly praised by critics and received awards (“*Americanah*” was named among the ten best books of 2013 and the same year got the US National Book Critics Circle Award; the collection of short stories was awarded the Dayton Literary Peace Prize runner-up prize). The author herself was included in the Time Magazine list of 100 most influential people in the world in 2015. Her inspirational speech on TED Talks “The danger of a simple story” became one of the most widely viewed in all times. The author was born in Nigeria, when she was 19 she went to the USA to study. Since that time she has shared her time between two counties and her works reflect today’s pressing issues and arouse great interest for the researchers of identity.

RESULTS AND DISCUSSIONS. According to Yu.M. Lotman (1998), literature has its own language, which is built over natural language as a secondary system; and because of it literature itself is considered the second modelling system. This leads to understanding, writes the author, that literature possesses its own, unique systems of signs and certain rules, according to which these signs are combined and which serve to transfer special messages that cannot be transferred by any other means (Lotman, 1998: 13).

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Information, represented in a literary text, is conceptually significant and value-oriented (Borev, 2002). A literary work can be seen as a «microworld, in which we can find macroworld, as a model of personality and the reality that surrounds it», because any literary work results from «the reality perceived through the prism of culture» (Borev, 2002: 126). When a text equals the cultural macrocosm, “it becomes more significant than itself and acquires features of the culture model, and at the same time it has a tendency of behavioral autonomy, becoming similar to an autonomous personality” (Lotman, 1992:132) Therefore one of the main properties of a literary text is being actualized, i.e. its ability to double similarity (in Yu. M. Lotman’s terminology), when the text equals a certain period or a segment of life which this text reflects, i.e. (equals) a part of the world universe, but at the same time equals the whole universe (Lotman, 1998: 157).

The extensive use of the terms “identity” and “identity crisis” in modern scientific literature brings to memory the words of the famous psychologist and psychoanalyst whose name these terms are closely associated with – Erik Erikson. He says that although the terms “identity” and “identity crisis” describe something so self-obvious both in everyday and scientific usage that they do not need an exact definition, sometimes they are used in “the context that is so limited that the general meaning of the term is lost and instead of it another term might be used with the same result” (Erikson, 1996: 24).

Analyzing E. Erikson’s idea behind “identity crisis” the French philosopher Vincent Descombes thinks that it means not “who I am now” but “who I will be and who I will have to (or want to) be”. In other words, “identity crisis means losing opportunity to choose, because there’s no choice as it is” (Descombes, 2020). In his book “*Les Embarras de l’identité*” V. Descombes, pondering over modern understanding of the term “identity” and applying his own original research methodology, suggests that we should distinguish two usages of this term. The first one, that he calls elementary, is brought to the forefront when the word *identity* “cannot be defined through other words”. The other one – moral – when *identity* “is connected with pride, self-love and self-esteem” (Shevchuk, 2016). Another famous French philosopher P. Ricoeur also

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distinguishes two key meanings of the term “identity”: the first one goes from Latin “idem”, which means “identical”, “the same”, its antonyms are such words as “different”, “the one that varies”. The other meaning of the word “identity” goes from Latin “ipse” or “selfness” and in this case the opposite meaning will be the word “other” (Ricoeur, 1995):

«Idem identity is the identity of something that is always the same which never changes, ipse identity is sameness across and through change. Self-identity involves both dimensions: I am and am not the person I was ten years ago. It is the existence of ipse identity that indicates that a self is better thought of in terms of the question “who?” than in terms of the question “what” is a self» (Stanford Encyclopedia of Philosophy, 2002).

The collection of short stories “*The thing around your neck*” and the novel “*Americanah*” were written during different periods of time, but are combined by a number of themes and problems – awareness of one’s own self and one’s place in modern world that seems to have no exact boundaries, and in which a person with a “split” identity is prone to hesitation and doubts, being in a state of constant “in-betweenness”, because the person’s sense of belonging is being questioned. When talking about sense of belonging, the famous hierarchy of needs by A. Maslow comes into mind: in it the need for belongingness comes third, right in the middle between esteem needs and safety needs. In case this need is not fulfilled, appears the feeling of “losing roots”, of being cast away, of loneliness and uselessness (Grechko, 2009). Identity can satisfy this need – the need for belongingness and affection. According to A. Maslow “if both the psychological and the safety needs are fairly gratified, there will emerge the love and affection and belongingness needs <...>. Now the person will hunger for affectionate relations with people in general, namely, for a place in his group or a family <...>. Now he will feel sharply the pangs of loneliness, of ostracism, of rejection, of friendlessness, of rootlessness.” (Maslow, 1954:43).

