

ISSN 2521-6481



# ACCENTS and PARADOXES



of Modern Philology

ISSUE 1(3)-2018

**Ministry of Education and Science of Ukraine  
V. N. Karazin Kharkiv National University**

**ISSN 2521-6481**

# **Accents and Paradoxes of Modern Philology**

**Issue 1(3)-2018**

Since 2017

**Scientific International Journal of Philology**  
<http://periodicals.karazin.ua/accentsjournal/index>

Published once-twice a year

Approved for Web publication by the decision of the Academic Council  
of V. N. Karazin Kharkiv National University  
Protocol №3 dated 25.02.2019

**Publisher:** Department of Romance Philology and Translation of the School of Foreign Languages at V. N. Karazin Kharkiv National University.

**Mailing Address:** 61022, Svobody sq., 4, 7-73, V. N. Karazin Kharkiv National University, Ukraine

**Contact e-mail:** [editor.accents@karazin.ua](mailto:editor.accents@karazin.ua)

**General Editor:** Dr Tetiana Cherkashyna, V. N. Karazin Kharkiv National University (Ukraine).

**Deputy Editor:** PhD Victoriya Chub, V. N. Karazin Kharkiv National University (Ukraine).

**Editorial Advisory Board**

**PhD Guadalupe Arbona Abascal**, Complutense University of Madrid (Spain).

**PhD Svitlana Hayduk**, Siedlce University of Natural Science and Humanities (Poland).

**Dr Oleksandr Halych**, National University of Water and Environmental Engineering (Ukraine).

**PhD Giulia De Florio**, University of Modena and Reggio Emilia (Italy).

**PhD Salvatore Del Gaudio**, Borys Hrynchenko Kyiv University (Ukraine).

**PhD George Domokos**, Pázmány Péter Catholic University (Hungary).

**PhD Edmer Calero del Mar**, Instituto Mexicano de Investigaciones Cinematográficas y Humanísticas (Mexico).

**Dr Svitlana Kovpik**, Kryvyi Rih State Pedagogical University (Ukraine).

**PhD Jorge Latorre**, King Juan Carlos University (Spain).

**PhD Rosangela Libertini**, Catholic University in Ruzomberok (Slovakia).

**Dr Rusudan Makhachashvili**, Borys Hrynchenko Kyiv University (Ukraine).

**PhD Simona Mercantini**, V. N. Karazin Kharkiv National University (Ukraine).

**PhD Nataliia Onishchenko**, V. N. Karazin Kharkiv National University (Ukraine).

**Dr Ihor Orzhytskii**, V. N. Karazin Kharkiv National University (Ukraine).

**Dr Valentyna Pasynok**, V. N. Karazin Kharkiv National University (Ukraine).

**Dr Oleksandr Pronkevych**, Petro Mohyla Black Sea National University (Ukraine).

**PhD Oleg Rumiantsev**, University of Palermo (Italy).

**PhD Olena Tarasova**, V. N. Karazin Kharkiv National University (Ukraine).

**Journal's mission** is to consolidate scientific research around historical-literary, theoretical, comparative and translation understanding of different national literatures of the world.

**Language of publication:** English.

The articles had internal and external review

## CONTENTS

STUNNING DESTINIES OF FAMOUS STUDENTS OF KHARKOV UNIVERSITY	<b>Felix ANDREEV</b>	4
IDEOLOGICAL AND ARTISTIC WORLD IN THE NOVEL BY A. NOTHOMB “MÉTAPHYSIQUE DES TUBES”	<b>Mariia BELYAVSKAYA</b>	31
IMAGES OF MELANCHOLY IN THE NOVEL “ISTAMBUL MEMORIES OF A CITY” BY ORHAN PAMUK	<b>Tetyana BOVSUNIVSKA</b>	44
METAUTOPIIC DISCOURSE IN ANTOINE VOLODINE’S NOVELS	<b>Victoriya CHUB</b>	58
“THE LITTLE WORLD” BY GIOVANNINO GUARESCHI: HOW THE MICROCOSM OF A PROVINCE BECOMES THE IMAGE OF THE WHOLE COUNTRY	<b>Olga GUREVICH</b>	76
PRAGMATIC AND STYLISTIC ASPECTS OF EXPRESSING TOLERANCE IN MODERN AMERICAN SHORT STORIES	<b>Alexander YEMETS</b>	88

