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V. N. Karazin Kharkiv National University**

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LITERARY BIOGRAPHY: NARRATIVE FEATURES



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The article is devoted to the study of narrative features of the literary-biographical prose. Literary biography is the one of structural-thematic variants of the documentary literature. It consists of several subspecies which differ by the main subject of the image, the completeness of the life path of the outstanding personality, the degree of interest to the creative heritage of the main character, the dominant aspect, the veracity of the playback image of the outstanding personality.

Literary-biographical text is a system that consists of a main text and a peritext. The peritext is secondary to the main text and it performs an auxiliary function in the perception and interpretation of the main text. The peritext consists of three main parts: pretext (name (alias) of the author, title, subtitle, dedication, epigraph to the entire work, Preface), pagetext (the epigraphs to parts, books, chapters; internal and footnotes; internal headers) and aftertext (notes after text, epilogue, afterword, marking the date and place of writing works, reviews, apps, content).

The main text of literary biography is constructed for well-established schemes. Different types of literary-biographical writing have their narrative and structural features. Among the leading types are distinguished content-semantic literary biographies (plot-event, associative-psychological) and formalized one.

Key words: *literary biography, narration, text, peritext, author, reader.*

Literary-biographical prose is known since the era of antiquity, but it does not lose its urgency on the beginning of XXI century. Every year there are more vivid examples of this type of documentary literature.

At the beginning of the last century there was a dispute regarding the dominance between fictional and non-fictional literary biographies, and today we have wide genre-stylistic and typological varieties of literary-biographical prose.

Increasingly, authors are beginning to depart from the generally accepted norms and principles of the literary-biographical works, the main ones are the veracity of the image of outstanding personality literary figure, high literary of narration, relying on authentic documents and facts, dispassion of biographer, deep dive into the psyche of the main character, and others; and pay attention to alternative and fictitious biographies, which are organically intertwined truth and fiction.

Much more often, literary biographers are playing with the form of literary biography, which can appear not only in the form of logically consistent text according to a clear chronology of events but and mosaic set of text blocks which specify and complement each other. A typical feature of the modern literary biographies becomes the intertwining of the biographies of real historical figures with fictional characters life. The real or alternative biography of the real person becomes the key to understanding the motivation of the actions and behavior of fictional characters.

The appearance of diverse literary biographies (canonical and noncanonical), in turn, can not attract the attention of many researchers of this type of documentary literature. See for this reason (Галич, 2013; Галич, 2015; Карачова, 2016; Черкашина, 2009; Шевердіна, 2014; Boyer-Weinmann, 2005; Cline, and Angier, 2010; Life Writing, 2007, and others).

There are several types of literary biographical prose, which differ

- the main subject of the image (as «traditional or plot-event» literary biographies (Галич, 1984: 10), in which «the role of the author's speculation is minimal, and the emphasis is on the literary analysis of documented events of the life and deeds of the hero» (Галич, 1984: 10); and «associative-psychological» ones (Галич, 1984: 10), in which «dominates the artistic exploration of the psychology of the inner world of the hero» (Галич, 1984: 11);

- the completeness of the life path of the outstanding personality (there are a complete biographies, which comprehensively reflect the entire details the life and career of the protagonist from birth to death; and partial biographies that appeal only to a specific, usually bright, stage of life, an outstanding personality);

- the degree of interest to the creative heritage of the protagonist (e.g., Anglo-Saxon literary biographies, «in which we have a lot of quotes of the texts by the writer» (Биографії и контрбіографії, 2000: 278); and factual ones, «which do not directly relate to the work of the writer» (Биографії и контрбіографії, 2000: 278);
- the dominant aspect (in this case, we identify content-semantic literary biographies in which focuses on informative saturation of the works of new or little-known facts of the life of the protagonist of literary biography; and formalized literary biographies in which the main focus is on the dynamism of form and the unusual design of the text);
- the veracity of the playback image of the outstanding personality (the canonical, or real life stories that go beyond the usual interpretation of this image and is based on the criterion of the truth of the image, drawing on authentic biographical documents and facts; and non-canonical, or alternative, in which the author for some reason reflects the unconventional, at times controversial, point of view at the image of a person, departing from the criterion of the veracity of the depiction of a concrete historical personality).

Literary-biographical text is presented as a system consisting of peritext and main text.

Literary-biographical peritext consists of three parts: pretext (that includes the name (alias) of the author, title, subtitle, dedication, epigraph to the entire work, preface), pagetext (the epigraphs to parts, books, chapters; internal and footnotes; internal headers) and aftertext (notes after text, epilogue, afterword, marking the date and place of writing works, reviews, apps, content).

Peritext is secondary to the main text and performs a supporting role in the perception and interpretation of the main text, displaying a high degree of authorial presence.

Author's name (alias) establishes narrative contact with the reader, interests him, and forms the reader's horizon of expectations. Mandatory narrative requirement is that the author's name is not identical to the name of main character. The author's name can be as a guarantor of the further narration, especially if we are talking about the names of famous writers who created a series of literary-biographical works, develop your own style of writing literary biographies; about the names of famous writers who have created only one literary-biographical works that is not beyond the limits of

their individual creative style; about the names of known translators, journalists, scientists etc. who has created one literary biographical work. Thus, the name (alias) of the author predicts the future style of narration and acts as a guarantor of its quality.

The title appears to be the hallmark of the literary-biographical works and is responsible for narrative contact between author and reader. Characteristic feature is that most of the titles are directly or indirectly indicate the direction of further biographical narrative (in particular by stating in the title the name of the protagonist of literary biography or a certain leitmotif that causes a persistent association with the person; the use of tokens to refer to the biological time of human existence; the use of quotes from creativity of the hero, etc.). Consequently, the reader's «horizon of expectations» is formed at header level. In the case of hard decoding descriptive header to help the reader comes in the subtitle, which acts as an auxiliary means of revealing the author's intentions.

Referring to the subtitle, the reader has the opportunity to specify or to decrypt the primary header, to learn about the genre and stylistic features of the work, to obtain additional information concerning the main character of literary biographies (what's his name, profession, sphere of creative activity, etc.).

At the level of the preface we have the narrative contract between writer and reader. It is guaranteed to the reader the truthfulness and high literary level of the further narrative, reveals the secrets of the author's text, formed the reader's horizon of expectations. A typical feature is a prior acquaintance with the identity of the main character (in the case with the author's introductions) and the author of the literary biographies (in introductions on behalf of others), justification of the choice of the hero, the explanation of the source base and the history of writing biographies, an explanation of the creative manner of the literary biographer (in introductions on behalf of others), etc.

The system of internal headers, which is an optional component that details the common header and helps to structure the narrative. Mostly the reader has to deal with two types of internal headers: transparent (with respect to the further content of the work) internal headers that are added to the system on the same principle (e.g. the principle of classification, periodization, etc.) or of mixed type; and figuratively-poetic internal headers that do not contain direct information on the direction of biographical works.

Notes help to describe the content of the main text. Typically, the reader deals with three types of notes, each of which has its own functionality. We are talking about neutral, with the position of the author's influence on the reader, notes (translated, linguistic, ethnographic, historical, biographical, bibliographical, etc.), the purpose of which is to transfer and refine the use of foreign words, phrases, phraseological expressions, a specification referred to in the text ethnographic or historical realities, providing information about the persons whose names are used in the text, sources of the work; metanarrative notes, the main purpose of which is extended to comment on events at the expense of input of comments from other interpreters; and accent more notes the main purpose of which is to influence the reader's perception of the work through direct request of the author to the reader.

Applications perform the function of specification and help you get the most play, the biography of an outstanding personality, to summarize the essential biographical facts mentioned in the work, provide information on development topics by other researchers.

Thus, at the level of peritext, the title author prepares the reader to perceive the main text of literary biography, directs its maze of biographical narrative, helps to understand the main text of the literary biography, generates the correct (according to author) the interpretation of the image of the protagonist.

The main text of literary biography built on a well-established pattern and each of the types of literary-biographical writing has its own narrative and structural features.

For the content-semantic literary biographies typical is to focus on information and training direction of work. This is a comprehensive biography, which thoroughly cover the life and work of an outstanding personality on the background of the modern era and focus on the content-semantic part of the work. The authors of this kind of literary biography provide exhaustive biographies of informative direction, not forgetting the ethical or the aesthetic education of readers. Mostly, the author recedes into the background and holds the position of «official scribe» (Современное зарубежное литературоведение, 1999: 156) and historiographer that reserves the role of the invisible meticulous researcher and a good psychologist who collects material related to the main character, analyzes it thoroughly, visits the places which are somehow connected with the life and work of the hero, meets with people who are personally acquainted with him (if we are talking about the biography of the contemporary) and provides trustworthy, reliable, documented information to the reader.

In plot-event type of the content-semantic biographies (examples of which are «Emile Zola» by Henri Troyat, «Prométhée ou La vie de Balzac» by Andre Maurois, «Olympio ou La vie de Victor Hugo» by Andre Maurois, «Byron» by Phyliss Grosskurth, «Oscar Wilde» by Jacques de Langlade, «Voltaire» by Victor Koptilov, and others) the leading role is played by the figure of the main character, his personal, creative and public life that occurs with representation of its era, its moods, trends and challenges. The story is entrusted to conduct the all-knowing narrator with an unlimited vision in the form of the third person singular that is not opposed to the author of the work and acts as primary narrative instance.

The author and the reader at the textual level can be expressed not only implicitly, but also explicitly. The author in the text may be a certain distance and can't influence directly on the reader's perception of the work. However, more typical is the direct authorial intervention in the biographical narration (when the author appears as a credible researcher, witness of the events described directly or actor) to help the reader to understand the intricacies of the narrative, right to express the author's position or to present purely the author's achievements, to tell about a personal impression of the hero, a contemporary of the author, or tell about the author's journey in the footsteps of the hero of searching for a new or unexplored facts of his biography. In the two latter cases, the author may be expressed explicitly.

The reader is thus presented as an outside observer, diligent student that he fully trusts the author, or in the role of accomplice in the author's narration. It can be text or at a certain distance from the author and story, or as close to them due to the change of the text strategy and transition to a single semantic level with the author, narrator or characters. This is possible through the use of the personal pronoun WE in the sense of «I-Narrator + You-Author + You-Reader», the use of verbs in the form of the first person plural, the use of the phenomenon to metalepsis, the use of words-markers of contact support, and others. The main is the assimilation of the content-semantic part of the work that fully meets the requirements of truthfulness reflect the biography of the outstanding personality of the past or of the present.

In the associative-psychological type of content-semantic biographies (as «Saxaul in the Sand» by Roman Ivanychuk, «Long Road by Night» by Mariian Krasutskii, «The Action in the Fifth Dimension» by Bohdan Pevnyi, «Treasures of the Earth Warmed» by Vasyl Hubarets and Ivan Padalka, «Storonets» by Roman Andriiashyk, and others) for a better understanding of the psychology of the character the author introduces in his partly fictional story in which an outstanding personality arises

against the background of the modern era in the real historical, social and cultural environment.

For this narrative type is characteristic the literary forms of the protagonist's life, the disengagement of the author in the text level, distancing of narrator from the fable space works, the disclosure of the inner world of the hero through the image narrator that is the bearer of the author's intentions, and through a complex system of relations with the outside world, indirect impact through the selection of outstanding figures, which should be a role model, and through a shared ideological and stylistic-emotional tone of the work.

One of the varieties of this kinds of biographies is the associative-psychological literary biographies in which the mysteries of your own soul tries to understand the hero of biographical works (for example, «Confession on Top» by Ihor Muratov, «I, Bohdan» by Pavlo Zahrebelnyi, «Court» by Hryhorii Shton). The hero is opposed to the author for social characteristics and acts as both object and subject of the narrative. And it is through the prism of his mind replayed the events described in the novel.

In the formalized literary biographies (as «A Poet from the Banks of the Rhein. The Life and Suffering of Heinrich Heine» by Lev Kopelev, «Gabriel Garcia Marquez. The path to Glory» by Yurii Paporov, «Twelve Hoops» by Yurii Andrukhovych, «El club Dumas or La sombra de Richelieu» by Arturo Pérez-Reverte, «The Da Vinci Code» by Dan Brown, «Im Krebsgang» by Günter Grass, «Baudolino» by Umberto Eco, and others) the main focus is on the dynamics of the form. The reader recognizes the equal and becomes an equal participant in the author's games are not only with their own text or texts, but with texts of other authors. The author can access the game on the form (combining in one work the associative-psychological and plot-event biographies, which complement and mutually enrich each other), but most of all – the game not only with the form and the content of literary-biographical works.

In the second case, the real biography of an outstanding personality becomes the key to understanding the plot of a fictional story and can be secondary to the fictitious biography of a fictional or legendary character that is at the forefront of the biographical narration.

Basically is a combinatorial game, the author not only with the reader of the literary-biographical works, but also with their own text (texts) and texts of other authors.

The author creates an alternate or fictitious biography of the outstanding personality of the past, is the pages works in the form of separate biographems or fragmented semantic blocks; reproduces the multiplicity of the interpretation of the image of the outstanding personality; seamlessly interweaves truth and fiction; combines in a single text space two or more texts: the fictional novel world and the real or alternative biography of a real historical figure, the main text of the work and *mise en abyme*, «its» text (texts) and texts of other authors.

In this variant of literary biographies, the reader is invited to join the author's game with the collection of biographical mosaic into a single organic whole; the separation of truth from fiction in an alternate and fictitious biographies by conducting their own biographical investigation; research of spitefulness of two or more texts in the same space (we are talking about metatextual and hypertextual games); search the texts of other authors and to elucidate their role in the author's text (intertextual games).

Thus, literary-biographical prose, which is implemented in numerous genre and typological forms, shows a high degree of activity of the author and the reader at the text level. The installation of the narrative contact, the formation of the reader's horizon of expectations, conclusion of the reader's narrative contract occurs at the level of peritext. Means of keeping contact actively used in the main text of literary biography (the use of pronouns and verbs in the first person plural, the use of the phenomenon to metalepsis, etc.). This is implemented in the communicative direction of literary-biographical prose.

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DEFERRING THE OTHER AND APPARITION OF THE INAPPARENT: HAUNTOLOGICAL PHENOMENA IN A. L. KENNEDY'S COLLECTION OF SHORT STORIES *INDELIBLE ACTS* (2002)



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*In A. L. Kennedy's collection of short stories **Indelible Acts** the internal deferring of Self as the Other, the internal differance that leads to the questioning of the "I", which is a secret out there for no one, doesn't differ much from deferring of the Other within one's Self. It is represented through various hauntological forms of apparition of the inapparent such as the engraving of "grapho" marks into human body, into the texture of memory, or into paper. The hauntological meaning of Latin word 'differre' (both in its spacial and temporal meaning) becomes a semantic dominance in the collection, and fictionally represents the internal violence of the "I" in an endlessly deferred present time.*

Key words: *differance, presence, absence, apparition, deferring, the Other.*

“How can another see into me, into my most secret self, without my being able to see in there myself? And without my being able to see him in me. And if my secret self, that which can be revealed only to the other, to the wholly other, to God if you wish, is a secret that I will never reflect on, that I will never know or experience or possess as my own, then what sense is there in saying that it is my secret, or in saying more generally that a secret belongs, that it is proper to or belongs to some one, or to some other who remains someone. It's perhaps there that we find the secret of secrecy. Namely, that it is not a matter of knowing and that it is there for no one. A secret doesn't belong, it can never be said to be at home or in its place. The question of the self: who am I not in the sense of who am I but rather who is this I that can say who?

What is the I and what becomes of responsibility once the identity of the I trembles in secret?" (Derrida, 2008).

This statement from Derrida's *The Gift of Death* could be used as a comprehensive synopsis for both A.L. Kennedy's writing in general, and for her collection of short stories *Indelible Acts* (2002) in particular. The characters of all twelve short stories are the people in "varying existential states of desperation" (Smith, 2002). This desperation is caused by what Derrida calls the desire "to learn to live finally" (Derrida, 2006). French philosopher claims that "to live, by definition, is not something one learns. Not from oneself, it is not learned from life, taught by life. Only from the other and by death. In any case from the other at the edge of life. At the internal border or the external border, it is a heterodidactics between life and death" (Derrida, 2006: XVII). And what lies between self and the other, between one and some other, in this case, can only maintain itself with some ghost, can only talk with or about some ghost [s'entretenir de quelque fantôme]. Derrida insists that ghost or spirit is "neither substance, nor essence, nor existence", it is "never present as such" (Derrida, 2006: XVII). Through the phonetic interplay of "haunt" and "ontologie" in his native French, Derrida coins theory of hauntology, which combines the notion of ontology being haunted by teleology and eschatology: "repetition *and* the first time, but also repetition *and* the last time, since the singularity of any *first time*, makes of it also a *last time*. Each time it is the event itself, a first time is a last time. Altogether other. Staging for the end of history" (Derrida, 2006:10). Thus, Being becomes a constant and unique history of deferring oneself in the context of individual and collective time ("the time is out of joint"). The Self that questions its Self is always haunted by non-Self, other, the other that is being suppressed deferred, and non-present, while this non-presence finds its way to its spectral/ghostly apparitions and marks the Self. This is something that Derrida explains in *Difference* when he re-reads Freudian theory of psychological detour: "The one is only the other deferred, the one differing from the other. The one is the other in difference, the one is the difference from the other. Every apparently rigorous and irreducible opposition... is thus said to be, at one time or another, a "theoretical fiction" (Derrida, 2004: 291). Thus, deferring the other and the apparition of the inapparent is the necessary condition for self-identification. When Self realizes this hauntological presence of the Other within the Self's construction, and takes on the responsibility for Self's difference, then, as Derrida claims, individual and historical justice becomes possible: "no justice...seems possible or thinkable without the principle of some *responsibility*, beyond all living present, within that which disjoins the living present, before the ghosts of those who are not yet born or who are already dead... Without

this *non-contemporaneity with itself of the living present*, without that which secretly unhinges it, without the responsibility and this respect for justice concerning those who *are not there*, of those who are no longer or who are not yet *present and living*, what sense would there be to ask the question “where?” “where tomorrow?” “whither?” (Derrida, 2006: XVIII).