“Split” or “double” consciousness of characters can be seen from the first lines of the narration – both the short stories and the novel are written in two languages at the same time – the characters speak English interweaving it with

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the words and expressions in Igbo – the native language of the people from the South-East of Nigeria, as in example (1):

(1) *“Darling, kedu?” he says. “Sorry, I couldn’t call earlier” (Adichie, 2009a: 22).*

Such Igbo inclusions are intuitively clear in the context and do not really need any additional explanation (e.g. in the form of translation in the footnotes, *kedu* means “how are you”). In the following example (2) the meaning of the word “*kwanu*” is actualized in the context, as the wife’s answer to her husband’s question makes it completely clear – “*is everything ok with Adanna and Okey*” or “*what about Adanna and Okey*”:

(2) *“Adanna and Okey kwanu?” he asks.
“They are fine. Asleep” (Adichie, 2009a: 22).*

M. L. Ross in his study dealing with diglossia in Chimamanda Ngozi Adichie’s fiction says that the so called “extroverted novels” in the apposite definition of E. Julien promote involvement of “transnational readership” and create “perhaps the most powerful literary form today” (Ross, 2019: 113).

Architectonics of the analyzed works is created by powerful end-to-end metaphors that characterize the existence of “in-between” identity. First of all, it’s the metaphor of roots. Archetypal meaning of roots is that of origin, the place where you come from, connection with the family, with the past and your ancestors and finally of belongingness which comes from one meaning of this symbol – stability. Language means that verbalize this metaphor, cover a whole range of words and expressions, which form the semantic field with the lexeme *roots* as its “umbrella” word. In example (3) the metaphor of roots, besides the obvious word combination “*sink her roots*”, evolves further contextual actualization of the direct meaning of the “umbrella” word – we shake off pieces of soil from the roots after extracting them from the ground:

(3) *“Nigeria became where she was supposed to be, the only place she could sink her roots in without the constant urge to tug them out and shake off the soil” (Adichie, 2017: 6).*

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In the next example (4) the idea of stability that comes together with the metaphoric meaning of the word *roots* is verbalized with the help of the phrasal verb “*grow on sb*” and word combination “*snake roots*”, which serve to sum up the chores and habits (Pilates twice a week, cookies for children) and certain routine things (drive-ins for banks’ clients) that constitute the essential part of the main character’s life. The choice of the language means is by no means random as it implies between the lines that such a life has not been established at once (*if sth grows on you it means you like it more and more than you did at first* (Cambridge Dictionary Online, 2021) and not without certain obstacles (*to snake = to move along a route that includes a lot of twists or bends* (Cambridge Dictionary Online, 2021):

(4) “*She goes to a Pilates class twice a week in Philadelphia with her neighbor; she bakes cookies for her children’s classes and hers are always the favorites; she expects banks to have drive-ins. America has grown on her, snaked its roots under her skin*” (Adichie, 2009a: 27).

Hostility and inclination towards conflicts that accompany the process of finding new self in the new world are shown through the comparison with war-like situation in which the main characters find themselves; they feel physical pain and hostile attitude of people around them:

(5) “*... because she was at war with the world, and woke up each day feeling bruised, imagining a horde of faceless people who were all against her*” (Adichie, 2017: 152).

Such antagonistic attitude also finds its way within the urban narration (example 6), when the city landscape which surrounds the main characters and / or its single elements acquires anthropomorphic features and manifests unfriendliness and repugnance. The range of the language means involved in actualizing such an atmosphere varies from the nouns with explicit negative semantics denoting “danger”, “peril”, “hazard” to metaphorical depiction of Victorian houses which, as if they were people, have sad, cheerless air around them:

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(6) *“In London, night came too soon, it hung in the morning air like a threat, and then in the afternoon a blue-gray dusk descended, and the Victorian buildings all wore a mournful air. In those first weeks, the cold startled Obinze with its weightless menace...”* (Adichie, 2017: 227).