**STUNNING DESTINIES  
OF FAMOUS STUDENTS OF KHARKOV UNIVERSITY**



*@ Felix ANDREEV*

*Doctor of Technical Sciences, Professor, Honored*

*Inventor of the Ukrainian SSR*

*Department of Electronics and Control Systems*

*V. N. Karazin Kharkiv National University*

*4 Svobody Sq., Kharkiv, 61022, UKRAINE*

*e-mail: [Andreev.felix36@gmail.com](mailto:Andreev.felix36@gmail.com)*

*ORCID: 0000-0002-4207-1478*

***Abstract***

In the destiny of a woman at all times, a great role was played by love. Is the life of a woman always wonderful when it is governed by love? The article attempts to answer this question by the example of two student-peers of the same department of Kharkov University. One of them is Galina Arturovna Benislavskaya. She was a journalist, literary worker, friend and literary secretary of Sergei Yesenin, who selflessly loved the poet and became for him “mother-servant”. Her destiny allows us to confirm the opposite: on December 3, 1926, she shot herself at the poet's grave. The article contains little-known facts from her personal life and creativity. Another student is Dvora Israilevna Nezer. They both are outstanding personalities, representatives of the generation of women who fought for gender equality. Unlike G. A. Benislavskaya, the destiny of D. I. Netzer was successful, thanks to the fact that she did not divide her life into constituent parts: love, husband, children, career. Little-known facts of her biography are cited. She was happy in marriage, raised two children (daughter, professor Rina Shapiro – winner of the Israel Prize in the field of education), reached unprecedented political heights for the students of the Kharkov University (she became deputy chairman of the Knesset). It is asserted that irrespective of the choice of profession and the way of its realization, acceptance and reassessment of religious and moral beliefs, political views, the adoption of a set of social roles regarding marriage, motherhood, etc., the harmony of personality plays a

decisive role in the destiny of women. At the same time, the author does not deny the great role of love in the life of mankind.

**Keywords:** love, students of Kharkov University, Sergei Yesenin, Galina Arturovna Benislavskaya, Dvora Izrailevna Netzer, harmony of personality

Human life is multifaceted: there are both love and treason, death of loved ones and children birth, both of misfortune and gladness, both career and drift by art and science, both aimless burning of the life and great achievements amidst everyday life. There are the women who as if nature itself are programmed to feat. It is enough to name Kharkovite Valentina Grizodubova, the first female Hero of the Soviet Union. There are the women who, as Brigitte Bardot, could not belong to one man. For some women the main in the life was career. It is particularly common in artistic circles. It is enough to remember the names of Marlen Dietrich, Lyubov Orlova, Vera Maretskaya. But the actresses are known who changed a successful career to home life: Katie Holmes, Reese Witherspoon and others.

Among women connected with art, there are as well such, which cannot create fruitfully without love. Modern young actress Agniya Kuznetsova for 10 years in the cinema had managed to act in thirty films. Her roles in Balabanov's "Cargo the 200" and Gay Germanika's "All will die, and I will remain" proof of the fact that she is bright enough actress. In her interview "Life as roulette" she admitted: "<...> when I am not in love, I cannot work" (Журавлева, 2015).

There are female characters what search for the love all their life and are capable to sacrifice everything in this search sometimes. For example, Swedish film actress Ingrid Bergman. She twice won the Academy Award, was almost canonized for the role of Joan of Arc and was almost crucified for the love to Roberto Rossellini. Elena Majorova, the actress of tragical fate, believed that woman lives only by love.