Deferring the other in A.L. Kennedy's collection of short stories takes on different forms while it is always about the trauma of inner deferring and about the secrecy of an “I” with the deferred Other, the “I” that longs to belong, but always fails to do so, and is there for no one.

In a short story *Indelible Acts* from the collection the main character/narrator and her lover Laurie in the short nights they spend together away from Laurie's wife try to impress each other with marks (of a sexual type) inscribed in the body and memory, with “indelible acts”. Laurie avoids the marks while the narrator longs “for marks, for brands in the memory” (Kennedy, 2002: 115). These marks inscribed in narrator's body and memory carry the function of signification since they stand for and signify the temporal absence of the lover, they substitute for presence as all marks/signs do. The mark, thus, becomes the presence of absence, and the sign of the deferred other: “I'm more used to the short nights when we are trying to impress. They were when I pushed for something to stay with me while he did not, for marks, for brands in the memory, indelible acts” (Kennedy, 2002: 115). The narrator hopes that this deferred significant other would become somebody else as Laurie isn't planning on divorcing his wife, which obviously makes the narrator hurt: “He could have been anybody” (Kennedy, 2002: 113). In her thoughts the narrator fits on Laurie's touches and sexual desires onto someone else, thus trying to re-contextualize the marks engraved in her body and memory (Royle, 2003: 68). This would allow the narrator to also become somebody else in the movement of differing and deferring, to change this hurtful identity of being a part of someone else's husband. The climax of the story coincides with the narrator's understanding that the pain of Laurie's being there exceeds the pain of his absence, and the mark on her body as any kind of “grapho” should outlive its “author”: this is the moment when writing on the body coincides with the actual orthographical writing, and the reader learns that the narrator writes letters to Laurie's wife (and never mails them). It becomes apparent that the narrator is actually Laurie's deferred wife, and in order to do justice to her own identity, she should get rid of Laurie and his marks: “But I find, more and more, that I write out what happened, what happens, in letters I never post – letters to a wife a don't know. Although we must have a few things in common, that's what I'd suppose. We must

both look at him, walking in sunlight, and find him beautiful.”: “But I find, more and more, that I write out what happened, what happens, in letters I never post – letters to a wife a don’t know. Although we must have a few things in common, that’s what I’d suppose. We must both look at him, walking in sunlight, and find him beautiful” (Kennedy, 2002: 117).

The deferred wife is also a haunting other of the short story *Spared*. It begins with the sentence: “Things could go wrong with one letter, he knew that now” (Kennedy, 2002: 3). This “now” is the moment (temporalizing) and place (spacing) of differance for the main character Greg, there are two Gregs in the “now”: the one who knows how things could go wrong with one letter, and the one who still doesn’t. Greg who doesn’t know about the letter and its consequences is about to make a move (the indelible act, of course) that would lead to the construction of Greg-who-knows in the future. This simultaneous non-modal, but out-of-joint differential co-existence of the past, present, and future is the basic form of hauntology. Thus, hauntological nature of *Indelible Acts* becomes apparent right in the first sentence that opens the collection. Differance begins with one letter, with a mark, with a “grapho”. And, as Derrida claims, one letter could become “silent, secret, and discreet, like a tomb” (Derrida, 2004: 280). A little pause that Greg takes before “m” and a bit of stress he puts on the letter when he first meets his future mistress in the shop line marks his status: he is married: “He found it so terribly, pleasantly effortless to say, ‘Actually, I moved here ten years ago.’ There had only been a little thickness about the m, a tiny falter that might have suggested a stammer, or a moment’s pause to let him total up those years. Nobody listening, surely, would have guessed his intended sentence had been, ‘Actually I’m married In the course of one consonant everything had changed” (Kennedy, 2002: 3). At the moment when “m-mark” comes to the scene of presence Greg embarks on his inner process of differance: he starts deferring his wife within himself. However, the more deferred and inapparent becomes his wife, the more she takes apparitions through Greg’s mistress. Greg is trembling with joy to learn his mistress’ name because he wants it to be different from his wife’s name. Later on, he dreams about oral sex with his mistress because this is not what his wife does with pleasure: “... a sexual partner, a woman who would never look revolted if he asked to suck his cock, who would never clatter him with her molars in little bounces of mute revenge and then swallow what he surrendered as if it were only cruel and unusual and not a part of him” (Kennedy, 2002: 9). Every word constructing Amanda, the mistress, comes from a detour of the wife, which represents the classical example of Derrida’s statement that one is a deferred other. Thus, to be Greg’s mistress is only possible through the apparition of his deferred and inapparent wife in behavior,

gestures, marks, and name. In this manner, the deferral of his wife within himself is extrapolated to the deferral of Greg's wife in his mistress. In the end, Greg experiences a mini break-down as a result of his apocalyptic visions, insomnia and guilt about his extramarital affair as he comes to realize the responsibility his "I" took in the process of differance. The character's feverish longing for the Apocalypse "by midnight tomorrow" (Kennedy, 2002: 3) could be interpreted either as his desire to confess the adultery, or as his intention to never come back home. In any case, this is the desire to stop deferring his wife within himself and try to go back to the moment and place of "now", where the character's differance set off with the "m-mark".

In *White House at Night* the individual issue of adultery overlaps the historical context of crimes against humanity. The main character Danny comes to Switzerland together with his wife Niamh to have some rest after they have been identifying the victims of mass atrocities and genocide in an unnamed country of Eastern Europe. The story begins with a very Derridian question of an "I" that trembles in secret: "Danny wondered where he was: where *he* was. Really – which was the place in his body where he felt himself to be" (Kennedy, 2002: 139). Although Kennedy puts "he" in italics, the sense of place, space, spacing becomes more important in the context of the secrecy of an "I": Danny's questionarises from the word "where". The place that haunts Danny – via smell, touch, and things – is a "pit", mass burial site that contains the bodies of the victims murdered by totalitarian regime: "They hadn't quite shaken the pit, though. It stayed with them: with him, Dan supposed that would be more accurate. He still had the peat smell on his hands and that other, deeper scent, or the memory of it, would rise in him when he relaxed: butyric acid, methane, sometimes a faint tang like metal and what he could only think of as the taste of unreality, of situation it would never be possible to accept, even when you were in it: perhaps most especially then" (Kennedy, 2002: 140). The place of mass murder is the scene of apparition of the inapparent, which Danny calls "retrieving the irretrievable" (Kennedy, 2002: 141). His attempts to identify the bodies do not restore historical justice Danny was longing for. Victims' bodies signify the triumph, the strength, and the victory of their tormentors. Victims are the temporalizing differance of their murderers: "There were times when they'd watched him digging, he knew – the murderers. They'd look on with this odd expression, almost coquettish, almost proud... Those intended for destruction had been destroyed – what more could one want to know? What more could there be?" (Kennedy, 2002: 141). The place where differance of the victim and the tormentor is preserved as a unity identifies Danny. He realizes there is no secret in history as well as no secret in the "I": the hauntological movement of differance that allows both to murder (to impose a mark

upon one's body) and to die (to receive a mark in one's body) is the ultimate singular justice where one murders oneself through the Other. The apparition of the inapparent victims is always a question of repetition; they always arrive for the first time by coming back as all specters do. The specters represent the secrecy of an "I" that is there for no one, as Derrida says, and that is nothing to know about, as Kennedy claims. Danny is and is not a victim of totalitarian regime at the same time since he is defined by the mass burial sites and their victims as he is questioning his "I" through the "where" in the first sentence of the story. These apparitions of space in Danny are also extrapolated to his personal stories of adultery: whenever he works at the pits without his wife, he always finds women to have sex with as he imagines the sexual act to be the act of murder. However, when Danny realizes his wife cheats on him with their common friend, he becomes quite frustrated. Thus, all the characters in the story become both victims and tormentors of each other. They all are deferred forms of torture that are "there for no one" (Derrida, 2008).

Deferring a significant other (wife/husband/partner) is the major motif in such short stories as *Awaiting An Adverse Reaction*, *Not Anything To Do With Love*, *A Little Like Light*, *Touch Positive*, and *How To Find Your Way In The Woods*.

In *A Bad Son* a teenage boy Ronald while spending time at his friend's farm is trying to defer himself as the Ronald who could feel, worry, hurt and become "someone else now – better than he was", become "madasfuck Ronnie" (Kennedy, 2002: 65-68). Crazy new tough Ronnie wouldn't feel anything, and this new personality sticks quite well to Ronald at daytime: "...this wasn't pretending and wasn't wishing – because neither of those worked –...he must be someone new now – better than he was – maybe changed just this minute, maybe by miracle" (Kennedy, 2002: 65). However, as the night comes and he stays for a sleep over in his friend's house, when "he was by himself without a sound [...] there was nothing left to stop him knowing" (Kennedy, 2002: 80). What Ronnie *knows* that there is no crazy tough Ronnie of the day, and the only Ronnie there is, is the one who is the deferred presence of his mother systematically and brutally beaten by his father. The desire to create other Ronnie is linked to the desire to stop feeling pain in his mother and through his mother; it's the desire to stop being the deferred mother: "and he wasn't Mad Ronnie any more, was only himself and couldn't fight it" (Kennedy, 2002: 83). Ronald wants to stop thinking of his father, to get rid of him, and to never identify through him. Moreover, he dreams of the moment when he could hit his father back, when he could *really* become a "bad son". Nevertheless, in this movement of inner difference

Ronald already *is* the person he's only willing to be in the future: a bad son for his father through being a deferred presence of his mother.

This type of inner deferring is represented in some other short stories: in *Elsewhere* a woman tries to come to terms with her self through self-hatred, and in *Immaculate Man* a gay character who falls in love with his heterosexual-for-others and homosexual-for-him boss.

This inner type of deferring one's self where an "I" trembles in secret doesn't differ much from deferring the other. These types of difference run on the same hauntological patterns of apparition of the inapparent: through marking/engraving marks/putting "grapho" over the texture of bodies, memories, paper. Hauntological meaning of Latin word "differre" (in its spatial and temporal sense) stands as a semantic dominance in A.L. Kennedy's collection *Indelible Acts* and fictionally represents the violent nature of an "I" reaching out for its most secret self in an infinitely disjoint time of "now": "As soon as there is the one, there is murder, wounding, traumatism. The one guards against the other, it protects itself from the other. But in the movement of this jealous violence it compromises in itself its self-otherness or self difference. The difference from within one's self, which makes it one. The one as the other. At one and the same time, but in the same time that is out of joint. The one forgets to remember itself to its self. It keeps and erases the archive of this injustice that it is, of this violence that it does. The one makes itself violence, it violates and does violence to itself. It becomes what it is, the very violence that it does to itself. The determination of the self as one is violence" (Derrida, 1996).

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EDUCATIONAL SYSTEM IN THE WORK OF AMÉLIE NOTHOMB "GLOSSARY OF PROPER NAMES"



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In the book "Dictionary of proper names" 2002 Belgian Francophone writer A. Nothomb interprets social system, embodies the idea of education's devastating impact on the psyche of a child and an adolescent. In theory of literature they singled out a genre - the novel of education, which upsets the psychological and social narratives around issues of identity formation. Conceptually the genre of "Dictionary of proper names" is formed on the basis of the story and novel features of novel education that on ideological level transformed into anti educational methods that were accepted and common.

By creating an artistic image of the chosen child A. Nothomb reveals educational system: pre-kindergarten, school, ballet education as criminal establishments employing inhumane professionals applying antipedagogical methods of education aimed at the destruction of freedom, joy, and even the health of future generations. The author destroys the "myth" of adequate educational system today, which was formed in the "family", "school", "children's art schools" refutes strict parenting practices of successful strong personality that cripples the psyche of the individual, makes him sick. At the level of subtext writer outlines humanistic perspective - the dominant trend in education should be a particular love for the individual, taking into consideration the psychological nuances of its' character.

Key words: *A. Nothomb, genre, character, idea, education system.*

Francophone Belgian writer that works on the boundary of XX-XXI centuries Amélie Nothomb (born 1966) draws attention to intellectual readership and literary critics.

French, Hungarian, Russian and Ukrainian researchers analyse achievements of writer. There is a number of works dedicated to the writer : monograph L. Amanieux (Amanieux, 2009), theses G. Reviel (Reviel, 2012), O. A. Kulagina (Кулагина, 2012), article L. Marois (Marois, 2011), O. V. Makarevich (Макаревич, 2010), M. J. Vyelyavskaja (Белявська, 2012) and others. Literary critics pay attention to the creative reflection phenomenon of identity in the works the writer, they analyze poetics and genre originality, they reveal ambivalence at the "author's mask", they comprehend mythological background, A. Nothomb attempt to overcome archetypes, distinguish the category "other" in terms of linguistic analysis. Understanding of social systems left unattended by researchers, that creatively uncovered in the heritage A. Notomb, in particular in the book "Dictionary of proper names" 2002 (Нотомб, 2008), in which the author represents the idea of the devastating impact of education on the psyche of the child and adolescent.

There is "romance-education" genre singled out in literary theory, which sets around the problem of psychological and social narratives identity formation. The origins of ideological orientation of "romance-education" are still in the parables of the Bible. Genre of the book "Dictionary of proper names" conceptually formed on the basis of stories and novels with features of "romance-education", that are transformed into anti educational methods on the ideological level, that were generally and widespread. Here we can see turnover of genre, which is appropriate track as "anti-educational stories-novels".

A. Nothomb reveals the psychological nuances in the characters' actions, which are harmful to the harmonious development of the child, which form a psychological inferiority complex, and even cause physical harm to the human body and push to suicide. The writer depicts three educational systems: parental education at home, schooling, additional education (ballet school). The idea of education provided as dilemma and even as paradox: the desire of aspirations professionals to educate healthy successful person often ends with humiliating the child, with the result that all the actions of teachers become meaningless.

Plektruda's mother (not biological, but girl's aunt – Klyemans) transfers to a child own expectations and aspirations to realize her goal, which should be achieved by "daughter" – become a «star» (in works of A. Nothomb – outstanding ballerina). Girl damages her own health because of the desire to meet the expectations of her mother and requirements of teachers at ballet school. Plektruda do not eat anything, because the ideal dancer must be thin, she spends time at the ballet "stall", bringing her body can not withstand – Girl breaks a leg and must give up ballet, and her mother, who

must support daughter in a difficult situation, vice versa is indifferent to the child. The idea of art as something beautiful is dethroned and represents a distortion of human life.

Teachers are represented as functionaries at elementary school, which do not include individual perception of the individual child, resulting stress is a general mood of ordinary school, which is considered the norm. The child accumulates stress, that encourages teenager to become suicidal. According to A. Nothomb salvation for the child that no one loved can only be the love. Plektruda is saved from suicide and indifference of adults by the lonely and psychologically traumatized youth Mathieu Saladin, his love makes the heroine a successful and self-fulfillment person – she becomes a singer.

The idea of pseudo education led connotations genre, in which has been transformed "romane-education", novel, "story". The writer reveals the existential loneliness of the heroine (young child, teenager) when puts accents on the search for the meaning of life, the phenomenon of death, which are embodied in the conflict of mother / daughter. Mother "killed" daughter its pseudo-care, it forms in the thinking of the child the asociality, absence-denial of children's «self», harmful for health food system – use only sweets.

The writer reveals the system of education, which is appropriate to apply for unique, talented child, but not for the usual child. For this A. Nothomb highlights "singularity" and exclusivity of heroine, who was born in a unique family, but the separation is most marked with the sign "minus". Mother of the girl kills her husband during pregnancy and falls behind bars: "Child hiccuping, and Lachetti seemed, if it escapes clockwork, counting seconds before the explosion... She moved sudden certainty... went to another room... found the revolver... back to bed. She looked at the beautiful face of a sleeping boy, took aim at him in the temple and whispered: – I love you, but has to protect his child. By bringing the gun firmly to Fabien's head she fired until the clip ended. She looked at the blood that spattered the wall. And calmly dialed the police: - I just killed my husband. Come " (НОТОМБ, 2008: 13). Subconsciously future mother felt that neither she nor her husband were able to adequately educate a child. She decided - "dead" father is better than the father, who does not earn money. So, obeying to unconscious animal instinct of self-preservation – protecting female offspring, the woman, by murdering her beloved husband, is trying to protect her child from its insolvent parent.

The writer of the book reveals the psyche of a woman-mother, who is not satisfied with the usual routine: "I did well, when killed Fabien. He was not bad, but average " (Нотомб, 2008: 15). As an alternative to the usual routine the mother chooses a prison that makes her chosen – the killer of her husband. The mother wanted to give the child a special life, "give her infinity" (Нотомб, 2008: 16), for this she calls the girl a rare name of the Holy Martyr - Plektruda, but by this step she dooms the child to suffer, which is a program of Catholic collective unconscious. Mother tries to give her child what she was deprived of herself - the best (instead of an ordinary life – a unique life): "– She'll have a lot of problems because of this name. – But once people will understand that my daughter – unusual" (Нотомб, 2008: 17). Mother cuts off everything unnecessary from her child herself – she deprived her not only from her "normal" father, but also from the imperfect mother "the same night Lyusetta severed sheets, tied scraps and hanged" (Нотомб, 2008: 18).

To reveal failure of pedagogical principles, the writer creates the perfect metaphor for education – depicts the absurd situation of a child's fatality in the civilized cultural development, which is in conflict with the natural biological functions of people. Social imperfect parents should disappear as species – it's even better for the orphan to be educated by ideal "foreigners" than inferior "relatives" in order to crack the genetic code, to change evolutionary a vector of the family.