Another prominent vocal metaphor is that of the new world as a mirror, where “new” people do not find their reflection, thus becoming “invisible” with their existence being easy to erase: *“...he lived in London indeed but invisibly, his existence like an erased pencil sketch...”* (Adichie, 2017: 257); they feel estranged, abandoned and lonely, their invisibility causes their sufferings, and each encounter with the reality that does not accept them, results in physical pain, as in example (7):

(7) *“Sometimes you felt invisible and tried to walk through your room wall into the hallway, and when you bumped into the wall, it left bruises on your arms”* (Adichie, 2009a: 74).

Sometimes random items of the material world (e.g. a credit card with the name of the owner engraved on it) make the outlines of their personality more visible and in this case they themselves are becoming more and more tangible:

(8) *“That credit card preapproval, with her name correctly spelled and elegantly italicized, had roused her spirits, made her a little less invisible, a little more present. Somebody knew her”* (Adichie, 2017:132).

The prominent German philosopher G. Hegel wrote that identity is not something that we have since the day we were born, like, for example, a set of genes, but it is gained throughout one’s life and can be contested many times (Skirbekk, Gilje, 2000). More than a century later E. Erikson wrote something similar, stating that identity is not created as a result of a victory, it’s not armour or weapon, not something static and unchangeable. (Erikson, 1996: 33). We think that the above-mentioned thesis contains the idea of certain changes as the essential constituent of the process of blending in to the new

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community, which, on the one hand, seems quite reasonable. On the other hand, though, it seems that these changes take away something very genuine that makes us what we are as it's shown in the following example:

(9) “*Aunty Uju had deliberately left behind something of herself, something essential, in a distant and forgotten place*” (Adichie, 2017: 119).

This may seem as a sacrifice, as something that activates the famous law of physics – for every action there is an equal opposite reaction – when these changes are invasive and forced (e.g. “*America had subdued her*” (Adichie, 2017), and can cause a whole range of negative emotions as in example (10) when just the thought that she had been somehow changed by living in another country, provokes inner resistance and irritation of the main character:

(10) “... *and the suggestion, that she was somehow irrevocably altered by America, had grown thorns on her skin*” (Adichie, 2017: 17).

The concept of identity is closely related to that of boundaries. Which, in its turn, is closely connected with the concept of space in the literary text about which spoke eloquently Yu.M. Lotman: the boundary is the key topological feature of space (Lotman, 1998: 145). If we take any literary text, wrote the scientist, “it won't be difficult to prove that as a rule there is a principle of binary semantic opposition at the core of the inner structure of its elements: the world will be divided into the rich and the poor, us and them, (...) enemies and friends”. (Lotman, 1998: 149).

The idea of the “other” in the opposition *we-they* lies in the very essence of a human being, since “we can't possess the identity we want without its recognition from the other side” (Skirbekk, Gilje, 2000). The nature of relationship within this opposition (how we treat the “other”) can be different. For example, from G. Hegel's perspective it's always a struggle, a fight for recognition, for the idea that each one in this pair of *we-they* should be considered by other in the same way as this other sees itself, this is a fight for

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“mutual recognition” (Skirbekk, Gilje, 2000). In M.V. Yehupov’s opinion, “together with the affection the hostile attitude to other people is one of the key, fundamental forms of relationship among people. It happens due to the fact that fighting instinct is genetically present in human beings” (Yehupov, 2015: 145). Also in G. Simmel’s chapter “A person as an enemy” there is a thesis that hostility among people along with affection is a certain “form or foundation, basis of people’s relationship” (Simmel, 1996: 500). Expressing this idea about people’s urge to opposition the scientist says that such wish, similar to animals’ protective behaviour, might be called a safety instinct. And in this case, we would be talking about “primal, fundamental character of the opposition” which in its turn would suggest that “a personality, without even experiencing an attack, but reacting only to self-expression of other people, is not capable of defining itself in any other way but through opposition <...>, through denying the other” (Simmel, 1996: 501).