In fine lyrical cinema-tale "Tenderness" of E. Ishmukhametov, the producer of the sixties the main hero Timur (actor P. Nakhapetov) tells parable of love to Namura, the sister of his friend. Two loved each other very much. But she was older. Natives counted up that she will spoil to his life, the future, everything! She learned about it. Decided to leave. He cried, as child. The day after that the first letter has come from her. She wrote of her terrible melancholy. After a month, the postman delivered the second. She informed in it that she is still melancholy, but no longer so strong. At the end of letter she asked him to smile to the sun, wood, meadow. He received the third

letter after a year. She informed that she was no longer sad. Started to laugh and to feel affection for him. The fourth letter came in 10 years. She wrote that she grew old, and he, probably, already has a family. Her letters assisted him to live. All this time he searched for her and could not understand: from where letters come. The last letter came in 20 years. “You, probably, already almost forgot me”? She wrote. She apologized for having passed away the next day after parting. And she was in correspondence for 20 years, to part with him tenderly.

Human life is surprising. Many cases are known in the civilization history when loss of a loved man for a woman was tantamount to the death. Such a story exists in the annals of Kharkov University too. It is related to the destiny of G. A. Benislavskaya, the student of the natural department of the Faculty of Physics and Mathematics, who learnt in the university in 1917/1918 and 1918/1919 academic years. Simultaneously with her D. I. Diskin (Netzer) was the third year student of the same department in 1918/1919 academic year.

Our heroines were born in the same year (1897): Galina Arturovna Benislavskaya came into being on December 16 in St. Petersburg, and Dvora Izrailevna Diskin on May 1 in Mena, Chernigov province of Russian empire (now Ukraine). The human fate in huge degree depends on childhood and adolescence as well as received education. In the future, the development of a woman's personality is crucial in four areas of life: firstly, the choice of profession and the way of professional implementation; secondly, the adoption and reassessment of religious and moral beliefs; thirdly, the development of political views; and, finally, the adoption of a set of social roles, including sex roles, and expectation regarding marriage and motherhood. It is not surprising, therefore, that although they were born and studied at the same time, how differently their further destinies have developed, which will be discussed later.

Dvora grew up in the Hasid family. The word “Hasid” means a righteous person who is distinguished for diligence in observing the religious and ethical precepts of Judaism. The homeland of Hasidism is the current Podolia on the territory of Ukraine. In the eighteenth century, “Hasidism” spread among the poorest sections of Jewish communities, as a protest against the domination of rabbis and wealthy Jews. The founder of the Beshtian direction of Hasidism is Rabbi Israel Ben Eliezer (Besht) (1700–1760). His followers believed that among the pious Jews the leading role was played by the “tzaddik” (the righteous), who was endowed with the power of miracles and foresight and treated them as mediators between God and people. Opponents of Hasidism believed that every person is personally accountable to God and mediators are not necessary. Over time, the fierce struggle between supporters

and opponents of Hasidism subsided. Continuing to follow their own path, the parties learned to respect each other, recognized the value of each party's contribution to Judaism. Now Hasidism is no longer a rebellious trend, but, in essence, is the bulwark of orthodox Judaism. At the time of Dvora's birth, Hasidism paid less attention to meditation and unity with God, and more to traditional Jewish studies.

Dvora's father was Shimon Leiba Diskin, and his mother was Pesya Shulman (Тидхар). It is clear that since childhood, the girl was brought up in religious and ethical rigor. She studied in the women's gymnasium of the Ministry of Public Education, which was paid. Girls of all classes and creeds were trained in these gymnasiums. The girls who graduated from the 7th grades were given the certificate of teacher of the primary school, 8 classes – the certificate of the home teacher, and 8 classes with the medal – the certificate of the home tutor. Only graduates of the 8th grade could enter the Higher Women's Courses. In private women's gymnasiums, the course of study corresponded to the course of male gymnasiums preparing boys for admission to universities. The fee for studying in them was high. It's no wonder that the daughters of wealthy parents studied in such gymnasiums, including our other heroine, Galina Benislavskaya.