A. Nothomb, creating an artistic image of Plektruda, focuses on her unusualness and sends by allusions to Greek mythology - the goddess Aphrodite (Roman Venus). The virtue of the goddess was not only her flawless appearance – beauty, as much as charisma: Aphrodite aroused feelings of love, ability to like, no one was left indifferent about her. A. Nothomb makes this quality of Plektruda's character dominant: "The world has never seen a baby, who would arouse so much love to her" (Нотомб, 2008: 19). In Plektruda's psychological portrait writer introduces the idea of Nietzsche's "super-human": "... Plektruda's eyes had one indisputable virtue – they shone with unearthly beauty. Infirm baby directed its target by abyss look of the magnetic strength ... those big beautiful eyes spoke... "Love Me!" "Your destiny – is to love me!" I was only eight weeks, but ... I am incredible, the highest being ' " (Нотомб, 2008: 19).

After suicide of heroine's mother, the baby is adopted by her aunt who as the girl's mother notices Plektruda's unusualness, her difference comparing to her own children, considering her as "... divine, bright, mysterious, rare creature" (Нотомб, 2008: 20) that "... like a fairy pixie" (Нотомб, 2008: 21). Creation of a unique heroine by the writer is required in order to solve the conflict of chosen / everyday,

gifted / average, individual / system-society. A. Nothomb depicts the difficult path of talent establishment in mother / daughter conflicts, child / children's educational institutions, revealing the inadequacy of the existing education system. Plektruda comes to tradition, when, as well as other utters the first words "mama" (Нотомб, 2008: 22), "Papa" (Нотомб, 2008: 23), and at the age of three goes to a kindergarten.

Here appears the first misunderstanding of heroine's position as a chosen one. Plektruda's talent is rejected by the modern environment and its highlight – unusual eyes girls – is an obstacle to dialogue with peers: "The whole thing is in her eyes ... – Children cry when she looks at them at close range. And I must tell you, I understand them: when she looks at me, I became too embarrassed " (Нотомб, 2008: 26). So Plektruda is excluded from the kindergarten. It should draw attention to the social problem, which puts the writer at the wrong level of professionals who have to do their job – reaction of the teacher when he faces "unusual." The teacher instead of the child enters collective unconscious, tries to understand the character of the heroine and her entourage, contrary expels "foreign" from the child's establishment, what brings inconsistency, inadequacy of the system in relation to the individual: "... daughter was expelled from kindergarten because of her amazing eyes " (Нотомб, 2008: 26).

A. Nothomb continued implementation of conceptual archetype of Aphrodite in Plektruda's character when she gives the girl the ability to inspire others to creative self-realization: the girl's mother by communicating with her opened in her yet unknown possibilities: "Under careful look of the child, 28 years old woman raised the confidence of a young fairy and old witch that hid for some time " (Нотомб, 2008: 27). Realizing the difference of Plektruda, her aunt by her special treatment, instead of making her gently and carefully enter social system, reconciled with thinking of "majority", vice versa emphasized on her "otherness" – framed outside internal capacity, pushed to the rejection of individual by the crowd, formed conflict of an individual and system: "... passersby saw a young woman stepping on the street that led by the hand a tiny creature dressed as even princess of " Thousand and one nights " would dare. Near the school door this spectacle in turn caused surprise, laughter, emotion and – conviction " (Нотомб, 2008: 31).

By the plot of rejection of the girl by crowd A. Nothomb discloses the conflict of ideas, beauty / routine. The writer of this constant confirmation introduces in the literary work of art her own analysis of Moliere "Misanthrope", which gives an opportunity to compare Plektruda with Selymena. Like Selymena, Plektruda (with its "singularity" - "beauty") is not accepted by the community, and also as a grown

woman a girl does not pay attention to it, does not notice the crowd, opposed to the majority that allows her to reach a higher level - become stronger.

At the age of 4 years girl realizes her goal – to make the world better by her own beauty. For this purpose she chooses art – ballet. A. Nothomb in the process of making strong personality represents the "institution" of ballet, ballet education to expose the shortcomings of the system, to demonstrate that the "beauty" is humiliation disease, it is "horrible." The writer shows how a talented child is disabled by adults "pseudo." Plektruda endowed with talent, that her teachers emphasize: "– This child has eyes of a dancer – lady-teacher announced ... eyes ... in our case the most important thing and the most rare. If ballerina does not have a "look" of a dancer, her dance will never have inspiration " (НОТОМБ, 2008: 35). These teachers predict to the girl further professional perspective: "It is necessary to learn to dance, she has outstanding abilities" (НОТОМБ, 2008: 36).

At the ballet school A. Nothomb reveals the system of general education schools, which function is also to destroy the liberty of the individual human will power, psyche injury, the formation of an inferiority complex. The writer ironically reveals the conceptual basis of education, which is installed in school education: "There had to sit motionless for hours at a desk. And listen to the teacher, who spoke totally uninteresting things" (НОТОМБ, 2008: 37). A. Nothomb highlights dissonance of nature and civilization: a child who has a fast metabolism that causes its energy, has overcome these biological processes and abandons the natural mobility – "sit at the desk." Here is about the inability of the teacher to encourage students to focus on motivating children, distributed educational material manner to present - "listen uninteresting things."

The conflict teacher / student reveals the reluctance of teachers to understand the nuances of the child and adult antipathy that aims to suppress those children who distinguishes from the public. As it has been already noticed, the name of the girl is come off and her vocation "to be liked". According to the teacher, the girl "wants everybody to admire her but there's nothing to admire!" (НОТОМБ, 2008: 40), because of it and it's begins to oppress her.

The humiliating atmosphere of the children's school canteen should be noted, which is shown by the writer, which visual purpose is to physically destroy future generations: "... the worst happened in the children's dining room, which ruled two ... characteristic smells – child vomiting and bleach ... waitress were passing the dishes of some unexplained food cloudy color ... in front of her there was a full bowl of

greenish stuff, dotted with tiny pieces of brown meat ... warning that it will not go to the cafeteria until they eat all the way ... Once she overcame half, as it vomited right in the bowl, and here it became obvious why the dining room smells this way ... " (НОТОМБ, 2008: 40-41).

In the Plektruda's mind the school was a very unpleasant place, completely devoided of joy - "hell" (НОТОМБ, 2008: 43). The writer emphasizes that secondary school has absolutely no motivation for learning, children are not encouraged, without trying to generate interest in the subject. A. Nothomb from girls' attitude brings moral - educative process must be based on the interest of the child, the quest to acquire knowledge that is not trying to form a teachers' only key to knowledge - desire nothing more "(НОТОМБ, 2008: 47). So if modern educational systems are devoided of methodological leading principles - encouraging output is self-education, which is Plektruda's only way to get knowledge, "reading became a necessity, and she instantly captured this science ... Plektruda just needed to grow to true art ... During two days, she learned everything what a professional instructor could not teach her five months " (НОТОМБ, 2008: 47).

The writer makes parents enter the conflict with the teacher trying to explain intuitively the specifics of their home methods that proves the failure of school: "... we did nothing. Just show her a wonderful book that she wanted to read. This is what lacked in class " (НОТОМБ, 2008: 48). A sincere openness enhances parental conflict teacher / student as pseudo teacher "hate" (НОТОМБ, 2008: 48), and interpreted Plektruda's academic success as their own image.

A. Nothomb creates an artistic image of the teacher, who instead of teaching "good", tolerance, humanity of the children, sows discord between them, fueled scandal "Plektruda became the object of universal contempt" (НОТОМБ, 2008: 49). However, A. Nothomb depicts very differently the situation in ballet school. Plektruda's failure in secondary school is the contrast in attitudes towards girls in the art world: "... in a ballet school ... she was the Queen" (НОТОМБ, 2008: 49). A. Nothomb continues to develop the idea S. de Beauvoir ("Magic Pictures"), which revealed the importance of the phenomenon of friendship in adolescence identity formation. To understand Plektruda's thinking A. Nothomb introduces her friends from ballet school - Rosalind to identify the psychological nuances of the child's mind. Rosalind treats Plektruda as ideal. Plektruda, in turn, felt emotional exaltation thanks to Rosalind: "This changed her life abruptly. How to explain the high value of friendship in front of the children? ... Friend in the eyes of a child - a man who himself chose him, a man who offers him her love freely, not by obligation. And because friendship for children - the highest

luxury, and the luxury ... requires chosen soul. Friendship opens their festive face being " (Нотомб, 2008: 52). The writer emphasizes the importance of play for the child in the formation process, because it reveals in this way her personal potential.

On the one hand, girls' games were traditional - they played the wedding, on the other, their singularity manifested in the romantic vein - they drew a picture of death, because the art of ballet phenomenon becomes mandatory death finale. Death causes ballet aesthetic beauty. A. Nothomb depicts how games help children turn life into art.

The writer debunks "the myth": ballet - the art of beauty by revealing boring, traumatic, difficult existence of ballerina, who at one moment can become great. The ballet school is a prison - with iron discipline, with specific canons of beauty, girls with standard proportions - "fat cow" (Нотомб, 2008: 95), slim - "normal" (Нотомб, 2008: 95) goneri - "well done", "look at them was like skeletons, laughing" (Нотомб, 2008: 96). Teachers of the ballet school are devoided of any human feelings: "... in front of the adults was not a drop of kindness, they shone of cold scalpel that cuts last children swelling" (Нотомб, 2008: 97). The attitude to the future stars of ballet A. Nothomb compares with stringent methods of education of girls in medieval China. They were not allowed to eat - "food caused fear," "Every piece seemed superfluous" (Нотомб, 2008: 99), exhausted by constant exercise - "they passionately wanted only one thing - even for a minute to sit down," "Ballet machine resembled a convict galleys"(Нотомб, 2008: 98), the only salvation was a dream.

The reward for this suffering was a dance, which "must win" (Нотомб, 2008: 101). A. Nothomb explains the concept of teaching ballet education: "Our educational system is aimed so that you may obtain the essence of a dance: it is not the means, but the reward. And we have no right to allow the dance to those pupils who have not earned this award. Eight hours a day in the machine and empty mode may seem torment only for those who did not really want to dance. So if someone wants to leave, let him go! " (Нотомб, 2008: 101).

The worst thing turns out to rethink the rules of nature, resulting in broken physiological processes of humanistic ideals and human rights. Constant hunger and strenuous exercise lead to the disappearance of menstrual cycles of young girls that just turns teaching requirement: "... in the school, no one of the pupils had menstrual cycle, even in high school ... a lot of them didn't need pills: malnutrition is enough to forget about the menstruation and everything connected with it " (Нотомб, 2008: 103).

The worst is that the result of inadequate educational pressure is absolute rejection of teenagers' own thoughts, desires, and personal subjection. Eventually Plektruda "endorsed most barbaric methods and became fond of Spartan spirit that prevailed at the school" (Нотомб, 2008: 104). Thus, A. Nothomb interprets art as a phenomenon, fueled by a victim of the people who should give up their lives for the high end. The writer stresses that tormented heroine had hard leg pain as a constant diet led to a lack of calcium in the bones and they did not survive. The heroine during rehearsals broke the femur and she became incompetent: "... you will never be able to dance" (Нотомб, 2008: 123).

The girl, who wanted to reach her goal they deprived the meaning of life on her way to it. A. Nothomb, by creating an artistic image of the selected child in the book "Dictionary of proper names," reveals the educational system: pre-kindergarten, school, ballet education as criminal establishments employing inhumane professionals applying antipedagogical methods of education aimed at the destruction of liberty joy and even the health of future generations. The writer by criticizing educational institutions tries to draw attention of imperfections of community to established practices that require rethinking, and even objections and prohibitions.

Thus, in the book "Dictionary of proper names" A. Nothomb destroys the "myth" of adequate educational system today, which was formed in the "family", "school", "children's art schools" refutes strict methods of upbringing strong successful individuals which mutilates the psyche of the individual, makes them sick. At the level of subtext, the writer outlines humanistic perspective - the dominant trend in education should be a particular love for the individual, taking into account the psychological nuances of his\her character.

Further scientific research is appropriate to draw attention to the interpretation of the idea of love, which in veiled motives that the writer revealed in this work.

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THE ROLE OF HIGH PRESTIGE LANGUAGES IN THE FORMATION OF EUROPEAN LITERARY LANGUAGES



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I believe that contacts between popular dialects and high culture languages (mainly Latin and Greek) were the main factor driving the increase of language efficiency in the early period of forming literary languages of the European cultural area. Vernacular language patterns did not prompt developments in vocabulary, syntax and style until much later. Once intellectualized, dialects served as a tool for transmitting Greek and Latin culture, as well as logical and abstract thought. A purely popular language was unable to fulfill this function.

Key words: *bilingualism/multilingualism, language history, intellectualization of dialects, interference, literary language/general language/language standard, high prestige languages, language contacts, convergence, Bible translations.*

The literary language formation process¹ consists in enhancing the general functional and linguistic efficiency (i.e. the lexical, syntactic and stylistic efficiency) of unrefined dialectal substrates and the development of supradialectal language standards. As it appears, at the outset of the process the most important issue is the increase of general linguistic efficiency which is the main, or sole, feature distinguishing the nascent literary language from purely popular speech, since tendencies to standardize arise only later, gradually becoming the one of the determinants of a language's literary character. Ultimately, however, both approaches to forming a literary language should be given equal importance, as the appropriate level of linguistic means is the prerequisite for the formation of a functional tool for expressing thoughts, while language standardization is required for a general national language to develop.

Examining the issue of literary language formation, historians of Slavic and European languages consider both aspects of the process, but give decisive priority to the

dialectal origin of literary languages and the issue of their standardization. Thus, the achievements of historical dialectology in explaining the origin of literary languages can be said to be overvalued or even enshrined as absolute truth. Assessing the role that contacts with higher culture languages played in the formation of literary languages is not satisfactory either, as the contacts are treated only as auxiliary

factors supporting the more important, that is innate, forces tending to enhance the general language potential. I believe that the main notions of the language contact theory – bilingualism/multilingualism, interference and convergence (Weinreich, 1968) – could not be properly applied to a comprehensive survey of the initial stage of literary language development. In this article (showing the possibilities of using the language contact theory to explain the origin of literary languages) I will refer to some earlier publications of mine (Lewaszkiewicz, 1992a, 1992b, 1994, 1995, 2012).

My belief is that contacts between popular dialects and high culture languages (mainly Latin and Greek) were the main factor driving the increase of language efficiency in case of developing literary languages of the European cultural area. Native language models only became the most important force behind lexical, syntactic and stylistic development much later, for example in case of the Polish language possibly as late as in the mid-16th century. In contact with high prestige languages, popular dialects underwent intellectualization, meaning that they became enriched with new lexical units (especially abstract vocabulary), semantisms, idioms, foreign affixes and syntactic constructions. Language contacts were also conducive to the specialization of conjunctions (especially those introducing subordinate clauses), prompted increased ability to use coordinate and (especially) subordinate sentences as well as various types of compound sentences and linguistic means affecting the syntactical coherence of the text, inspired use of passive forms and promoted variations in style. As a result, language contacts produced mixed language texts, which evidence the interfering influence of higher culture language(s). Once intellectualized, dialects served as a tool for transmitting Greek and Latin culture, as well as logical and abstract thought. A purely popular language was unable to fulfill this function.

At this juncture, it would be useful to recall the most important facts on the history of the Greek and Latin languages.

The ancient Greeks laid the foundations of European material and spiritual culture. As early as several centuries before the common era, the Greek language was used to produce distinguished literary and scientific writings. Some of the relevant figures

included Aeschylus (525-456 BC), Aristotle (384-322 BC), Plato (427-347 BC), Sappho (6th century BC), Sophocles (496-406 BC), Socrates (469-399 BC) and Solon (ca. 640-560 BC). [2]. It should also be remembered that the *Old Testament* (originally written in Hebrew with additions in Aramaic) was in ancient times translated into Greek (as the *Septuagint* from the third or second century BC).

Latin owes its functional and linguistic efficiency largely to contacts with Greek, a prestigious language used by educated classes of Roman society. Livius Andronicus (fl. second half of 3rd cent. BC), recognized as the father of the literary Latin language, who translated the *Odyssey* into Latin, was of Greek origin. Another figure who made an important contribution to the development of Latin was Quintus Ennius (239-170 BC). He produced a prolific literary output written in a language variant that retained strong Hellenic influences, and also wrote a considerable number of works in Greek, thus being a Latin and Greek bilingual.

Outstanding literary works and other writings in Latin date from a later era than their Greek counterparts. The most distinguished writers included Cicero (106-43 BC), Horace (65-8 BC), Plautus (ca. 250-184 BC), Seneca the Younger (ca. 4 BC-65 CE), Tacitus (ca. 55-120) and Virgil (70-19 BC). [2]. The prestige of Latin received a further boost from translations of the *Bible*, *Vetus Latina* and later the *Vulgate*, the latter produced from 382 to 406. The codification of Roman Law (*Corpus Iuris Civilis*) during the reign of Justinian the Great in the 6th century further fortified the status of Latin as the leading language of Western and Central Europe.

Late antiquity (4th to 6th century) saw the emergence of two new cultural European areas, Greek-Byzantine and Latin-Roman. Over time, Latin culture became dominant in Europe.

Greek has played a particular role in the history of Gothic, Armenian and Old Church Slavonic/Old Slavic languages. In the late 4th century, bishop Wulfila/Ulfilas from Moesia (311-384) translated the New Testament from Greek to Gothic (specifically the West Visigothic dialect). It was probably the first attempt to intellectualize that dialect with the help of the high prestige Greek language. A similar route was taken when translating the Armenian *Bible* between 390 and 440. Grounds for the development of Old Church Slavonic were laid in the latter half of the 9th century by Cyril and Methodius, two carefully educated Greeks who translated Biblical texts by using Greek language models to intellectualize the Slavic dialect spoken around Solun (now Thessaloniki) in ancient Macedonia (Topolińska, Vidoeski, 1984: 94).