On the other hand, the German philosopher and sociologist J. Habermas suggests the idea of a dialogue, in which the understanding of the “other” in the age of cultural diversity of the modern society manifests itself as an essential part and says about certain norms which can regulate relationships between different cultures and values. (Skirbekk, Gilje, 2000). Without doubts one cannot but emphasize the importance of M.M. Bakhtin’s approach to the question of the “other”; he offered to distinguish “I-for-myself”, “I-for-the “other” and “the other-for-me” (according to M.M. Bakhtin’s theory “I need the Other, the Other confirms my existence, without the existence of the Other I don’t yet exist in the full meaning of the word”). We can find a similar triad in J.P. Sartre’s works: “existence in oneself”, “existence for oneself”, “existence for the other”. Despite the fact that according to J.P. Sartre the first reaction of a person to the appearance of the “other” is rejection and denial which is followed by a fight (a fight of opinions), J.P. Sartre states the necessity of the existence of the “other”, he proves that the “other” is essential both for our existence and our self-cognition, because “in order to find the truth about myself, I have to go through the “other” (Komshukova, 2019).

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Thus, the conceptual basis that characterizes the pair *we-they* in the selected works by Chimamanda Ngozi Adichie is the concept of “Otherness” which is represented at its fullest by the lexeme “different”. In many contexts it seems to act as a self-sufficing axioma that serves to explain a lot of things; it has the power of a verdict when used in short, abrupt remarks: “*This is America. It’s different*” (Adichie, 2017: 109) – says Auntie Uju replying to Ifemelu’s surprise that they grew up speaking two languages and it didn’t arouse any questions. “*It’s just different here*”, Ginika said, a little wistfully, as though she, too, were new to America” (Adichie, 2017: 124) – repeats Ifemelu’s friend Ginika, reacting again to her surprise about certain things.

The concept of “Otherness” is also verbalized through the adjective “foreign”, which in the context actualizes the idea of something unwanted, something that should be avoided, as in the example with food (11) or indicates something unhealthy and abnormal, as in the example with the party clothes (12):

(11) “*I don’t want us to be known as the people who fill the building with smells of foreign food,*” he said. (Adichie, 2009a: 110)

(12) “*Won’t you get dressed?*” she asked her roommates before they left, all of them wearing slouchy jeans, and Jackie said, “*We are dressed. What are you talking about?*” with a laugh that suggested yet another foreign pathology had emerged (Adichie, 2017: 128).

On the other hand this “Otherness” serves as a link, as a marker, a symbol that unites: (13) “*Duerdinhito*”, Obinze repeated. “*Yes!*” A delighted smile. A small bond of foreignness” (Adichie, 2017: 251). – A foreign name, that has to be shortened so that it will be easier for an American employer to pronounce it, is a piece of cake for a foreigner – immigrant who is in the same boat as she is and it makes him be a part of *we* group, it unites them both at some deep invisible level.

As the narration continues this concept is getting filled with other elements mainly by means of comparison that takes place both explicitly and implicitly. Direct, open collision is verbalized with the help of possessive pronouns with

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the corresponding nouns such as “*in their world*”, “*their way*” as in the example below (14):

(14) “... *I would not need to worry about our grandson ... who, the last time he visited, did not understand why he was expected to say “Good afternoon” to strangers, because in his world one has to justify simple courtesies*” (Adichie, 2009a: 44).

Something “different” equals something abnormal, wrong, with something “ours” being the only right thing:

(15) “*He said oyibo people were like that. If you did something in a different way, they would think you were abnormal, as though their way was the only possible way*” (Adichie, 2009a:19).

Finally, as time goes by these poles switch places and something that was “different” for newly arrived immigrants becomes natural for them, and now it’s them who look “different” for those who remain “*there*”, in the *other* world – for their relatives, friends:

(16) “*But how can I live in Nigeria again? she said. When you’ve been here so long, you’re not the same, you’re not like the people there. How can my children blend in?*” (Adichie, 2009a: 21,22).

When the opposition “*we-they*” is actualized implicitly it happens indirectly, through the range of evaluative words, that highlight weirdness, strangeness and even eccentricity of some things in America; these can be some peculiar habits or behavioral patterns among relatives which arouse jocose surprise as in example (17), or something more than just funny daily routines of family life, something that provokes antagonism, rejection and even resentment as in example (18):

(17) “*When Okey ran to him with a boo-boo, he kissed it, then laughed at the quaint American custom of kissing wounds*” (Adichie, 2009a: 27).