Galina was born in the family of Russified Frenchman Arthur Carrier. The girl was five years old when her father left the family. In connection with a severe mental illness of her mother Galina was adopted by her mother's sister, Nina Polikarpovna. Soon the latter married Arthur Kazimirovich Benislavsky, the chief doctor of the hospital in the Latvian city of Rezekne. A. K. Benislavsky was not a poor man: not far from the city of Rezekne he owned an estate with a house, a bar stables, a beautiful park. All the summer months Galya spent in this estate (Зинин, 2013). In 1909, he became the adoptive father of a girl who became Galina Arturova Benislavskaya. Foster parents tried to give the girl a good education. After studying in a private boarding house in the city of Vilno (now Vilnius, Lithuania) in 1912, Galina began to study in St. Petersburg in the 4th class of the Preobrazhenskaya Women's Gymnasium. The curriculum of the gymnasiums of the early 20th century was extensive and focused on the preparation of encyclopedic educated people. To a large extent, the humanistic traditions of the advanced gymnasiums and the democratic style were provided by a high level of education of the teachers of the gymnasium. Many of the teachers of the Preobrazhenskaya Women's Gymnasium completed the courses of P. F. Lesgaft that were considered one of the centers of revolutionary students. In the gymnasium, a system of learning flourished, free from pedagogical routine and official bureaucracy. Relations with the schoolgirls were built on a democratic basis. The students' craving for knowledge was supported in



every way, their individuality was taken into account, their rights were respected. The training was aimed at awakening a lively, active attitude to knowledge, developing creative thinking, a genuine interest in the subjects studied. Teaching Russian language and literature was linked with socio-historical processes in the light of the works of leading authors: Belinsky, Dobrolyubov, Pisarev and others. Excursions to the largest factories and craft workshops acquainted with production and labor processes. The greatest Galina's interest in studying was to natural disciplines, literature and history. Education in the gymnasium prepared Galya for an independent life, contributed to her spiritual development.

The same year 1912 Galina met Yanina Kozlovskaya. Common tastes and interests contributed to their friendship for life (Козловский, 1986.). In the winter of 1916, girl-friends attended a literary evening at the City Council (Duma) on Nevsky Prospekt. When the blue-eyed, golden-haired boy came on stage, they did not like his “Ryazan” look. When, after the pretentious poems of I. Severianin, his fresh, tender poems about nature and the Motherland started to sound the girls listened with bated breath. This first acquaintance with S. Esenin did not make an indelible impression on Galina. Galya was known as an avid theatergoer. Her friends also visited the Hermitage and the Russian Museum, where she got acquainted with the paintings of outstanding artists. His love for poetry and art, she saved for life.

Yana introduced Galina to her parents. Yanina's father, Kozlovsky Mechislav Yul'evich (1876–1927), played an important role in the life of G. A. Benislavskaya. He graduated from law faculty of Moscow University (Герои Октября, 1967). Yanina's parents were Bolsheviks. The Kozlovsky family did not conceal revolutionary views. Yana believed in the principles of Bolshevism, shared her thoughts with her friend about the need to overthrow the autocracy. Galina, sensitive and responsive by nature, also took the ideas of Bolshevism.

To the restless situation in the country, caused by the events of the revolution of 1905, and then the First World War less influenced Galina, the foster parents sent the girl to their family estate. Here was the richest library with books of famous Russian, French and Polish authors. Galina read a lot, and spent her free time reading in the stables or galloping around the surrounding hills and meadows. She was not only a dashing rider, but she also swam well, dived, shot accurately from her rifle, skillfully rules drawn by a pair of horses. When the estate was arranged balls, noisy games and fun, the girl eschewed them.

She liked solitude, she lived the world revealed to her in teaching and fellowship with nature. About the love of nature, Galina's subtle observation is evidenced by the poetic sketch “A sweet forget-me-not who fell to us in the spring <...>”.



Photo 1. The collection contains everything that was written by G.A. Benislavskaya

It is written in the diary of G. A. Benislavskaya (photo 1) on January 24, 1917 (Бениславская, 2001). Here is a quote from this sketch: “Spring has come! A premonition of light and warmth filled my chest and made me breathe more joyfully and deeper <...> All the thoughtful charm of Spring, the tender joy of early warmth and sunny caress, so bright and magical, that kindness, which is not yet completely melted and trees bloomed – all this expressed this magical-star peephole of Spring (it's about the violet) <...>”.