Intense language contacts were facilitated by bilinguals and multilinguals who knew local popular dialects and, for example, Latin. They were usually foreigners (such as monks or priests) who stayed in a particular country for a long time, as well as people living near ethnic and cultural borders, such as those between Slavs and Greeks (Cyril and Methodius, above) and between Slavs and Germans. It appears that the formation of literary languages was (especially in the Middle Ages) primarily the domain of bilinguals and multilinguals, as they were the only ones able to read and translate the *Bible* and other religious texts as well as legal, scientific and literary works. Undertaking the complex translation duties (which also included, for example, simultaneous interpreting of sermons), the translator cut down the original sense expressed in a functionally efficient language to the as yet functionally inefficient popular dialect or less developed writing language, adopting some linguistic means and models from the source language. The most convincing example of the preeminent role played by bilingualism in the formation of literary languages is the history of Old Church Slavonic.

Indeed, apart from Latin and Greek, it is primarily OCS that can be reckoned among high prestige languages in the European cultural area. That role was also played, to some extent, by German after Luther's translation of the Bible appeared (1522-1534), as it contributed to the intellectualization of dialects and inefficient writing languages of nations affected by the spread of Reformation ideas. Of more regional character was the intellectualizing influence of Czech on the language efficiency of Polish, Slovak, Upper Sorbian and Lower Sorbian, as well as the influence of Polish on Belarusian, Ukrainian, Lithuanian and partially Latvian, or Italian on Old Croatian.

In other cultural areas, the role of Latin, Greek and OCS was taken by such languages as Sumerian, Sanskrit, Chinese etc. Nowadays, intellectualization and standardization based on English and French language models is ongoing among languages of former colonial nations in Africa and Asia. English is the driving force behind emerging language standards of Australian Aborigines. In North, Central and South America, Indian language standards have been formed under the influence of English and Spanish. Portuguese contributed to the standardization of African languages in Mozambique and Angola as well as Indian languages in Brazil and Venezuela. The processes are driven primarily by bilingual and multilingual people.

Such approach to the formation of literary languages differs from the dialectological and philological perspective in that the linguist tries to imagine what occurs in the brains of people who come into contact with high prestige languages at the (preferably earliest) stage of literary language formation. When contacts between a

popular dialect and a high prestige language are very intense, the basic outline of a language standard may emerge after just a dozen or few dozen years. When the contacts are less intensive, formation of a general language often spans centuries. This statement is apparently confirmed by the history of origin of Old Church Slavonic and many non-European languages.

Let us now return to the linguistic issues of the Latin-Roman cultural area. In the Middle Ages, Latin dialects evolved into Romance languages. These in turn became literary languages/standards under the intellectualizing influence of Classical Latin that also affected German, Celtic and Ugro-Finnish languages such as Hungarian, Estonian and Finnish. As far as the standards of Baltic languages are concerned, the impact of Latin was secondary to that of Polish (especially in the case of Lithuanian) and German. Translations of the Bible played a very significant role in the formation of literary languages in the European cultural area (Krašovec, 1998).

The Slavic world is divided into two spheres: Latin-Roman and Greek-Byzantine. The former includes West Slavic languages (Polish, Czech, Slovak, Upper Sorbian, Lower Sorbian) as well as Slovenian and Croatian, while the latter comprises Bulgarian, Macedonian, Serbian (now, with the breakup of Yugoslavia, the spin-off Montenegrin and Bosnian) and East Slavic languages (Russian, Ukrainian, Belarusian) (Oczkova, Szczepańska, Kwoka, 2011).

Old Polish dialects transformed into literary languages due to contact with Latin, a process that took centuries; from the 14th to 16th century the language of Old Polish writings gradually became a tool to express thoughts thanks to lively contacts with Czech. Old Church Slavonic, the first literary language used in Czech lands, was functionally enriching dialects (not only Middle Czech ones) as early as in the 10th or 11th century. Since the 11th century, the role of Latin in forming the Czech language increased, and slightly later its development was affected by regional variations of German. The Czech language, whose functional perfection is largely due to numerous translations of the *Bible*, has since the Middle Ages been used as a literary language in Slovakia. It was the main source of language efficiency of the Slovak cultural dialect (17-18th century), writings based on the West Slovak dialect (codified by A. Bernolák) and language based on the Middle Slovak dialect (codified by L'. Štúr). Sorbian literary languages were formed from the 16th to 18th century, principally in contact with German (translations of catechisms, agendas, religious hymns, Gospel readings, translations of the Bible in whole or in parts). Contacts with Latin and Czech played a secondary role in that period, but the part of Czech in enhancing Sorbian languages increased considerably in the latter half of the 19th

century, contributing to the emergence of modern language standards. Writings in that language came at first exclusively from the pen of bilinguals (including Germans), the result of a peculiar language situation of the Sorbians.

In Dalmatian territory, bearers of the Chakavian dialect were in contact with Old Church Slavonic and Latin already in the 10th century. For this reason, the beginnings of Croatian literary language based on that very dialect can be said to go back to the 12th and 13th century. In the 15th and 16th century, the language of Dalmatian and Dubrovnik writings developed due to language contacts between Italian and Croatian. As for the Slovenian literary language, its father is considered to be P. Trubar whose language (especially the *New Testament* translation produced between 1557 and 1582) represents a central Lower Kraina dialect intellectualized on the basis on German and Latin models.

The history of writings in the Greek-Byzantine (Orthodox) cultural areas located within Slavic lands is tied to the functioning of Old Church Slavonic and redactions of Church Slavonic² that served as literary languages. The national languages (based on native dialectal substrate) of Bulgarians, Serbs, Macedonians, Russians, Ukrainians and Belarusians arose later than the majority of languages in the Latin-Roman cultural area. While redactions of Church Slavonic hampered the emergence of Slav national languages in the Byzantine cultural area, they also functionally enriched their popular dialects, and consequently in the age when the national consciousness of Eastern and some Southern Slavs increased and redactions of Church Slavonic were treated as foreign languages, the formation of national standards did not take long.

The modern Serbian language developed from reforms made by V. Karadžić in the first half of the 19th century. The modern Bulgarian language ultimately arose in the second half of the 19th century, while Macedonian was not codified until after World War Two. However, Macedonian dialects had been gradually standardizing since the mid-19th century, affected by the Macedonian redaction of Church Slavonic and Modern Greek, and then by contacts with Bulgarian and Serbo-Croatian in the 20th century. It should be added here that B. Koneski, a distinguished writer and linguist who was the principal figure behind the codification of Macedonian, was a fluent speaker of Bulgarian and Serbo-Croatian.

The 18th century, a period during which the Russian language developed, served mainly for perfecting Central Russian dialects and the vernacular of educated Moscow inhabitants and moving away from Church Slavonic which, however, had

been intellectualizing Russian dialects for centuries. Loans from that language, numerous in Russian, bear proof to its interfering influence. Modern Russian was also significantly affected by intense contacts with French, as evidenced by numerous French literary works translated in the 18th century and frequent use of French for conversation by the upper classes of Russian society.

The preliminary stage of development of the Ukrainian literary language is tied to the intellectualizing influence of eastern redactions of Church Slavonic on Ukrainian dialects and, since the 16th century, also to contacts with Polish. The linguistic efficiency of the “plain Ruthenian dialect” was enhanced in the 18th century by multilingual writers such as J. Galatowski, P. Mohyla and M. Smotrycki who were fluent in, among others, Church Slavonic, Greek, Polish and the living Ukrainian vernacular. The Ukrainian standard that ultimately developed in the 19th century also used Polish and Russian lexical and syntactic means as many Ukrainian writers, essayists and national activists were bilingual or multilingual. It should also be noted that Polish borrowed hundred of words from Ukrainian.

A similar outline can be applied to the earliest stage of Belarusian language history. The beginnings of modern Belarusian go back to the works of bilingual writers such as J. Czeczot, F. Bohuszewicz, W. Dunin-Marcinkiewicz and others who used high prestige Polish language models to upgrade the living vernacular of Belarusian peasants to the rank of literary language. It appears, however, than Belarusian did not become a fully functional language until the 1920s.

I believe that language contacts with the respective Slavic macrolanguages are the most important source of language efficiency for both developed and developing Slavic microlanguages³, such as Kashubian and Silesian (←Polish), Carpathian Rusyn/Lemko (←Ukrainian), Moravian (←Czech), Molise Croatian (←Croatian), Pomak (←Bulgarian), Resian (←Slovenian).

The development of literary languages was also furthered by interdialectal language contacts that made it possible to borrow lexical, syntactic and stylistic means and develop language standards of different dialectal origin. The mixed nature of supradialectal standards bears witness to intense interdialectal contacts in all systems of a language. Occasionally a dialect did not contribute to the standardization of literary language but instead strongly affected its general level of development. Thus, an eminent role played by a dialect in language standardization does not always match its importance in developing the functional efficiency of literary languages.

I will restrict myself to just a few examples. The supradialectal Greek language is koine, used during Hellenic times, that is since the conquests of Alexander the Great⁴ through Roman rule and until the Eastern Roman/Byzantine Empire (395-1453). The successor of koine is Modern Greek. As far as formal and linguistic aspects are concerned, the common Greek language initially demonstrated mainly Ionian and Attic, and later principally Attic, features, but its potential had undoubtedly been indebted to a considerable degree to other literary dialects, for the simple reason that some literary genres were not written in Attic, while the pan-Greek language was a versatile language of writings.

French language historians assert that it was the Parisian dialect that assumed the status as the language of French literature in the late 15th century. This reasoning is unimpeachable from a formal and linguistic point of view, but it is a known fact that the most prestigious Old French literary monuments were written in other dialects, for example the *Song of Roland* represents the Anglo-Norman, and the renowned *Bible historiale* the Picardian dialect. The Parisian dialect undoubtedly enhanced its linguistic means in contacts with the language of regional writings, but as a rule did not borrow its peculiar dialectal features. From the time of Martin Luther's work as writer and translator, the German language underwent standardization mostly on the basis of East Central German dialect features, yet it must be remembered that Luther utilized an efficient language substrate derived from the tradition of regional literary languages.

The standards of the Ukrainian language developed mainly on the basis of the Poltava-Kiev dialect, although there was a rich and widely read literature (written by M. Shashkevych, I. Franko, Lesya Ukrainka and others) in the West Ukrainian variant⁵. These writings did not contribute much to the standardization of Ukrainian, but had a huge impact on the development of its language efficiency. Similar facts can be observed in the history of other Slavic languages.

It can be alleged that this article interprets complex issues in a simplified manner. While I am conscious of this, I believe that the article can serve as a basis for a polemical discussion that should contribute to a deeper understanding of how Slavic, European and non-European literary languages formed.

¹ "Literary language" is here understood to be synonymous with terms such as language standard, general national language and the language of writings.

² The prevailing idea in Slavic studies is that, up to the 13th century, the language of manuscripts was Old Church Slavonic, while later writings (with language features of territorial Slavic dialects)

correspond to individual Church Slavonic redactions. Since a long time, the liturgical language of the entire Orthodox Church has been the Russian redaction of Church Slavonic.

³ A. Duličenko (2003-2004) listed 18 Slavic microlanguages and 2 projects/experiments. Currently, around 30 microlanguages are recognized in the Slavic world.

⁴ The empire of Alexander the Great (356-323 BC) was a time of migrations that supported the development of a common literary language.

⁵ Franko, for example, revised subsequent editions of his works to bring them in line with the Poltava-Kiev variant.

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SEMANTICS OF APPROXIMATIVE PARTICLES IN CONTEMPORARY ITALIAN



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In our paper we classify Italian approximative particles and describe their semantics. We define as «approximatives» all those modifiers that imply a certain degree of discrepancy between the speaker's statement and the state of things it refers to. Approximatives are divided into two classes – limiting and graduating. We display their three main meanings: they imply a veracity assessment concerning the stated name, they imply the possibility of another name, they contain the seme 'a little'. On the basis of its meanings and functions we define the semantic category of approximation as an autonomous category within linguistic system.

Key words: *Italian language; approximation; approximatives; limit; graduation; assessment; standard.*

We define as approximative particles, or approximatives, those linguistic units that allow the speaker to assess a certain degree of discrepancy between his own statement and the state of things it refers to. Italian approximatives can be divided into two classes depending on whether they describe a graduating situation within the framework of a scale, or they describe the closeness of a stated situation to its natural limit or the limit of another close situation. We call these two classes - «**graduating**» and «**limiting**» **approximatives**.

About scales S.A. Grigor'eva says: «Degree- intensity-quantitative scales contain three main points: minor pole, standard and major pole. These points divide each scale into the following main areas: less than standard (*a little, barely, hardly, slightly, poorly* etc.), standard (*enough, quite*), more than standard (*very, extremely, absolutely* etc.)» (Grigor'eva, 2001).

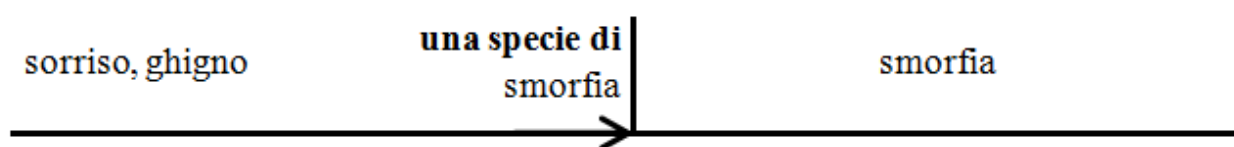
According to this definition, we will note first of all that the approximatives like *quasi* (almost) are used in relation to the limits of a scale, while the approximatives like *abbastanza* (enough) are applied to a certain area of a scale.

You can, for example, say *un'intelligenza piuttosto limitata* (a quite limited mental capacity) but you can't tell **un'intelligenza quasi limitata* (an almost limited mental capacity). On the other hand you can say *un'intelligenza quasi illimitata* (an almost unlimited mental capacity), but not **un'intelligenza abbastanza illimitata* (a quite unlimited mental capacity).

It can be explained by the fact that properties such as *ignoto* (unknown), *inesistente* (nonexistent), *invincibile* (invincible), *illimitato* (unlimited), etc., represent themselves a limit point, a pole: *un progresso illimitato* (an unlimited progress) means that it's enough just one restriction and an unlimited progress turns into a limited progress, and it remains "limited" until the opposite pole *un progresso inesistente* (zero progress). The staging area, i.e. *un progresso limitato* (limited progress), cannot be characterized by a limiting approximative: **un progresso quasi limitato*.

Limiting approximatives characterize the degree and nature of the **distance** of a certain state of things from the extreme pole of a stated situation P. This distance can have two characteristics: it can be within the scale of one situation P (*si è quasi addormentato* – he was almost asleep) or it can be the distance between two different situations, the real one and the situation P the speaker compares it to (*una specie di smorfia* – something like a grimace). In other words, limiting approximatives indicate a comparison between two different stages within a graduating situation (process or state) or a comparison between two non-graduating situations, among which one is considered the not achieved limit.

Figure 1. Representation of limiting approximation

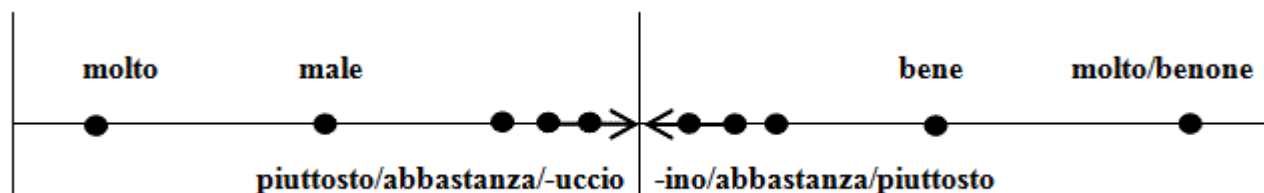


Concerning limiting approximatives can be postulated the following semantic formula:

1. **Limiting approximative P = 'close to P, but not P'.**

Graduating approximatives indicate the degree of **implementation of the standards**. They indicate different degrees of approximation to the minor pole of a graduating situation, towards the minor pole of the opposite situation. Sentences, such as: *va maluccio <benino>*, *abbastanza male <bene>*, *piuttosto male <bene>*, can be represented in the scale good/bad as in the following figure:

Figure 2. Representation of graduating approximation



Concerning graduating approximatives can be postulated the following semantic formula:

2. Graduating approximative P = ‘to such an extent P, that it is not to the full extent P’.

Using graduating approximatives speaker not only describes the distance of a situation from its standard, but also conveys a subjective assessment. Yu. D. Apresjan says that standards «refer to such a state of things which shall be represented (or is represented) by the majority of speakers as the most likely in this particular situation» (Apresjan, 1995: v. 1, 74). According to this definition we can point out another difference between graduating and limiting approximatives: graduating approximatives convey the point of view of the speaker regarding the common representation of a situation, i.e. they focus on the **subjective** assessment of the speaker on describing situation. This fact explains why the pragmatic area of graduating approximatives is to a great extent richer than pragmatic area of limiting approximatives. Let’s consider the following passage: a boy planted trees in his apartment and they became so high that the branches grew through the walls and roof.

(1) *Adesso vengono tutti i vicini di casa a vedere, anzi, direi che vengono un po' da tutto il quartiere. In effetti, la cosa è abbastanza visibile, direi piuttosto appariscente: alberi che fuoriescono dalle pareti e dal tetto, mica da ridere* (Mastrocola, 2003: 303). (All our neighbours come to our home. Moreover, people come from all the quarter. In fact, it is quite visible, I would say, rather flashy: branches of trees grow through the walls and the roof).