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(18) *“There was something humiliatingly public, something lacking in dignity, about this place, this open space of too many tables and too much food” (Adichie, 2009a: 108).*

A completely natural process of comparison lies at the bottom of the opposition *we-they*; this process is one of the main intellectual operations with the help of which a person gets to know the reality around him and himself. “Everything in this world we perceive through comparison”, wrote K.D. Ushynskiy (Borozdina, 2011:141). Each aspect of life can be compared, including something as mundane as the food. In example (19) the apple of discord is “yam” – a potato-like root, that constitutes the basic diet in Nigeria (there is even a saying about it: “yam is food and food is yam”). This means that the “real” yam exists only in Africa and it’s not this bad, useless thing that is sold as yam in American supermarkets. The comparison takes place by means of implicit evaluative statements:

(19) *“Back home, she would have used yams for the ji akwukwo pottage, but here there are hardly any yams at the African store – real African yams, not the fibrous potatoes the American supermarkets sell as yams” (Adichie, 2009a: 24).*

Sometimes the tactics of creating opposition *we-they* might not be that obvious, as the evaluative statements that express the characters are not negative by their nature, but in certain contexts they lose their positive connotation and acquire a negative one. For example, talking about his daughter and her wish to bring him to America (example 20), the character in the short story “Ghost” uses the words that manifest the idea of prosperity, well-being, good chances, such as “opportunities”, “cushioned life”, “conveniences” but combined with the other words and phrases in this context such as “will be forced”, “so much”, “sterile life”, “life littered with”, “not for me” they have occasional negative meaning:

(20) *“She will finally have reason to come here and bundle me back with her to America and I will be forced to live a life cushioned by so*

much convenience that it is sterile. A life littered with what we call “opportunities.” A life that is not for me” (Adichie, 2009a: 44).

Language in the fiction analyzed serves as a powerful tool of conveying certain ideas, and the choice of language the main characters speak has a specific aim. In the following example talking about his child’s death the character switches from English into Igbo, because in English these words sound differently, as if possessing some disconcerting fatality:

(21) “The war took Zik,” I said in Igbo. Speaking of death in English has always had, for me, a disquieting finality (Adichie, 2009a: 42).

Within the opposition *we-they* language becomes the marker of stereotypes and prejudice. In this sense the most illustrative example we find in the episode from “Americanah” when Ifemelu talks to Cristina Tomas who deals with international students at the university. She starts talking to her very slowly, in a particular deliberate way pronouncing each word separately thus making certain assumptions about Ifemelu’s English: “*I. Need. You. To. Fill. Out. A. Couple. Of. Forms. Do. You. Understand. How. To. Fill. These. Out?*” (Adichie, 2017: 133).

Stereotypes of perception influence greatly the effectiveness of communication. But “the problem with stereotypes is not that they are false/untruthful, but they are not complete. They make a single story the only story possible” (Adichie, 2009b), - says the author of the novel herself. Besides, stereotypes contribute to the appearance of the so-called “identity gap”, in this particular case – the “personal-relational identity gap” – the discrepancy between how a person sees himself/herself, his/her self-identification and how other people perceive her/him (Drummond, Orbe, 2009: 82) as in the dialogue between Ifemelu and Cristina Tomas described above. The realization of this “identity gap” by a person is described by a somatic reaction of the body, which emphasizes how painful this realization is (example 22). The main character lowers her head and feels as if she were reduced in size physically comparing herself with a dried leaf:

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(22) *“Ifemelu shrank. <...> She shrank like a dried leaf. <...> she should not have covered and shrunk, but she did. And in the following weeks <...> she began to practice an American accent” (Adichie, 2017: 133, 134).*

Example (23) also demonstrates “personal-relational identity gap” in action, though in this case it’s hidden behind the compliment, but it has been read off by one of the communicators and it leads to the breach of the normal way of communication – this remark provokes the main character to give the information she wasn’t going to reveal (in fact, she was advised to keep it secret in order to get the job).