In February 1917, the Provisional Government came to power. Father Yanina, M. Yu. Kozlovsky, began to attract the girl-friends to social and political life. On May 4, Galina (photo 2) graduated from high school with a gold medal.



Галина Бениславская выпускница гимназии 1917 г.  
(стоит в центре с косами)

Photo 2. Graduates of the Preobrazhenskaya Gymnasium in 1917

At the end of May, the both girlfriends joined the RSDLP (b). In Imperial Russia women were not admitted to universities. According to the decree of the Minister of Public Education of the Provisional Government of July 13, 1917, women were allowed to enroll in all faculties, except for the medical, in places vacant after enrolling men (Харківський національний університет, 2004: 291). At first, Galina applied for admission to the Physics and Mathematics Faculty of Petrograd University. Then she decides to leave the university to avoid the care of foster parents and become independent. To this end, she receives a testimony from the Commissar of the Provisional Government that she is a permanent resident of Petrograd. Then she gets a vacation ticket of a student of Petrograd University. With these documents and a certificate of the end of the girls' gymnasium, she came to Kharkov for higher education at Kharkov University.

In the numerous literature devoted to G. A. Benislavskaya, there is practically no information about the Kharkov period of her life. There is only an erroneous statement that emerged from the words of Ya. M. Kozlovskaya that her girlfriend was a student of the natural faculty of Kharkov University.

Meanwhile, there were 4 faculties in Kharkov University in 1917: legal, medical, historical and philological, consisting of four departments, and physics and mathematics, which included departments of mathematical, chemical and natural sciences (Харківський національний університет, 2004: 282). Galina did not change her gymnasium preferences and became a student of the Department of Natural Sciences of the Faculty of Physics and Mathematics. Between February and October 1917 the educational process at the university was proceeding normally. After the February Revolution of 1917, the University Council tried to preserve the university traditions as much as possible in everyday life, preventing political events in Russia from breaking them.

But <...> student gatherings and rallies became more frequent. Free words flew over the university roofs more and more often. In March–April 1917, the Central Rada (CR) was established in Kiev – the authority of the Ukrainian bourgeoisie. She raised the question of the Ukrainization of higher education, but the University Council supported the policy of the Provisional Government. Only thanks to the student organizations themselves, the strike that took place all summer (the students demanded their representatives to participate in the meetings of the University Council and faculty councils of their representatives) was suspended, and the new academic year 1917/1918 began in time.

With the outbreak of the First World War, the financial situation of the university began to deteriorate. It became especially difficult in the autumn semester of 1917. At its meeting on October 12, 1917, the University Council, because of a lack of money and fuel, decided to shorten the semester: it was decided to complete the lectures on November 15 and finish the practical classes and exams by December 1. In December, the university was not heated, there were no reagents and drugs in the laboratories, scientific life stopped (Короткий нарис історії ХДУ, 1940: 53). In the autumn semester of 1917/1918 academic year Galina's studies were successful, which can not be said about the spring semester.

After the events of October 25 (November 7), 1917 in Petrograd, the political situation in Ukraine worsened. November 7 (20), 1917 in Kiev, the CR proclaimed the formation of the Ukrainian People's Republic. Bolshevik-minded deputies of the CR moved to Kharkov, where on 11 (24) December 1917 they proclaimed Soviet power in Ukraine. At the end of January 1918, Kharkov became the center of the Donetsk-Krivoy Rog Republic (Гражданская война и военная интервенция в СССР, 1983: 196). The political explosion led to a civil war. On January 26, 1918, the Bolsheviks captured Kiev. In response, the CR withdrew from Kiev signed a peace treaty with Germany and Austria-Hungary. According to the agreement on February 18, 1918, the invasion of the 400,000-strong German-Austrian army began in Ukraine. In Kharkov on March 5, a martial law was introduced. A detachment of Red Army students was organized (Короткий нарис історії ХДУ, 1940: 56). Together with the Red Army men of this detachment, Galina assisted Soviet institutions during their evacuation. Under the onslaught of superior enemy forces on April 8 red troops left Kharkov. For its short existence in Kharkov, the Soviet government did not make any major changes to the life of the university and Galina.