Here *abbastanza visibile* (quite visible) means not only that the trees are very visible, but it also expresses the irony of the author. If we replace *abbastanza visibile* with *quasi visibile*, the interpretation would be: ‘it is not visible. A little more and it would be visible’. The next sentence – *piuttosto appariscente* (rather flashy, quite striking) – enhances the effect of irony that would be completely lost if we replaced it with *quasi appariscente*.

The above examples allow us to underline one more aspect that concerns both graduating and limiting approximatives. We assume that approximatives often imply the following assessment of the speaker: the described situation is ‘not positive’. This is due to the function of approximatives in communication, since, as we have noted, using approximatives the speaker expresses his doubt in the validity (i.e. in the veracity) of the stated name or wants to use some other name.

However, a similar assessment of the situation can be expressed by many other linguistic units. Therefore, further we will briefly consider the main distinctive properties of the class of approximatives.

Main Properties of Approximatives

Approximation indicates that there is a mental model (E. Rosh calls it «prototypes», G. Lakoff calls it «Gestalt» – i.e. image, view, Yu. D. Apresjan calls it «standard»), with whom the speaker compares conceptualized objects, properties, and other phenomena of reality. On the basis of this comparison, he evaluates the degree of reliability of the name to be selected to indicate the object.

Using approximatives the speaker **evaluates the name** from the point of view of its **adequacy** for the current situation. In other words, the centre of attention of the speaker are not only the characteristics of the situation or its relationship with other situations, but the **naming process**. The slightest difference between the mental model and the object of reality leads to the fact that situation P in sentences like *approximative P* is perceived as ‘**possibly not P**’, that implies another possible name. Therefore, the use of the approximatives always entails an assessment of validity: in varying degrees situation P is evaluated as not true, i.e. ‘not P’, ‘not fully P’ or ‘for addressee may be not P’.

These two properties (evaluation of the name and the possibility of another name), define the main difference between approximation and other close semantic categories.

It should be noted that the **quantitative seme** is also a common feature of the category of approximation. All approximatives contain the semantic component ‘a little’: they can Express different perceptions of smallness, but they all indicate that the situation the speaker refers to differs from the real situation to a little extent or for few features.

Analysis of many examples leads to the conclusion that the same word can be in one context approximative particle and in another context intensifier, indefinite operator, etc.

As a separate, autonomous linguistic phenomena, the class of approximatives can be distinguished from other close (by value and function) semantic classes, such as: indefinite operators, modal operators, intensifiers, metalinguistic units, figurative nominations, figures of reiteration.

The above short analysis and observations on the distinctive features of approximatives, can be resumed in the following table:

Table 1. Distinctive features of the category of approximation

	Caterygory	Meanings and functions
1.	Approximation	<p><u>indicates the name of another situation, close to P</u></p> <p><i>Per sei settimane, per il fatto che trascurava la scuola, Lee fu poi messo in una specie di casa di correzione</i> (Biagi, 1991: 41). (They sent Li to a sort of correctional institution for six weeks, because he skipped school).</p>
	Indefinite	<p><u>indicates the exact name of an unidentified situation P</u></p> <p><i>Per sei settimane, per il fatto che trascurava la scuola, Lee fu poi messo in una qualche casa di correzione.</i> (They sent Li to a correctional institution for six weeks, because he skipped school)</p>

2.	Approximation	<p><u>indicates the discrepancy between the described object and its prototypical name</u></p> <p><i>Tira la bocca in un modo che fa pensare a un sorriso</i> (Mazzantini, 2008: 418). (He stretches his lips in a semblance of a smile).</p>
	Modality	<p><u>indicates the assumption of the speaker concerning a whole statement</u></p> <p><i>Tira la bocca in un modo che mi fa pensare stia ridendo di me.</i> (He stretches his lips in a mock grimace, and I think he's laughing at me).</p>
3.	Approximation	<p><u>it means 'not fully P'</u></p> <p><i>Continuerà a farsi aiutare dal signor Alchieri che lavora benino... mi pare</i> (Svevo, 1989: 43). (He will continue to look for the assistance of Mr. Algieri, who works not bad ...I think).</p>
	Intensivity	<p><u>it means 'to a greater or lesser degree P'</u></p> <p><i>E se non si fa vivo lui, vuol dire che sta benone, che tutto va benone</i> (Arpino, 1983: 81). (If you don't hear from him, it means he is very fine now, that everything is absolutely fine).</p>
4.	Approximation	<p><u>indicates the speaker's disagreement on adopted names</u></p> <p><i>Ci sono personaggi che si sono imposti con la rissa televisiva, lanciando l'insulto in diretta, altri con l'abbigliamento strampalato, altri ancora (e siamo sempre nel cosiddetto campo della cultura) facendo della diversità una bandiera</i> (Biagi, 1991: 11). (Some people try to draw attention to themselves insulting people on television; others with their weird clothes; others (I'm still talking about the so-called cultural figures) – deliberately showing their orientation.</p>

		<p><u>indicates the speaker's agreement on adopted names</u></p> <p><i>Un tipo di maiolica, molto semplice e in stile cosiddetto severo, in verde e bruno</i> (Altea, 2007: 147). (A very simple majolica in so-called severe style, green and brown).</p>
5.	Approximation	<p><u>it means that P is a real situation</u></p> <p><i>Sono in uno stato pietoso. Completamente disidratata. Quasi morta di fame</i> (Palazzolo, 2005: 24). (I'm in a pitiful state. Completely dehydrated. Almost starving).</p>
	Metaphore	<p><u>it means that P is a unreal situation</u></p> <p><i>Stamattina non ho fatto colazione. Sto quasi morendo di fame!</i> (Today I didn't have Breakfast. I'm almost starving).</p>
6.	Approximation	<p><u>indicates uncertainty regarding the validity of each stated title</u></p> <p><i>Un mezzo ortolano e mezzo contadino, di soprannome Forapaglia, pigionale d'una casetta, o piuttosto capanna comoda, ch'era nel campo, fu assunto come giornaliero</i> (Bacchelli, 1957: 90). (They hired for a one-day-job a half-gardener and a half -peasant, nicknamed Forapaglia, renter of a small cottage, or rather of a comfortable hut, that was in the camp).</p>
	Reiteration	<p><u>indicates the definition of an object from different sides</u></p> <p><i>Tra tutti gli anelli di Casa Damiani, l'anello solitario, anello di fidanzamento per eccellenza, merita un'attenzione particolare</i> (Corpus Coris/Codis). (Among all the rings of the company Damiani, the diamond ring – the traditional engagement ring, deserves special attention).</p>

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MYTHICAL ALLEGORIES OF FEAR (A PSYCHOANALYTIC ASPECT)



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Myths of all nations filled with images of scary creatures. Historians of religion, ethnologists, experts myths explain them differently, mainly when they come together in mind that all together they certify man's fear of the gods. But this does not explain the fact that a wide variety of creepy creatures, each intricate mythology is inexhaustible and inexplicably ugly. It is proposed to take a look at the most famous monsters of Greek mythology in aspect of psychoanalytic combined with allegorical approach, since it is an allegory includes powerful resource codification mental states. Fears rights embodied in the mythical monsters and populate the world. Tree-headed Cerberus (later three-headed dragon in fairy tales) and Medusa Gorgon is the brightest in Greek mythology, allegory fear of death. Fears rights embodied in the mythical monsters and populate the world. Three-headed Cerberus (later three-headed dragon in fairy tales) and Medusa Gorgon is the brightest in Greek mythology, allegory fear of death. Fear of death is the fear of the underworld in the image of Cerberus, he exposed the relative control and can even be overcome. The horror of death which suddenly embraces man and kills her in the image of Medusa Gorgon. Allegory of the fear of death and horror of death - various images that cause different themes. Complex movements of the inner life of people have learned to understand and analyze only the new time, but even in mythical times of mankind were put into allegorical codes that are interpreted each time differently.

Key words: *fear, myth, allegory, allegorical code, psychoanalysis.*

Setting up a research problem. *Fear is a familiar, understandable, and, at the same time, intriguing concept. Everyone knows what fear is, but his or her attempts to instantaneously reveal its nature come to a deadlock. There is an impression that the language itself resists our all-out efforts to comprehend this concept. Fear as a certain feeling and therefore, a process, is hard to define. Language contains a lot of set phrases*

to describe fear: “getting goose bumps”, “making one’s flesh creep”, “making one’s hair stand on end”, “ones heart being in one’s boots”, “being petrified”, “making one’s blood run wild”, “trembling like a leaf”, “making one’s teeth chatter” etc. These phrases, however, categorize the changes in a human physical condition and designate the after-effects of fear per se). In other words, the afore-mentioned stereotypical word combinations came into being, apparently, after the humans had experienced fear. Fear is an extremely powerful emotion, capable of turning off intellect, thought, control along with human capacity for nominating or providing a verbal reaction. Whereas a feeling can be controlled, differentiated in accordance with its shades and phases, an emotion, as C. G. Jung claimed, is characterized by an instant change in a physiological condition of a human against his or her will, because emotions are extremely contagious: they are real carriers of a mental infection. If, for instance, you are amidst an emotionally gripped and excited crowd, you will not be able to do anything: you yourself will also be overwhelmed with this emotion (ЮНГ, 1995: 23).

Fear as well as aggression are fundamental human emotions that constantly push the individuals into an irrational (shadow) sphere of their psyche. When a person is struck with fear, he or she loses an ability to be conscious of oneself. This is why humans verbalize their psychological condition either prior to the state of fear (the phrases “I am, scared” or “I am frightened” express human feelings rather than the emotions proper) or after it (which was demonstrated by the above idioms). The word combination “be terrified” in Ukrainian can not be used in the Present tense. An emotion experienced at the present instant of time eludes verbal labeling.

Thus, the word “fear” in a language shuts off the specificity of the process itself, while the language offsets its inability to designate an emotion by a stable negative marking. Fear is an unpleasant emotion, whereas “anger”, another powerful emotion and a human correlate to aggression, has a range of markings: a person who is angry tends to gain strength, which surely is a positive phenomenon. Fear is ostensibly the only emotion a person would like to get rid of and remove it from his or her interior world once and for ever. It is possible, though, to experience an alternative, “light-weight” version of fear – by means of a piece of art. In this case the experience of fear through art helps the individuals to block their fear in real life.

This may seem strange: fear being a defensive armour of nature serves to protect a human being in an extreme situation. Instantaneously affecting a human’s physical condition, fear gets a person to escape, hide and evade death. This mechanism, however, periodically misfires, as it were, in terms of its efficiency (aggression and anger always provide for human safety). For example, a panic terror (fear of the greatest intensity)

does not only boost the human ability to survive but also serves as an additional source of jeopardy, even as a cause of death. From the outset, that is, from the time of archaic civilizations, people began to be frightened of one of their natural functions – the emotion of fear. Joseph Campbell could have entitled his book as “The Hero with Myriads of Faces”, because its story examines not only a mythical hero who sets out to combat a monster and to defeat it but, literally, concerns any other person. In their minds people occasionally become warriors on a viburnum bridge and cut off the heads of the Dragon.

The people have been fighting against their fears since ancient times. The question arises though, why the singular form of fear is imperceptibly but steadily replaced by its plural forms (fears). This issue is worth considering. The animals obviously are devoid of fears (“fears” is used here in the plural form, unless there are cases of fixed personalization of specific hazards). The animals experience the same fear of both injury (involving pain) and death. This is what is known as primordial fear embedded in the nature of most living creatures. This is an invariably single, one and the same, emotion. Whence the plural form then? As distinct from animals, people experience a great variety of fears. Besides, those fears are hard to cognize; they are always hiding in a secret dark room with a door without a key to it (or with a key but without a permit to enter it).

Human psyche (unlike that of the animals) is divided (in the course of cultural and economic development of civilization) into two spheres: conscious and unconscious. Human beings realize their identity and, therefore, constantly modify a correlation between consciousness and unconsciousness. An individual’s fight against fear constitutes an important aspect of this process. Surmounting this fear a person pushes it or squeezes it out into the cellarage of his or her psyche. As this process takes place fear is split into fragments; it becomes highly individual and conceals itself behind a diversity of masks. Fear is an emotion experienced by all people, but a type of fear each person is afflicted with varies. In an interior life of each particular individual the number of fears is infinitely large; some fears give way to others, the fears the people try to conquer are renewed; new fears are generated and there is no end of their oppressive string.

Setting up a research hypothesis. I offer a new angle to the analysis of the universally known myths. To get a better view of this phenomenon I will resort to a number of approaches borrowed from such adjacent fields as mythological criticism, psychoanalysis and theory of literary criticism, because I believe that the concept

“myth” taken in conjunction with the concept “allegory” can provide a key to the study of a psychological content of literature.

Allegory as a literary device was known to ancient classical literature. I will mention a few names of the scholars whose research has direct implications for the issue under consideration: F.Schleiermacher, F.Schelling, E.Taylor, N. Frye, A.Losev, H-D Gadamer, R.Barthes, P. Ricoeur, Yu. Lotman, S. Averintsev. In Middle Ages allegory was a research target of hermeneutics. Allegory pervades scriptural texts. “Allegory is the prime figurative device of Holy Scripture and cannot be beyond interpretation”. That is why an allegorical understanding of the Bible, according to Z. Lanovik, marks the inception of the methodology of the Humanities (Лановик, 2006: 518). Before the 18th century allegory was often treated as a synonym of symbol. Both terms signified a figurative portrayal and its multidimensional understanding and interpretation. W.Benjamin who studied the drama of the Baroque period wrote in the 1920s that in the period between the end of the 18th and the turn of the 19th centuries a symbolized thinking was opposed to the original allegorical form of expression with so high a degree of alienation that separate attempts to provide a theoretical background of allegory were futile, which was another convincing proof of the depth of the antagonism (Бенъямин, 2002: 165). This opposition between an allegory and a symbol continued during the 19th century. Taking up the idea of a symbol as poetry and an allegory as didactics, the symbolists managed to elevate the symbolic image to a higher rung of the hierarchy of the models of literary expression and substantiated a non-poetic nature of allegory. Since then an express opposition between an allegory and a symbol became a commonplace in a theory of literature. S. Averintsev’s Glossary is a graphic example of this approach (Аверинцев, 1999). Rationalism of an allegory is contrasted to intuitiveness of a symbol. Rationalism and the use of allegories in didactics, moral declarations and treatises caused prejudice amidst romanticists, neo-romanticists and symbolists against its artistic potential. In spite of these seemingly undeniable claims a contemporary literature (specifically, literature of modernism and post-modernism) does not keep aloof from allegories. It should be emphasized though, that modern writings of the afore-mentioned type are extensively exploiting an absolutely different aspect of an allegory, the facet overshadowed by its thousand-year rational-didactic application. In the meantime, it is a myth that demonstrates to us now an important function of an allegory: encoding elaborate psychological processes.

The plot of a mythical hero who is certain, in one way or another, to go into a combat against a monster and defeat it has always been a topic of general interest. Equal consideration deserves the characters (or beings) who oppose the main hero during a

decisive battle. Ugly and loathsome, omnipotent and exercising power over humans, they densely pervade a mythical pantheon. The abominable creatures are often polymorphous and many-headed and, besides, display an ability to regenerate after being slayed.

Presentation of the Core Material of the Research. Cerberus is the watchdog who guards the gate of the underworld of the dead (the Subterranean Kingdom). He has three heads and a snake's tail. Heracles, however, has done the impossible: one of his daring exploits was fetching up Cerberus from the lower world onto the earth and daylight. Heracles did not slay the monster; instead he just released the monstrous creature back into the lower world. According to the authors of "The Encyclopedia of Symbols", "The legend of Heracles" exploit points us towards a path a hero should traverse to defeat the monster of the mysteries of his own soul. A triple-headed watchdog is a creature vastly opposed to God and signifies, as a matter of fact, the last fear the town was supposed to get over. As for instance, Virgil and Dante detect a three-headed monster in the bottommost depth of hell and never rise to higher spheres until they succeed in passing this obstacle through" (Байєр, 1998: 166). Referring to Macrobius, a medieval mystical writer ("Saturnalia", 15th century) and, in a general context, to a medieval tradition of interpreting this image, the researches argue that Cerberus' three heads symbolize time (the past, the present and the future). How can this be accounted for? Everyone knows that over the course of time a human being is physiologically unable to win a battle (i.e. defeat the monster). Moreover, time can not be personified as a monstrous creature.

Even if we disregard the results of the psychoanalytic interpretations (the underworld is a symbol of the unconsciousness), it remains evident that the subterranean world wherein the dead exist is fearsome and obscure owing to the fact that the prevailing fear of the ancients (as well as of our contemporaries) has the same name – death. Cerberus who is guarding the kingdom of the dead against the incursion and curiosity of the living is an embodiment of the fear of death. To be more accurate, an allegory of fear.

The fear of death, however, is not a mere emotion. In myths, especially in rigid plots, there are a lot of ways of overcoming the fear the essence of which is that it is multi-headed and renewable.

The fear of death eludes naming. The fears experienced and fixed by people are based on substitution; as a rule, they are metonymical when it comes to death: dangerous places, disgusting enemies, rather than death itself.

By cutting off the monster's heads, a person cannot obliterate it. What he can do is to force the monster to retreat. The symbolic value of Cerberus' three heads varies in culture. While those are the symbols of the past, present and future, Cerberus personifies humans' fear of their own temporariness, that is, mortality.

Human mortality, however, can be signified by a variety of fashions because human fears are numerous and unconquerable.