(23) *“You speak such good English,” he said, and it annoyed her, his surprise, his assumption that English was somehow his personal property (Adichie, 2009: 49).*

The boundaries between “our” language and “their” language are created with the help of lexical units with mostly negative connotation: American accent is characterized by a number of adjectives that are situated on the emotional-expressive scale starting from neutral “false” to unequivocally negative “troubling”, “ungainly” as in the following examples: *“She stared at him as he spoke, his Igbo interspersed with English that had an ungainly American accent: “Amah go” for “I will go” (Adichie, 2009a: 54) / “Is it a good life, Daddy?” Nkiru has taken to asking lately on the phone with that faint, vaguely troubling American accent” (Adichie, 2009a: 46). / “Tobechi, this person who seemed so eager, so theatrical, and who, most worrying of all, had begun to talk in that false accent that made her want to slap his face” (Adichie, 2009a: 54).*

On the one hand, the language is certainly the most obvious and powerful way of defining one’s own belongingness, of showing that you are one of “us”, as in example (24) from the short story “*Arranged marriages*”, where husband tells his newly arrived wife to speak English in America:

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(24) *“Speak English. There are people behind you,” he whispered, pulling me away, toward a glass counter full of twinkling jewelry (Adichie, 2009a: 108).* This advice seems completely justified and is seen as the necessity, something useful in order to become a part of the new community, to blend in as in example (22) when the main character started to practice American accent and as in the example stated below (25):

(25) *“Dike, put it back,” Aunty Uju said, with the nasal, sliding accent she put on when she spoke to white Americans, in the presence of white Americans, in the hearing of white Americans. ... And with the accent emerged a new persona, apologetic and self-abasing (Adichie, 2017: 108).*

But on the other hand, it seems as something unnatural and not real, false – the choice of the phrasal verb “*put on*” in example (25) shows that it’s pretence, simulation (*put on = to pretend to have a particular way of behaving that is not real or natural to you* (Cambridge Dictionary Online, 2021). Such unnatural behaviour alters the person and this “otherness” looks very unattractive, makes this new personality less significant, not worthy of respect. Here appears again the image of in-betweenness, of two personalities in one person, which is perceived as a burden you have to get rid of in order to find your true voice and with it your true self:

(26) *“... She had taken on, for too long, a pitch of voice and a way of being that was not hers” (Adichie, 2017: 175). / “There was a significance to her meeting this man on the day that she returned her voice to herself” (Adichie, 2017: 180).*

A borderline between two worlds, between “*we*” and “*they*” is very distinct and one should be careful not to cross it (example 27):

(27) *“He spoke to them only in English, careful English, as though he thought that the Igbo he shared with their mother would infect them,*

perhaps make them lose their precious British accents” (Adichie, 2017: 239).

Meanwhile the right English with the proper American or British accent is used for “others”, for “us” remains “our” usual language, behind which stands a “real”, “true” personality that most probably feels more confident and relaxed – the voice sounds louder and more emotional with all the peculiarities of the language (example 28):

(28) “They hugged, looked at each other, said all the things people said who had not seen each other in many years, both lapsing into their Nigerian voices and their Nigerian selves, louder, more heightened, adding “o” to their sentences” (Adichie, 2017: 222).

The “in-betweenness” of the characters’ existence is also highlighted by other communicative tactics, for example inner dialogues with rhetorical questions signal about increasing tension and a feeling of dissatisfaction (example 29):

(29) “Only after she hung up did she begin to feel the stain of a burgeoning shame spreading all over her, for thanking him, for crafting his words “You sound American” into a garland that she hung around her own neck. Why was it a compliment, an accomplishment, to sound American?” (Adichie, 2017:175).

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Another important metaphor that characterizes “split” identity is the metaphor of fog and haziness, which symbolizes unclear, blurred vision, half blindness that makes you feel as if crawling through a web and leads to anxiety and puzzlement:

(30) “And she had the sudden sensation of fogginess, of a milky web through which she tried to claw. Her autumn of half blindness had begun, the autumn of puzzlements, of experiences she had knowing there were slippery layers of meaning that eluded her” (Adichie, 2017:131).

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The difficulties also arouse when American and British variants of English are set against each other as right vs wrong (examples 31, 32):

(31) *“It’s an elevator, not a lift. Americans say elevator”* (Adichie, 2009a: 108).

(32) *“Cookies. Americans call them cookies,” he said. I reached out for the biscuits (cookies)”* (Adichie, 2009a: 107).