On April 14, 1918, the German command declared Kharkov in a state of martial law. As a result of the coup of Hetman P. P. Skoropadsky, supported by the German occupation forces, the CR was overthrown at the end of April. On May 1, the commander of the first German army corps in Kharkov, Mangelbir, by his order, forbade all sorts of meetings, on the streets and in public places, under the fear of imprisonment, and in general “all actions that violate public silence and security” (Харьковщина в период гражданской войны и иностранной интервенции 1918–1920 гг., 1973: VIII ). There was a change in the administration of the university and part of the teaching staff. Military actions led to breaks in studies. During the hetmanship, the financial situation of the university deteriorated even more, the contingent of students declined. In 1918, the university budget in Kiev was not approved (Короткий нарис історії ХДУ, 1940: 57). Therefore, the autumn semester

of 1918, like a year ago, had to be reduced. Plans for educational and scientific activities were not fulfilled due to lack of fuel and power outages. The only positive moment – on the natural branch of the Physics and Mathematics Faculty was developed a new curriculum, according to which Galina began to study in the second year. Biological students also conducted their scientific research. So Galina had an acquaintance with the biology students of the Moscow and Petrograd universities, who moved to Kharkov, escaping from cold and hunger (Короткий нарис історії ХДУ, 1940: 42). On October 11, she was issued a certificate of Kharkov University for free living everywhere.

In Germany, November 9, 1918 revolution took place, and on November 11, the Austrian-German troops capitulated to the Entente countries. In the middle of November in Ukraine the Directory was created. In Kharkov, its authority was proclaimed on the night of November 17–18, 1918 (Харьковщина в период гражданской войны и иностранной интервенции 1918–1920 гг., 1973: XIII). Already on November 29, the authorities of the Directory dispersed the Kharkov Soviet, in which the Bolsheviks received the majority, and its presidium was arrested. On December 20, the Committee of Railwaymen of the Kharkov Railway Junction was arrested. In response to the Petliurists' repression, strikes began in all the enterprises in the city. On December 22, the congress of peasant Soviets of the Kharkov region was dispersed (Харьковщина в период гражданской войны и иностранной интервенции 1918–1920 гг., 1973: 74). Again, Soviet power returned to Kharkov on January 3, 1919. Thanks to the efforts of the theatrical department of the All-Ukrainian Committee of the Performing Arts in Kharkov, in late February theaters are open (Известия Временного рабоче-крестьянского правительства, 1919 ). One of them – the first work theater, began to function in the former building of the theater of Kucherov brothers (Missouri). The city theater, housed in the People's House, prepared for the production of a series of historical performances. For the first time in a year and a half Galina had the opportunity to visit the theater.

At the university, there was a Council of Student Deputies, in which the Socialist-Revolutionaries and anarchists reigned. The Bolshevik-minded part of the students could not tolerate the existence of such an organ that usurped the representation of the entire student body. On January 9, 1919, the conference of the Bolshevik students was held, in which Galina took part. It was decided to organize an organ of left-wing students: “The Council of Revolutionary Socialist Students (CRSS)”. The CRSS program provided for the struggle to improve the financial situation of the students and support for government measures regarding universities. At the meeting of the CRSS on January 17, the Executive Committee consisting of 5 Communists, 5 Left

Socialist-Revolutionaries, 3 independent Social-Democrats (esdeks), one esdek of the Soviet platform and one Bundist was elected to head the current work (Короткий нарис історії ХДУ, 1940: 63).