The hero's combat against a monster makes the latter retreat to its subterranean irrational world (I can't resist the temptation of a psychoanalytic interpretation of the following poetic detail: Cerberus is fearful of coming out in the daylight; if this happens, he secretes a poisonous spit; in symbolic terms, a truly irrational phenomenon coming out the light of consciousness can often poison a psyche). The monster does not disappear; he gives up fighting, accepts defeat and, being pacified, gives the hero a free rein.

Let's restore in our memory the way Cerberus is portrayed in Dante's "The Divine Comedy". Terrifying pictures of Dante's hell are pervaded with mythical scary creatures that do not produce an impression of being created speculatively and rationally. In contrast to numerous allegories generating their politically-motivated circumlocutory and under-the-surface meaning, the dreadful creatures of Hell (despite their fairy-tale unreality) look fairly credible and scary, indeed. This psychological verisimilitude has a single source: the author's real fears, or, to be more precise, his or her unsurmountable fears of death as an infernal punishment in hell.

As a matter of fact, a descent to Hell, to the underworld, can be equated (in terms of the present day understandings) to a transparent allegory of a journey to one's own unconsciousness, with its prime narrative pivot - the battle against fears. These fears are represented as frightful images. I believe, it is time we stopped referring to them as universal or even as those borrowed from myths: they are exceptionally individual and exist only in relation to the fear of a particular person.

This is actually an individually discovered way of encountering one's own fears directly, face to face, as it were, rather than a few socially oriented fears, expressed in terms of religion. Dante's comment on the infernal creatures is fairly indicative and frequently quoted: "That hue which cowardice brought out on me, / Beholding my Conductor backward turn, / Sooner repressed with him his new colour" (Данте, 2006: 59).

No less indicative is the personification of human fears by the mythological Medusa, one of the monsters known as Gorgons. This is a mysterious and enigmatic character in Greek mythology. According to the account, her severed head was given to Athena, who placed it on her shield. Let's recall that Athena was Zeus's daughter (she sprang from his forehead). Medusa had two sisters. Their gaze caused death.

Disgusting creatures with a murderous gaze. What did they signify? How can we decode this laconic message? As we know, Perseus, the hero, was able to slay Medusa Gorgon. Perseus guided himself by her reflection in a smooth, mirror-like shield (thus evading her fatal gaze). As a result, Perseus decapitated Medusa as she slept.

This narrative provides the people with an allegorical formula that helps them to overcome fear before death: one cannot look in the face of death, otherwise he or she will inevitably be struck with horror of death, which may have fatal consequences. As evidenced by medicine this effect does really take place: a sudden and unexpected overmastering terror may kill a person, whereas a fear of death (if it has approached suddenly) is invariably a terror or a mortal pain, as the medieval thinkers claimed. This is the terror of death rather than the fear of death. Fear is an emotion having its origins in the times more ancient than those of the birth of civilization. The fear of death is characteristic of all animate beings. Martin Heidegger treats fear as a crucial modus of being and warns against confusing the fear of non-being with the terror of death (Хайдеггер, 2003: 286). Any conscious being is attended with a fear of death. The terror of death, though crucial for the human's relationships with death, is a condition beyond reflection.

“The fear of death felt by primitive people, - wrote Mircea Eliade, - is a fear of initiation”. If there was an opportunity to conceptualize and verbalize (by means of symbols) the primitive people's anxiety, they would essentially say the following: this is the great initiation challenge, this is a penetration into a labyrinth or wilderness, which correlates with the penetration into Hell, the other world; this great fear paralyses a would-be initiate when he or she is swallowed by a monster to find him/herself in the belly of the beast; or when this initiate is cut into pieces or is digested to be born again as a new person. Let's recall all those terrible rituals related to the initiation of the young people in archaic societies; these challenging rituals, necessary in any act of initiation, still exist in some mysteries of Greek-Oriental antiquity (Елиаде, 2001: 155-156).

It is possible to conquer a fear of death by looking at its imprint, to put it differently, by finding, in one way or another, some mediation, by extracting it from one's interior world and looking upon it as something extraneous.

None of the heroes is able to overcome the terror of death. There is not a single hero who can stand the gaze of Medusa. There is, however, a way of resisting a conversion of the fear of death into the terror of death. One of the universal ways to gain control over the fear of death is an allegorical representation of death. This image is extensively abundant in any culture.

Actually, all allegorizations of death (their numerous versions exist in all cultures) is an opportunity not only to overcome a fear of death, but also to enter into some sort of general relations with an anthropomorphous creature: to deceive, to strike a bargain, to suborn, to persuade into adjourning or into postponing a visit to a later period of time (let's recall a story about Sisyphus who successfully shunned death).

An allegorical death is not spooky (even though horrible), because it is not too intelligent, so to say. The allegorized death is imaginary, magic and comic. A scythe on her shoulders is not a frightening weapon either (a sword or an axe would have looked much more impressive). By personalizing death the people learnt to co-exist with it; they got accustomed to it, led it into a circle of beings who are, on the one hand, accessible for perception and communication and who, on the other hand, are not unduly terrifying. The fears are a different matter. The people's insurmountable fears are epitomized in monsters. Throughout the development of culture any great fear is sooner or later personified as some terrifying and scary creature. A triple-head Cerberus (a three-head dragon in fairy-tales) and Medusa Gorgons are allegories of a prime fear, the fear of death. There is an essential difference between the human fears of the two aforementioned beings: the fear of death personified as the image of Cerberus is amenable to a relative conceal and can even be conquered, whereas the fear of death represented as the image of Medusa Gorgons paralyzes a person instantaneously and unexpectedly and causes death. The allegory of the fear of death and the allegory of the terror of death are distinct types of images generating different plots.

One more aspect of the myth of Medusa Gorgons deserves special consideration. In Greek mythology a winged horse, Pegasus sprang from the blood of Medusa as she was beheaded by the hero Perseus. Perseus' stay is a favorite theme of whole lot of poets. In psychoanalytic terms by doing away with the fear of death the hero discovered a source of poetic inspiration. Isn't any kind of poetic activity a struggle against fears?

Isn't it possible to regard "sublimation", the concept of Zigmund Freud's psychoanalytic theory, as a way of overcoming fears in the process of creative (aesthetic) writing?

Conclusions. The characters of ancient myths serve as allegories, rather than symbols or archetypes within any culture. A distinguishing property of an allegorical content is its negative marker: a hideous look. An allegory is capable of personifying the acquired experience as expressive images, the latter being not only didactic but also staggering. The expressive mythic images accumulate an extremely profound psychologism and tap deep reservoirs of human experience. We have to focus our attention on this exceptional psychological value of ancient allegories in each specific case of their application. Extraordinarily subtle and intricate stirrings of human interior life (the area the people learned to explore and analyze only in modern times) were represented as the tokens of deep meaning and comprehension in as early as a mythical period of humankind.

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SPECIFICS OF MODELING OF THE NATIONAL CHARACTER IN THE WORKS BY LES MARTOVYCH



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The article examines the questions of a national character, extending the idea of national identity of psychology in works of Les Martovych, due to both personal-individual qualities of character of the writer and characters, their attitude and perception of the world and socio-political conditions of life. The dominant worldview of the writer and the concept of man and the world are determined.

Based on the analysis of the works are studied the archetypes of truth, goodness and beauty, and also of land, nature and freedom, which are characteristic for the Ukrainian national character. It is emphasized that the main characters of Les Martovych are quite self-sufficient characters with their own views on life, philosophy of life and beliefs.

Key words: *national character, psychology, ideology, national identity, ethical and moral values*

The forming and becoming of the creative Les Martovych's method is deeply rooted in people's life. This gives the opportunity to objectively explore the issue of national aesthetic traditions, psychology and philosophy, in particular the national character, which greatly expands the idea of the national identity of the psychology of the artist's works.

His characters are colorful national types with such character traits as diligence, conscientiousness, optimism, warmth, endurance, reliability. The expression characteristic of the Ukrainian national character archetypes of truth, goodness, beauty, and the archetypes of the earth, nature, freedom can be found in the works of

the writer. Today, in independent Ukraine, there is an urgent problem to consider image features of the national character of Ukrainians in the works of Les Martovych.

This problem is still insufficiently developed in the Ukrainian ethnological and literary studies and only some of its aspects became subject of attention of M. Nabok according to the Ukrainian national dumas, L. Gorbolis in the researching the works of G. Kvitka-Osnovianenko, V. Pratsiovytyi «Ukrainian national character in drama of Mykola Kulish», O. Lavryk in the works of G. Khotkevych, V. Narivska «The national character in the Ukrainian prose of the 50-70-ies of XX century». Some attempts of studying the national character in the works of Les Martovych can be found in the works of M. Zerov, O. Zasenka, O. Gnidan, O. Biletskyi, A. Muzychko, F. Pogrebennyk, R. Pikhmanets. However, despite the diverse range of literary-critical reflections in contemporary literary studies, the questions of a national character in the works of Les Martovych remain on the periphery of scientific research.

The article aim is to find out the particular reflection of national character of Ukrainians in the works of Les Martovych as one of the problems of formation the national fundamental bases of the modern Ukrainian literature.

Les Martovych is a writer of high aesthetic culture, of the breadth of the socio-political outlook, he believed in a democratic and free Ukrainian state, in which the rightful owner is «a decent man, one that works, not a thief and not a robber» (Мартович, 1976: 23). The greatness of the creativity of the novelist is that he managed to combine national with panhuman, that is, love to the Ukrainian man with a modern outlook and the means of artistic effect.

It is worth to note that artistic thinking, and therefore, the principles of creation the national characters in the works of L. Martovych are closely associated with the emotionality of Ukrainian peasants, peculiarities of its attitude and the world perception, and also socio-political conditions of life. Thanks to the deepening into the peasant's soul, the writer revealed the psychology of the folk spirit in his works. He carefully and sensitively listened to it what was the most significant and impressive.

Early artist's works prepared the ground for further creative searches of the writer's delineation of national character. Literary critics, in particular F. Pohrebennyk, believe that Les Martovych reproduced Ukrainian character, gave a national flavor through the reflection customs, way of life, folklore, landscape and portrait drawings.

Even in his early works the artist acts above all as a master of social paintings from the life of peasants of Pokuttia as a good expert in psychology of the human's work. The writer has shown that the successes and failures of some individuals, their grief very often were conditioned by the circumstances of political and economic life. The person showed their character under the influence of the social and political dramas. The task of the writer was to provide new types of people, to approximate the desired future. He didn't paint a perfect world, but made it beautiful and interesting. The Martovych taught us to love people for who they are» (ФРАНКО, 1981: 118).

The central problem of the writer's works is the problem of the rise of social and national consciousness of the masses, their cohesion in the fight against the Hungarian enslavement, and that was one of the main source of creation of the bright distinctive national character, and for the literature it was the key of forming the principles of the national fundamental basis of the study of his life and creativity. The Martovych is one of the best in our literature experts of everyday life and the psychology of the worker-peasant. His work covered a wide Western Ukrainian ethnographic territory. If in the early stories, particularly in «Muzhytski smetri», we are talking about characteristic features of life of the population of Pokuttia, in later works, especially in the story «Zabobon», the writer recreates the picture of life of the people of Rava-Russian province (now Lviv region), where for many years he lived and worked (ПОГРЕБЕННИК, 1971: 9).

In his relation to the village writer, as his brothers Vasyl Stefanik and Marko Cheremshyna, was uncompromising: with all his heart loving those who «pours his sweat and blood, who is oppressed by the shackles» (ФРАНКО, 1981: 118), raising his flaming word to protect them, Martovych mercilessly ridiculed individualism of a certain part of the peasantry, their slavish obedience and passivity. Pohrebennyk noted: «He was trying to awake in them a sense of human dignity, instilled in their hearts faith in their own strength. That's why there is so much warmth in his works to the man-worker who is looking for a way to throw out the chains of social and spiritual enslavement, here is a strong condemnation of those who humbly bends his back» (ПОГРЕБЕННИК, 1971: 100). The village for Martovych is both and painful wound, and the bright hope («Myzhytska smert», «Hytryi Panko», «Smertelna sprava», «Viit», «Zabobon»).

In the book «Nechyталnyk» Martovych acts first of all as a great connoisseur of the psychology of working people and their character, as a master of social paintings from the life of Pokuttia of the peasantry. The works included into this book, were very similar to the subject and to the use of artistic means, but at the same time, they

were different in the nature of humor, gosselins irony, satire. Along with objective-respawn style of writing all the more clearly felt the tilt of the writer to be expressive dialogue speech, to drama genre. For example, the story, «Za mezhu», «Os' posy moie!», «Zle dilo», that are illuminating various aspects of people's life, expand the themes from the early works of the writer.

In the center of the conflict of the stories are new socio-moral conflicts, dictated by the time, and those «eternal» problems that affect the very meaning of human existence, the man's relationship with society.

In this case, it is interesting to analyze the story «Za mezhu». The main attention is concentrated on the solving conflict between Ivanykha and Gryts, who quarreled and fought. Gryts beat Ivanykha «on the head, hands, feet»; she sued him in court for «defamation». But the court did not help, because the witness of Ivanycha, as it turned out, did not see the Gryts's lynching. So, not finding her right, Ivanykha went home with nothing, and Gryts came from the water dry, plucking a bit of fear.

In the centre of this conflict is the struggle for the strip of land. Ivanykha thinks that the border that Gryts wanted to get, was her own. Gryts is strongly against of it, proving his right to the border. The economical impoverishment and destruction of the Galician village led to the big and small dramas of social and domestic nature, to the strengthen of the egoistic proprietary sentiment among the backward part of the masses. «It has long been widely: nobody abroad did not care, and now it became tightly, too tightly» says one of the characters of the story «Za mezhu». It came down to the fact that the narrow strip of the land was the reason of the fight. « One day the murder will happen on that border. Or, he says, he will kill me or I will kill him» So, Martovych approached to the subject of land, focusing on those socio-economic processes, that took place in the Galician countryside.

However, Les Martovych created a bright domestic picture, created three peasant's types: Ivanykha that reminds a person from the village who likes to quarrel, tricky Gryts, who nimbly gets out from the punishment for beating his neighbor, and the unnamed witness who is very talkative and naive. He expresses, by his mouth, the thoughts of people, whom «now is tightly, too tightly» to live as the worker-farmers, he defends the opinion about the necessity of consolidation among the peasants, encourages to respect others work. «The author deliberately emphasixed here on the moral and ethical aspects, he represented the social conflict as a comic color household perspective» (Погребенник, 1971: 101).

A deep and holistic view on the dual nature of man and the world was characteristically for the philosophical outlook of the writer. Man leads a constant struggle of their feelings, where internal and external is combined.

Exploring the inner world of man, the problems of the individual, the writer often refers to the folklore. The genre of satirical tales was originated on the basis of the development of literary and folklore genres. The majority of the main heroes in many works of the author are popular narrators on whose behalf the story is told.

The Martovych was a great artist in reproducing everyday scenes from people's lives in the spirit of folk humor. They amaze by the great knowledge of the customs, behavior, and psyche of the working man.

The main feature of the humor and satire of Martovych is their genuinely national character, a great variety of art tools and techniques. Nationality of the humor and satire lies in the fact that he opened people's views on certain social phenomena, the events of family life.

Les Martovych very often turned to the genre of fairy tales. R. Pikhmanets notes: «The Tale has a strong power of generalization. It has been long distinguished into certain groups of motives or «microthemes», which in any case can vary, impose, and are originally combined, and they create the rich texture of the cast-art complex. Regardless how we call the minimum units, they are directed to the formation of a «community» of certain invariants and typological formulas» (Піхманець, 2012: 497). For example, in the story «Ivan Rulo» of Les Martovych, the unconscious peasants were ridiculed because of selling themselves to the lords, serving them and betraying the interest of their nation. The ideological direction of the exposure of the deceit, treachery and betrayal of national interests and with its artistic means the satirical tale «Ivan Rylo» by Martovych is close to the satirical tales of Ivan Franko «Svynia» (1890). The main character in Martovych work Ivan Rylo was a werewolf, who could transform into any animal, also had a supernatural ability «to jump in the people» infecting them by «low» instincts of their psyche. «So here is the man, and Ivan Rylo is around him. Suddenly Ivan jumped, and only the man left, and Ivan Rylo has already gone, so, you see, he jumped into a man. You cannot recognize it just looking at the man: the man was the same, but talk to him and then you see that Ivan Rylo is inside of him, now he will make him a pig, or a rabbit, or another beast» (Мартович, 1976: 48). People that are infected with the psychology of the werewolf is still increasing and forming a special socio-psychological type.

A fairy tale for adults «Strybozhyi darunok» is also written in the genre of satirical prose, in which Les Martovych proved himself as «extremely close observer of the Galician people» (Франко, 1981). The passion of the writer due to the fairy tale form was caused by his interest in spoken word poetry as an important source of knowledge of people's life, that was inoculated to him in his childhood. The author's appeal to the genre of literary fairy tales was caused by a number of circumstances, above all is the content of the concept of personality, shaped by life experience and the development of cultural and literary traditions, which occupies an important place in the mythological beginning.

So, describing his characters, the writer could deeply see their inner world, and this has helped in revealing the features of Ukrainian national character. The writer has recreated Ukrainian character, gave a national flavor through reflection customs, way of life, folklore, landscape and portrait drawings. In the works of the artist were found expression of archetypes of truth, goodness and beauty, and the archetypes of the earth, nature and freedom that is characteristic of the Ukrainian national character. His characters are colorful national types, with such traits as emotionality, industriousness, warmth, honesty, reliability, modesty.

The problem raised in the article, without a doubt, is relevant, and, therefore, promising. Therefore, it requires further studies involving a wider theoretical material.

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GENEALOGICAL SPECIFICITY OF THE POETIC EPISTLE



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The article systematizes and generalizes the theoretical reflections of the genre epistle in the works of Ukrainian and Russian literary critics of the XIX – XX centuries.