The choice of English variants in order to sound properly is not the biggest problem though. Hidden nuances of meaning, determined by extralinguistic factors such as cultural patterns, system of values, way of living cause ambivalence of perception of certain words and phrases. For example, *to lose weight* – is a compliment you need to be thankful for in America, while it has completely different meaning in Nigeria (example 33):

(33) *“You know at home when somebody tells you that you lost weight, it means something bad. But here somebody tells you that you lost weight and you say thank you”* (Adichie, 2017: 124).

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The concept expressed by the combination “*half-caste*” which denotes a person whose parents are from different races (Cambridge Dictionary Online, 2021) – in one world view is considered to be completely beneficial which brings a whole range of positive associations with it – good, attractive appearance with light-skin, trips abroad to visit relatives (example 34); while in the other – it’s completely inappropriate name, very offensive one, so some other expression is to be used, more neutral one (examples 35,36):

(34) *“Half-caste ... and the word had meant an automatic cool, light-skinned good looks, trips abroad to visit white grandparents”* (Adichie, 2009a: 49).

(35) *“... But in America, “half-caste” was a bad word”* (Adichie, 2009a: 49).

(36) “So now I say biracial, and I’m supposed to be offended when somebody says half-caste. I’ve met a lot of people here with white mothers and they are so full of issues, eh. I didn’t know I was even supposed to have issues until I came to America” (Adichie, 2017: 124).

CONCLUSIONS. Thus, it may be assumed that the existence of multicultural identity is characterized by a number of distinctive features, such as “split” or “double” consciousness, a feeling of “in-betweenness”; language means that verbalize this state include a wide range of metaphors (the metaphor of roots, of mirror, of war, of haziness). Since the concept of identity is closely related to that of boundaries, language is seen as one the most important and significant tools of setting boundaries and defining oneself. The boundaries that are set by the opposition *we-they* mean striving for recognition. The opposition itself is represented by the concept of “Otherness” that is verbalized by various language means (lexical units with the explicit negative meaning or occasional negative connotation; comparison that takes place both explicitly with the help of possessive pronouns with the corresponding nouns and implicitly through the range of evaluative words, that emphasize weirdness or strangeness of something).

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ВТРАЧЕНА ІДЕНТИЧНІСТЬ: АНАЛІЗ ПРОБЛЕМИ НА МАТЕРІАЛІ ОБРАНИХ ТВОРІВ ЧИМАМАНДИ НГОЦИ АДІЧЕ

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АНОТАЦІЯ

В статті розглядається феномен ідентичності у сучасній мультикультурній літературі та аналізуються мовні засоби, зо допомогою яких актуалізується підґрунтя поняття ідентичності – опозиція *ми-вони*. Феномен ідентичності, який знаходиться у фокусі уваги різних наукових розвідок через свою надзвичайну складність та багатогранність, представляє особливий інтерес для лінгвістичних досліджень із-за унікальної можливості художніх текстів відображати реальність та здатності мовних засобів передавати певні думки та ідеї. Почуття приналежності, яке є одним із необхідних для людини, опосередковано опозицією *ми-вони*. Аби більш детально вивчити цю пару, яка, здається, керує та регулює особисті та соціальні взаємодії між людьми, було вивчено ряд підходів, запропонованих різними вченими, соціологами, філософами тощо. Здається, що присутність «Іншого» закладена у самій сутності людини та необхідна для її самоідентифікації, адже було б, мабуть, неможливо для людини визначити, ким вона є, без визнання з боку «Іншого». Присутність «Іншого» як необхідної частини нашого існування, те, як ми до нього ставимося, визначає результат взаємодії на будь-якому рівні. Межі, які встановлюються опозицією *ми-вони*, означають прагнення до визнання. Образ «Іншого», який сприймається як ворог, актуалізується завдяки цілому ряду концептуальних метафор (метафора коріння, дзеркала, імливості), які вербалізуються за допомоги різних мовних засобів. Мова розглядається як один з потужних засобів встановлення меж та власного визначення і має свою особливу роль у текстах, що аналізуються.

Ключові слова: ідентичність, мультикультурний дискурс, «ми-вони», мовні засоби, комунікативні тактики, література

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Місія журналу – об'єднати зусилля науковців, зацікавлених в увиразненні культурологічного ракурсу філологічних досліджень.

Мова публікації – англійська, іспанська, італійська, французька.

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

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