Also we analyze the specific intergeneric nature of artistic and semantic existence of the genre epistle, its ability to engage in artistic interaction with other lyric genres.

The article investigates the controversial questions of definition of genre and generic assignment of the genre epistle, the terminological problems of correlation of genre epistle with astrology and poetic letter. Dominant and the optional characteristics that define the genre specifics of the epistle are characterized in the article.

Key words: *the poetic kind, lyrical genre, message, epistles, dialogic organization, addressee.*

The question of genealogical specificity of the genre of poetic epistle in modern literary criticism is one of the most debatable (the works of O. Kwiatkowskyi, L. Ginzburg, I. Poplavska, L.Kikhnei. Ye. Dmitriiev, V. Rumiantsev, I. Romanov, S. Artiomov, etc.). Summarizing the range of issues raised by modern literary critics, there are two most controversial questions of genre theory of the epistle as: 1) the question of gender appliance of the epistle; 2) the genre specification of the epistle. The purpose of the study is the systematization and generalization of theoretical reflections of genre of the epistle in the writings of literary critics of the XIX – XX centuries.

1. The question gender appliance of the epistle.

Starting from the XVIII century the theorists of the genre, tentatively determined the gender appliance of the epistle, or generally ignored this question. Literary critics focused on the poetics of classicism (I. Born, I. Ryzhskiy, etc.), correlated the epistle with the so-called didactic kind of poetry, because the poets-classicists enjoyed this genre often with didactic and instructive purpose. I. Levytskyi in the work «The Course of Russian literature» (St. Petersburg, 1812) opposed on the grounds of gender appliance of the epistles and the message, the first of which was correlated with the didactic, and the second with the lyric native literature. P. Kuznetsov noted «there was no even unanimity to what kind of literature to belong the epistle - to the lyrics or didactics. The authors of poetic and educational books of this period are actually sprayed an epistle between the adjacent genres or transferred the signs of literary writing on it» (Кузнецов, 2001: 2).

The difficulty of an univalent correlation of the genre epistle with a certain literary origin first of all is determined by the specific features of its semantic status. The verse form, which can be provided to the epistle, determines its genealogical connection with the lyrics, but the epistle can be prose, and not only artistic, but also the form of an ordinary domestic letter, which indicates the possibility of its correlation with the epic. In an artistic form of poetic messages, in addition to elements of epic story-narrative manner, can be used and elements of dialogue between the author, the addresser and addressee, which in turn, makes possible the convergence of genre message with dramatic generic form of the construction of the art work.

The generic uncertainty of the genre epistle determines the inconsistency regarding to its terminological definitions. Besides the term «message or epistle», scientists often use both conceptual definition – «epistles» and sometimes – «verse letter». Many researchers do not see a clearly defined conceptual difference between these terms and taking the latter as synonymous. Other scholars try to avoid such double or even triple synonymous definition conceptually, and theoretically, such position is not argued (these scientists often use the term «epistle», which is recognized as a kind of universal and commonly used). Only a few studies, mostly those where the theoretical tasks are clearly defined, the above definitions of the terminology are distinguished by those or other theoretical features. Most often, the term «epistle» is used for naming the archaic form of the poetic message, which was practiced in the eighteenth century by the Russian poets-classicists, and the poetry letter as the epistle and dedication (and sometimes other poetic genres like the ode and satire) was considered as the genealogical forms of the bigger general meaning of addressed lyric

(Дмитриев, 2004). «The transformation of the epistle in its own message – as believes L. Kikhnei, exists in the poetry of sentimentalists. It is connected with the change of the dominant characteristics of the genre that is defined already not by the didactic purpose, but by the communicative contact, which is valuable in itself. The didacticism of the classic epistle did not fulfill to the new world attitude of sentimentalists. The life of the heart, the value of companionship, the significance of the subjective world – all this amounted an aesthetic object of epistle and individualized the personality of the author, and the addressee» (Кихней, 1985: 31).

Occasionally, the message and the epistle are distinguished by another features, as it made O. Kwiatkowskyi in his work «Poetychnyi slovnyk»: «the message is one of the most ancient genres of monologue poetry, it is a great work in which the poet, as if conversing with the addressee, expresses his thoughts on a certain important issue. It is known from the ancient literature as «Message to the Prisons» of Horace, which is a treatise about poetic art» (Квятковский, 1966: 220); «Epistle is a literary composition, usually used in verse, in the form of a letter, which contains the views of the author about a certain subject; as a literary genre epistle is known in Russia since the XVIII century» (Квятковский, 1966: 357).

2. The genre specificity of the epistle.

The questions about genre specifics of the epistle are perhaps the most controversial in modern literary criticism. O. Sumarokov, the Russian poet and theorist of verse of the eighteenth century, considered the epistle as flexible genre, the style of which is caused by features of its content. Genre uncertainty about the epistle, its ability to adapt easily to genealogical sign of other lyrical genres stated almost all theorists of the romantic era, most of which served as a poet – proved genealogical metamorphosis of the genre epistle in his own poetic practice.

Modern literary critics indicate on the universalism of the genre epistle: «the epistle never demanded clearly fixed poetic form, because it might be a sonnet and a stanza, an ode and an ephramy. The formal feature of the genre is that it simulates letter in bigger or smaller extent» (Давыдова, Пронин, 2003: 97). The ability of the epistle to change its «genre view», adapting it to genealogical characteristics of other poetic forms, however, it does not mean that it is devoid of clear genre points. So, on the one hand, not denying the ability of the epistle to adapt to genealogical sign of other lyrical genres, the Russian researcher L. Kikhnei, on the other hand, recognizes their own distinctive signs in the genre epistle: «If take into consideration the wide range of different views and try to formulate a common genre characteristic of the epistle,

then, it should have to emphasize the following aspects. The epistle is a poetic work which is directed on some real addressee (personalized or generalized), named in the text of the work. The main thing in the epistle is a setting for «dialogue» with the addressee on this or that relevant to the author topic (the subject of conversation can be the relationship between the correspondents, their life and creative attitudes, philosophical, aesthetic, socio-political issues). The addressee of the epistle can be named directly (explicitly) – in the name of personal use, as well as indirectly (implicitly). In the last, the reference to it is placed in the artistic structure of the work, which finds expression in the appeals, requests, etc., and also in the foreseeable acquaintance of the recipient with a unique situation, depicted in the work. The epistle as a genre is traced as a directive on the dialogue with the addressee. In this case, it is distinguished from other related genres, which also include specific addressing, but have their own functional purpose that defines the essence of their genre (in the literature of the eighteenth century: praise in an ode, ridicule in satire, in the epigram, etc.). Satirical or single elements appear in the epistle according to the status that is attributed to the addressee, which creates the illusive genre uncertainty of the epistle and its ability to imitate the signs of other genres» (Кихней, 1985: 19–20).

As L. Kikhnei, the most theorists name the basic distinguishing feature of genre epistle – the factor of addressing that is realized in its artistic structure, which creates an appropriative communicative situation which is inherent only to this genre: «the dominant genre of the epistle is a communicative situation (its characteristics are highlighted by R. O. Jakobson), which implies the existence of an «ideal» interlocutor, who becomes the alter ego of the author. This situation causes a special «intimate» meaning and a special message code that is understandable to the author and to the addressee, «letter body» as a form of contact and a «personal» context of the epistle. Regardless of the genre variants of declaration (epistle, the letter, message), as a rule, the message usually contains a direct (naming) or indirect (specifying the addressee or address) of the author's labeling of the genre in the title» (Поэтика, 2008: 178); «lyrical genre, that simulates the letter to the real or notional, unreal, fictitious addressee. The formal features of the genre are 1) the title that contains the name of the addressee; 2) the presence of a communicative situation; 3) addressed speech of the lyrical subject, addressed to the other speaker» (Теория литературных жанров, 2011: 118). Т. Kruglova believes that «a working definition of the genre epistle is associated with the category of lyrical addressing: the epistle is a poetic work, designed for the real addressee (individual or generalized), named in the text of the poem, a piece that has a functional installation on the «interview» with

the addressee on actual for the author topic» (Круглова, 2010: 37). A similar definition formulates P. Kuznetsov: «the epistle is a lyrical poem that focuses on the imitation of dialogue with the addressee and the last should be mentioned in the text of the poem or its title, if this simulation has a formal, conditional character. / ... / The thesis of contemporaries is that the epistle is «only» a letter in verse, not uncritically to accept – even those examples of the genre that look close to the letters, just use some of their formal features as art techniques» (Кузнецов, 2001: 61). The factor of addressing, according to another researcher, A. Borovska, «it is genre determined, that allows to distinguish between the dialogic lyric and the forms of epistle, dedications and letters. The dialogical poetics of the epistle and related genre forms suggests an emphatic monologue addressed to the addressee. Formally, the addressing is in a title complex, in the system of common nouns, of rhetorical structures, etc., that is, in such an aesthetic organization that suggestively affects on the conventional attracted listeners. Dialogic intention, and its concomitant author's emotion are the main factors of genre making factors, that are organizing the structure and the verbal fabric of the addressed poems, and epistles (with explicitly addressing), and dedications (with implicit addressing)» (Боровская, 2009: 17).

Dialogical setting, that was introduced by the author in the artistic-communicative structure of his lyrical work, is the dominant genealogical feature not only of the genre epistle, but addressed to the lyrics as a whole. Dmitriiev noted, that «the addressed genres never coincide in their «flexibility» with introspective genres: love meditation or elegy, even if there is an addressee. The basis of the love monologues is not a setting of the dialogue, but feeling's reflection of the lyrical hero, the analysis of his inner world, which sometimes is realized indirectly through «sphere of existence» of another individual. Installations on the communication is the main factor that organizes the structure and verbal fabric of addressed genres. Their content is always «converted» to the addressee, focused on its perception» (Дмитриев, 2004: 321).

However, it should be noted that not all theorists in the genre specific of the epistle focus on the factor addressing or even just on the presence of a specific communicative situation. So, G. Pospelov does not consider the communicative orientation as feature of genre epistle. He thinks that the peculiar feature of the epistle addressed to the addressee is only the technique that performs the function of motivation: «the message is motivating of lyrical meditation which begins with a reference to that or another person. This is usually only the external occasion for expression, which in itself does not give grounds to speak about what and why the

poet speaks to somebody. This technique of motivation may be used in different genres – in the ode, elegy, romance, lyrical satire, epigram, etc.» (Поспелов, 1972: 154). Yu. Lotman pointed on the stylistic neutrality of the epistle which gives the author possibility to speak freely about his philosophical views, about his own impressions of a particular event, and his mood or health, he says: «the epistle is not an abstract thought, addressed to one person, but a lyrical poem in which we hear the voice of the poet. Sometimes it can become like a confession, which deals with deep personal experiences» (Лотман, 1999: 181).

On the other hand, some theorists, while recognizing the dialogical status as the main factor of the installation of the genre epistle, also express some warnings regarding to the specification of dialogue realized in the texts. Ye. Dmitriev certifies «there is no complete picture of communication in these addressed genres. It is told only about dialogic instruction, but not about the process of dialogue. Since the interlocutor as the native speaker is left outside of the literary work, then we have got the monologically organized, but logically oriented dialogue, as one of the stages of the dialogue that is happening now, in real time. This creates an openness of addressed genres, their involvement of their vital context, initiates the poetic responses of the addressee (especially prevalent in the environment of the romantic poets and the symbolists). The correspondent is not so much the object of experience, as the subject of communication» (Дмитриев, 2004: 319).

The vector of scientific research in theoretical reflections of the genre epistle is not only the opposition of the last in genealogical aspect of other lyric forms, but also is the provision of complex of its internal features, and therefore the development of typological models of genre organization of the epistle. The theoretical arguments and basic principles of the solution to the problem in different literary critics are totally different. As it is known, the foundation of any typological models of genre, as its generalized theoretical entity, concrete the historical material, the historical modifications and modifications of the genre that provide the most appropriate isolation and the facultative, “dispensable”, and the dominant, «immutable» characteristics, that form a kind of canon or, in other words, the invariant model of the genre.

The given points of unity and differences in the theoretical approaches of different researchers due to the construction of the typological models of genre organization of the epistle are such dominant features of the genre, such as: 1) actualized in the work situation of addressing, installation on the dialogue between the author (addresser) and an addressee; 2) mandatory references in the text about both of the dialogue

participants, that is, and the sender and addressee; 3) the existence in the text of the specific communicative organization, designed for the mediation of the perception of content to the potential recipient, therefore (because of the impossibility of real communication in real time) is implemented in the form of an imaginary dialogue, which simulates the direct, live communication; 4) the presence in the text (most often in its title) indication on direct or implicit addressing; 5) the composition of the text that is based on the use of forms of «inverted speech.» The optional characteristics of the epistle may belong to: 1) thematic and stylistic organization of the content and form of the text that is addressed (relatively free from inherent in other genres thematically quite tough style requirements, it is the basis thanks to, the message is easy to come into a variety of configurations of genre connections with other poetic forms, more or less organically adapting to it or, on the contrary, adapting them to itself); 2) clear fixity of signs of generic affiliation form, where is the communication (content of addressed may be implemented in the form of a lyric monologue of the sender, and in the form of epic narrative, dramatizing dialogue, and contamination of all these three forms); 3) the presence in the text of the elements of the so-called «home-semantics», that is a kind of code, information in advance and is certainly known to the sender and the addressee, which, on the one hand, is a condition of successful communication, on the other, is, the key to the possibility of using the potential disagreement, implications, covert sense, and a certain ideological context, or in intimate circumstances between the two parties, which are undesirable for general publication; 4) a statement of the circumstances which were the reason for the author to appeal to his addressee, time, and place; 5) greater or lesser degree of details of the addressed subject content (interior, portrait, landscape elements and the forms of their thematic, temporal and spatial delineated). However, in identifying the genre features of the epistle we should remember that the signs of a certain literary tradition, they cannot be considered canonical, once and forever established. Inversely, the essence of the genre epistle is in large measure a variable quantity, determined by the characteristics of a particular stage of historical development of literature.

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DYNAMICS OF AMERICAN LITERARY CANONS: FROM CLASSICAL ANTIQUITY TO "REVOLUTION OF PLURALITY"



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The paper addresses transformations of American literary canons from diachronic perspective. It is argued that the following principal stages in this process may be identified: transition from ancient Greek and Roman legacy to previous and contemporary British writings (18th c.); “Americanization” of the canon marked by fierce polemics (19th – early 20th c.); functioning of “protocanon” based on genteel tradition (turn of the 19th – 20th cc.); building of democratic-individualistic canon around key figures in American Renaissance and later mainstream authors (mid-20th c.); and, finally, “the revolution of plurality” entailing the opening of the canon for representatives of ethnic, racial, gender and other minorities (1960s-1990s), and on, to present-day changes in its generic parameters and pronounced cultural and intermedial dimensions.

Key words: *American literature, canon, “Americanization”, genteel tradition, American Renaissance, “revolution of plurality”.*

Over the past decades Western and, in particular, American public discourse featured heated debates around theoretical and practical dimensions of literary canons brought about by increasing awareness of their role in the distribution of power relations and in providing access to “cultural capital” (P.Bourdieu). These developments, in their turn, triggered new interest in the canons’ origins, evolution, and formation mechanisms, as well as in causes and consequences of their “explosions”. It is obvious to those who closely follow recent trends in American literature that the most embittered battles in the cultural wars led in the last third of the past century were waged around the canon’s contents and institutional forms (the so-called canon

debate, or canon wars). This fact gave scholars every reason to refer to this controversy as to “one of the more important events in the history of twentieth-century criticism” (Guillory, 2010: 235). This state of affairs came into being due to both new social reality joined by previously marginalized population sectors as legitimate players, and to changes in cognitive paradigm characterizing postmodern condition. Theo D’Haen concisely summarized the effect produced by heterogeneous, but interconnected factors in his description of the canon polemics as a response to “changes in the demographic make-up of the United States, to changes in the political and ideological climate of the country, to shifts in literary theory affecting American academe throughout the 1970s and 1980s and to shifts in power relations within the profession of academic scholarship in American literary studies during the same period” (D’Haen, 2011: 23).

Since contemporary US literary canon has become the subject of numerous publications by American, European, and Ukrainian scholars (the latter including Tamara Denysova, Tetiana Mykhed, and your humble), the present paper has a narrower focus offering a diachronic review of American canon’s history from its early establishment in the first universities and colleges set up in North America since the second third of the 17th c., to the 1960s ushering in the era of a cardinal canon revision.

The disagreement among researchers engaged in American canon studies begins with the way they evaluate its role in the national development. According to Sacvan Bercovitch, it was the literary canon that became “the realization of national promise” in the USA (Bercovitch, 1993: 11); while «Puritans discovered America in the Bible», and the revolutionary Enlighteners secularized the mythologem of “the city on the hill” in the Declaration of Independence and the Constitution, «American Studies complemented this *Biblia Americana* with the national classics” (Bercovitch, 1993: 11). In contrast, Harold Bloom argues that «there has never been an official American literary canon, and there never can be, for the esthetics in America always exists as a lonely, idiosyncratic, isolated stance” (Bloom, 1994: 519). As in most cases, the truth can supposedly be found somewhere in between these extremes.

Today, as is to be expected in the age of cultural pluralism, a whole bunch of historical and literary narratives constructed in compliance with their authors’ political and esthetical preferences offer their visions of national canons’ dynamics. It is my belief that if we draw upon “openness/closure” criterion in approaching American canons, their general trajectory in time can be charted as moving towards liberalization (“opening”), with the reservation that within this continuous motion

there were “freeze-frames” – periods when the “closed” canon was absolutized, hypostasized, or fetishized. It is the waves and quanta of these processes that shape the dialectics of American literary canons. And facts seem to bear out the idea (expressed by a number of scholars) that multicultural canon reshuffling was not a unique and unprecedented occurrence, but rather one more, though pretty radical, link in a chain of previous revisions.

It should be noted from the outset, that the logic of (de-)canonization of American writers and works has been largely determined by the need to build a literary tradition of their own recognized by American intellectuals at the early stages of the nation’s establishment. Consequently, (proto)canons formed at various historical periods could not but reflect this need as it was currently perceived by canon-makers. As a rule, the canon make-up tended to lag behind the actual literary situation, since canonization is a time-taking process.

It is well-known that the onset of university education in America was heralded by the opening of the Harvard College in 1636, followed by William and Mary College, Yale College, and the others; by late 18th c. their total number amounted to thirty four. Early colonial universities were modeled after Oxford, Cambridge, Scottish institutions and were intended, primarily, to train priests of various denominations. The course of studies relied upon traditional European “liberal arts” curriculum, thus comprising a substantial Humanities component. “Despite the intense piety of the Puritans”, the present-day historian points out, “the arts were considered essential to the culture of an educated gentleman” (Geiger, 2014: 3), due to which students obtained “broad literary education” in Latin, Greek, and Hebrew. As a result, the earliest “literary canon” in the New World included, in addition to the Bible and theological treatises, the works by Greek and Roman classics, “and not solely orators, historians, philosophers, rhetoricians, but poets as well” (Коренева, 1997: 329), mostly used as sources of language material. It goes without saying that being based on European standards of classical education, this (proto) canon bore no traces of national specificity.

The first step towards canon expansion was made in the 18th c., when the intellectual alertness of the Age of Reason galvanized the public thought by fueling young Americans’ interest in writings in English, including, along historical texts, essays, fiction, and drama, that is, belles letters, previously scorned as pernicious nonsense. The universities started to host not only chairs of rhetoric and literature, but also literary associations and reading clubs facilitating eventual ousting of orthodox Calvinism by the culture of Enlightenment. At first fiction performed exclusively

pragmatic functions serving as an instrument of honing rhetorical skills necessary for preachers and politicians to be. However, soon it transcended these narrow limits; stirring up the students' imagination, European (primarily, British) literature brought the culturally "raw" continent within the ambit of the Old World's refined culture. The new canon was dominated by British classics (mostly Shakespeare, Chaucer, Milton, and Spenser), and this status quo – with the addition of several new names – has persisted over the following century. So, the first "revolution" to have overturned the American canon was the transition from Greek and Roman classics to later European legacy which ended in the enthroning of metropolitan literature. The transformation was far from smooth – the first university chair of English was not in place until 1857, and its founder, Professor Francis Marsh, referred to this venture as an "experiment".

But the problems of this period seem miniscule compared to lasting and painful process of introducing American writers to the curricula, to say nothing of their canonization. "De-anglicizing" the national canon may in all truth be referred to as the second "revolution" spanning nearly a century and a half (it is dealt with, among others, by Marietta Mesmer, Lawrence Levine, Frank Kermode, Gerald Graff, and Russell Reising).

It will not be amiss here to remind ourselves of one of the most important functions of the canon, i.e., to serve as both a mouthpiece and a constituent of national self-awareness. Since the 18th c. was the age of nation and identity formation in America, including cultural identity, it is no wonder that the dream of creating national literature inspired the chief figures of American Enlightenment celebrating their land's spiritual independence long before it gained political autonomy. Timothy Dwight and John Trumbull, Philip Freneau and Noah Webster, Benjamin Rush and Hugh Henry Brackenridge, so different in their political and aesthetical views, all associated future thriving of arts in America with her unparalleled historic mission. For them "America's rising glory" comprised original artistic creations by her "genius" generated by her unique nature, history, and sociopolitical life. Therefore, in their quest for literary works that were "useful" for Americans (and thus potentially suitable for "canonization"), humanitarians of the period combined the Enlightenment criteria of "universal norm" with "declarations of literary nationalism" (Апенко, 2000: 559).

As Ukrainian scholar Tetiana Mikhed aptly remarks, "sporadic calls for creating national literature gained scope and momentum in 1830s-1840s" (Михед, 2006: 47). The author links this tendency to both political (the victory over Great Britain in the

1812-1814 war), and spiritual and aesthetic developments, primarily, the diffusion of Romantic world view promoting its new vision of nations as subjects of history. Considering the way these ideas resonated with American belles-lettres' striving for ontological and artistic independence from the metropolis, it is but logical that the spreading of Romanticism would have modified the demands placed upon "Great American Writer".

The situation in US literary process at that time was somewhat paradoxical: even though American self-identification underwent its transformation from colonial to national by the end of the previous century (Коренева, 1997: 331), the canon was substantially behind in its evolution being still predominantly British. Transcendentalists (Ralph Waldo Emerson, Henry David Thoreau) and Romantic writers (Nathaniel Hawthorne, Herman Melville, Edgar Poe, James Fenimore Cooper, Walt Whitman), proceeding from the premises of "Americanism" made titanic efforts to lay the groundwork for the national cultural tradition. In the framework of the present discussion it is essential that in the course of active literary polemics they did not solely design common principles that would chart the country's literary route for decades to come, but also indicated individuals who implemented them to the utmost in their writings, and, consequently, might have claimed their places in the national canon (a vivid example being Herman Melville's review of Hawthorne's short story collection *Mosses from an Old Manse*, 1850). It can be reasonably argued, therefore, that in their theory and practice the Enlighteners and the American Renaissance generation have laid the foundations for the national canon building in the view of the "cultural work" it was destined to perform.

In spite of Emerson's and Whitman's influential nationalist literary proclamations, over the entire 19th and the first third of the 20th cc. one could still hear loud voices insisting that American writing as an independent branch of literature was simply non-existent. This conviction did not seem to run contrary to a spate of publications declaring in their titles the intention to draw readers' attention to local literary production: these include, for instance, John Neal's *American Writers* (1824), S.K.Knapp's *Lectures on American Literature* (1829), R.W Griswold's *Prose Writers of America* (1852), and G. and E. Duyckincks' *Cyclopaedia of American Literature* (1855). All of them, however, proceed from the belief laid down in an early university textbook (1873) and defining US literature as "that part of English literature which has been produced upon American soil" (quoted in Levine, 1996: 82). Doubts concerning originality and authenticity of American literature were still expressed in late 19th c. Writing in 1896, the professor of Columbia University

Brander Matthews calls it “the record of the thoughts, and the feelings, and the acts of the great English-speaking race”. No matter where the authors live, be it New York or Montreal, London or Calcutta, he goes on, “what they write in the English language belongs to the English literature” (quoted in Messmer, 2000: 194). As late as in 1920s, majoring in one’s native literature was looked upon as dubious, with universities having very few appropriate chairs or departments. This fact gave Lawrence Levine grounds to conclude that “just as a little more than one hundred years ago American college students studied a canon in which English literature had a minor role, so as recently as fifty years ago they studied a canon in which the literature of their own culture played a negligible part” (Levine, 1996: 85). It would be only World War II followed by the “cold war” that would give impetus for radical canon nationalization, since the latter, as Alfred Kazin observed, resulted, among other things, in America’s unexpected promotion to the role of «the keeper of Western culture».

But even earlier, due to the US emerging as a world power at the beginning of the 20th c. and especially in the 1920s, the need for revising national literary tradition canalized the struggle for Americanizing the canon into new river-beds. At the turn of the centuries, literary histories (such as E.C.Stedman’s and E.M.Hutchinson’s *Library of American Literature* (1888-1890), F.H.Underwood’s *Builders of American Literature* (1893), Barrett Wendell’s *Literary History of America* (1900) and others) popularized a kind of national “protocanon” (works by W.C. Bryant, H.Longfellow, J.R. Lowell, J.G.Whittier, O.W.Holmes). The fact that most of these authors worked within “genteel tradition” or belonged to “Boston Brahmins” determined this early canon’s reliance upon European (Victorian) ethic and aesthetic standards and its inability to reflect new American reality that could not but arouse protests on the part of younger generation of writers and critics.

Most of present-day canon scholars agree in their high assessment of the role played in its “resetting” by the seminal essay authored by “literary radical” Van Wyck Brooks and entitled *On Creating a Usable Past* that saw the light in the *Dial* magazine April issue, 1918.

Van Wyck Brooks champions the autonomy and independence of spiritual realm from considerations of material interest and moralizing didactics characterizing, in his opinion, the accepted literary canon established by long lasting efforts of narrow-minded (unlike European) American faculty. Embellished version of national literary history, the critic claims, deprives it of any value for modern writers “pathologically” scorned by the university establishment (Wyck, 1918: 337). Opposing the Philistines’

“commercial philosophy” to creative impulse, Van Wyck Brooks calls for the rejection of “genteel tradition” that had outlived its time, as well as local color writings in order to discover (or even, if need be, invent) America’s different literary past, because “the spiritual past has no objective reality. It yields only what we are able to look for in it” (Wyck, 1918: 338). What should the new version of national tradition look like? It should foreground not “success stories”, but the meaningfulness of creative impulse. In the 1930s Brooks’ ideas were further developed by Edwin Greenlow (*The Province of Literary History*, 1930) and C.Van Doren (*Toward a New Canon*, 1932). It is symptomatic that in his essay laudably reviewing Ludwig Lewisohn’s voluminous history of American literature (1931), Van Doren prophetically traces a link between institutionalized canon and “the vested interests of publishers who had issued collected editions, or of teachers in schools and colleges who know how to “teach” Longfellow, but not E.Dickinson, Howells, but not Dreiser, Irving, but not Mencken” (Doren, 1932). “New Criticism”, too, played an important part in the canon revision shifting the focus to a text’s formal aspects as an autonomous aesthetic entity. Canon reassessment from varying perspectives was carried on by V.L. Parrington, L. Mumford, K. Burke, L.Trilling, and others.

Joint intellectual break-through resulted in the establishment of the “classical” canon moving to the forefront the American Renaissance writers, Mark Twain, Henry James, T.S.Eliot, and later – Ernest Hemingway, F.S.Fitzgerald, William Faulkner. It was the next canon “revolution” to have transpired in the US. It may seem a paradox that it was this very canon generated by “liberal humanitarians” who had traditionally represented the democratic stream in American civilization, that in 1970s – 1990s became the target of “reformers” attacks as “elitist” and “repressive”. Its formation was conditioned by the same factors (demographic, political, ideological, literary theoretical, and professional), that brought about its crisis, but then these factors pointed in a different direction for changes to come – “not for pluralism or multiculturalism, but for centralism and cultural ‘Unitarianism’” (D’Haen, 2011: 25). T.D’Haen connects the establishment of the “classic” canon to its makers’ profound awareness of their “Americanism” opposed as the true national ideal to mass and commercial nature of life and culture in the USA at that period. The postulation of democratic individualism as the all-national ideal accounts for the “elitist” result. With abstract nature of this ideal in mind, it becomes clear why racial, gender and class differences remained beyond its adherents’ attention – “the avowed ‘masterpieces’ of American literature showed the way toward self-fulfillment to *all* (italics mine – N.V.) Americans and consequently considerations of ‘representation’ in the sense of ‘representativeness’ were beside the question” (D’Haen, 2011: 26).

This turn of thought brings to the surface the teleological constituent of American civilization embodied in the American Dream concept prioritizing personal success and in the “melting pot” mythologem.

Liberal-democratic trend in canon clashing /canon making culminated in F.O. Matthiessen’s *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (1941). Combining in its approach the search for national specificity and New Critics’ aesthetic dominants, it identified the core of American literary canon (R.W. Emerson, H.D. Thoreau, N. Hawthorne, H. Melville, W. Whitman, to a certain degree E.A. Poe and E. Dickinson) for decades ahead. According to S. Bercovitch (who does not always see eye to eye with Matthiessen), this book “reset the terms for the study of American literary history; it gave us a new canon of classic texts; and it inspired the growth of American Studies in the United States and abroad” (Bercovitch, *The Problem of Ideology in American Literary History*, 1986: 635).

For Matthiessen, mid-19th c. marks the era of the national literature’s “first coming of age” (Matthiessen, 1969: VII). After defining his subject as “the conceptions held by five of our major writers concerning the function and nature of literature, and the degree to which their practice bore out these theories” (Matthiessen, 1969: VII), Matthiessen offers his meticulous analysis leading him to the conclusion that their works signify distinctly “American mode and theory of expression” (Matthiessen, 1969: XV). He declares commitment to democracy to be the ideological kernel of their writings. “They felt that it was incumbent upon their generation to give fulfillment to the potentialities freed by the revolution, to provide a culture commensurate with America’s political opportunity [...] what emerges from the total pattern of their achievement – if we make the effort to repossess it – is literature for our democracy” (Matthiessen, 1969: XV). While at the time of the book’s conception the memory was still alive of the “leftist” 1930s, and so “democracy” was interpreted as individual acquiring connections with the social whole through self-fulfillment, in the minds of the radicals in the last third of the 20th c. this notion got associated with unacceptable idea of America’s exceptionalism. No wonder, then, that Matthiessen’s picture of the national literary development became, in the context of the canon revision, the favorite target for critical assaults. Present-day radicals believe that Matthiessen used classic works to provide aesthetic justification for the rhetoric of national individualism at the moment when it started losing its “divine providence” legitimacy in the sphere of politics.

These critical processes gain momentum in 1960s – well-known sociopolitical and cultural and psychological changes erode the single national ideal entailing another

(probably, the most dramatic) canon revision. The traditional American concept of being a God-chosen nation loses ground under its feet. As the American Dream can no longer be teleologically justified, quantitatively growing minorities that had been previously excluded from its scope, claim their shares of it. It is but logical that when democratic individualism ideology found itself in grave crisis, it was ensued by the crash of the canon imbued with its spirit. Socio-ethnic groups ousted to the society's margins accused the classic canon of furthering the interests of WASPs, and embarked on a crusade against it mentioned at the beginning of the paper.

There is no doubt that new approaches to national culture /literature were also shaped by current postmodernist trends in philosophy and cultural studies. Emphasizing basic pluralism in interpreting any phenomenon, "both and" instead of "either-or", they provided theoretical background for the claim about exhaustion and inadequacy of the monistic model of America.

It is worth mentioning that questioning of the canon was inspired by the ideas of "reconstruction", "revision", "rewriting" not only of the canon, but also of the national literary history as a whole. These lexemes figure in many titles of the 1980s-1990s, while the movement's leitmotif can be pinpointed as refusal from "consensus" in favor of "dissensus", i.e. the broadest possible heteroglossia. Nothing strange about it – if we treat literary canon as a tool for rallying modern nations into ideologically and culturally monolithic entities, it stands to reason that the notion of consensus as the guarantee for the latter's existence could not but lose its appeal for a new generation of critics and literary scholars professing the creed of postmodernism and multiculturalism. Sacvan Bercovitch became one of the most articulate spokesmen for the new ideology of the canon. In his preface to the collection *Reconstructing American Literary History* (1986) edited by him the renowned scholar states: "During the past two decades, consensus of all sorts has broken down – left and right, political and esthetic – broken down, worn out or at best opened up <...>. It will be the task of the present generation to reconstruct American literary history by making a virtue of dissensus" (Bercovitch, Preface, 1986: VII). This goal is accomplished, in particular, in *The Columbia Literary History of the United States* (1988) which, according to its editor-in-chief Professor Emory Elliott, makes "diversity, complexity, and contradiction", as well as foregoing "closure as well as consensus" » (*The Columbia Literary History of the United States*, 1988: XIII) its structural guidelines.

The new tendencies found their fullest implementation in the principles guiding the compilation of American literary anthologies (Heath anthology, new editions of the

Norton anthology and so on). Paul Lauter, for one, lays them down eloquently in his introduction to the Heath anthology that was innovative, or rather, revolutionary in its inclusiveness featuring a sizable body of authors and texts from outside the mainstream. He proclaimed as its guiding principle in forming a new canon capable of meeting the demands of its time not the “formal scrutiny of isolated texts” (Lauter, 1990: XXXIX), but a study of “the diverse and changing cultures of America” (Lauter, 1990: XXXV) based on the exploration of historical contexts (Lauter, 1990: XXXV). Ten years later, presenting one of the following editions of the anthology, the editor-in-chief discusses the canon refurbishing as an accomplished fact: “in the years since, most anthologies of American literature followed our lead in diversifying the scope of what constituted “American literature”, moving away from the idea that the culture of this nation could adequately be represented by eight or twelve or even forty American authors. And most courses in American literature today have come to include an expansive selection of writers that would have been unthinkable even twenty years ago. In many respects, then, the “question of the canon”, as it came to be called, has been resolved...” (Lauter, 2002: XXXV). It is remarkable that analyzing the theoretical foundations of the anthology ten years after its first publication, Lauter shifts the emphasis from “diversity” to “connections and interpenetrations of cultures” elaborating more timely view of American cultural and literary phenomena as “dynamically interactive, though different hybrids” (Lauter, 2001: 188). He is convinced that today scholars are increasingly interested in the “ongoing conversations among these cultures; how they engage with and influence one another”, and how these conversations have come to define America as “plural, complex, heterogeneous – a chorus, perhaps, rather than a melting pot” (Lauter, 2002: XXXV). This idea of American culture as interactive and hybrid may serve as a bridge to the review of the current state of the canon issue in the USA, which is, however, beyond the limits of this essay. Let me only mention in passing that it is distinguished by the emphasis laid on the present epoch’s transitivity as the movement from multicultural to cross- or transcultural paradigm characterized by interdisciplinary and intermedial slant, by porous boundaries between literary and cultural studies, as well as by factoring in new technologies as agents in literary production and functioning. All these processes still have to be studied in their complexity and interconnectedness by Americanists all over the world, including Ukrainian ones.

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