The change in the social system could not but lead to significant changes in higher education. The reform in 1919 was carried out in accordance with Resolution No. 8 of the People's Commissariat of Education (PCE) of March 10, 1919, which provided for the creation of the Council of Commissioners of Higher Educational Institutions (CCHEI) at the PCE. On March 28, the CCHEI decided to liquidate the administration, the University Council and faculty councils. Only the deans of the faculties remained, who were to take the lead in the educational and scientific work (Харківський національний університет, 2004: 289). In the spring and summer of 1919, at the university, apart from a change in leadership, there were no significant changes. Training work stayed abnormal during this period too, it held with interruptions. In addition to Galina, there were only a few Communists in the student body. Because of the orders of city organizations they could not to engage in educational work systematically (Короткий нарис історії ХДУ, 1940: 62). The spring semester of 1919 ended in April. Galina managed to pass all the tests and exams, but she could not complete her studies at the university and become a biologist.

On June 11 (24), 1919, the advanced units of the Volunteer Army (Drozdovsky Regiment under the command of Anton Turkul) entered Kharkov (История города Харькова XX столетия, 2004). The new government was on course to restore the basic elements of pre-revolutionary life. The University Council on June 20 (July 3), 1919, approved a resolution that contained an assurance of the university's readiness to give all its forces to Denikin's command. A day later, A. I. Denikin. Knowing that she was threatened by the Denikinites, Galina decided to leave Kharkov and cross the front line. On a campaign to the north, she was detained and taken to the headquarters of the nearest division of the Volunteer Army. At the headquarters of the division, Galina encountered a foster father who served as a military doctor for Denikin. A. K. Benislavsky said that Galina is his daughter. He not only saved her, but also issued her a certificate of the Sister of Mercy of the Kabardinsky Regiment for the safe passage of the front line, which at that time advanced for Belgorod. At the end of August 1919 under the village of Prylepy. She was stopped by mounted patrol of the Reds and forwarded to the special department of the 13th Red Army. The chekists did not believe Galina's story that she was a member of the Bolshevik Party, a student at Kharkov University. Then she said that she knew the old Bolshevik M. Yu. Kozlovsky. The head of the special department of the 13th Army knew that

Mieczyslaw Yulievich in 1917 worked as chairman of the Extraordinary Investigation Commission of the Petrograd Military Revolutionary Committee, and at present he was a deputy to the People's Commissar of Justice. He sent a request to Moscow. After receiving the dispatch in which M. Yu. Kozlovsky confirmed Galina's membership in the party, vouch for her trustworthiness and devotion to the cause of the revolution, Galina was released. October 7, 1919 G. A. Benislavskaya was given a certificate in the special department of the 13th Army for No. 4198, with which she safely reached Moscow. But in a special department the "Case No. 1725-A" brought to Galina which was closed only in 1920 (Зинин, 2013).

When Galina arrived in Moscow, M. Yu. Kozlovsky was not only deputy commissar of justice, but also replaced the post of chairman of the Small Council of People's Commissars of the RSFSR. Therefore Kozlovsky at that time was lodged in the Kremlin, in the Cavalry Building. They sheltered Galina: she lived in the same room with Yana. Mechislav Yul'evich helped with the employment of Galina. He was well acquainted with N. V. Krylenko – Chairman of the Special Interdepartmental Commission, recently formed by the Decree of the Council of People's Commissars. Professional revolutionary N. V. Krylenko on December 11, 1913 was deported from St. Petersburg for 2 years to Kharkov, where he graduated from the Faculty of Law of Kharkov University. From November 1915 to April 1916 he stayed in the Kharkov Prison. From November 1917 he joined the first Council of People's Commissars as a member of the Committee on Military and Naval Affairs, and from November 12, 1917 to March 13, 1918 occupied the position of Supreme Commander-in-Chief of the Bolshevik Armed Forces, in February–March 1918 – member of the Committee of revolutionary defense of Petrograd. From March to May 1918, he worked with M. Yu. Kozlovsky in the People's Commissariat of Justice until he became the chairman of the Revolutionary (Supreme) Tribunal (Крыленко, 1989). Galina began to work as the secretary of the agricultural department of the commission, which included representatives of the Supreme Economic Council, the People's Commissariat of Justice, the People's Commissariat of Food, the People's Commissariat for State Control and other economic commissariats, and one representative of the Cheka.

Dvora Diskin, graduating from high school in 1916, continued her studies at Ekaterinoslav Higher Women's Courses (Тидхар). In 1918 the Courses were transformed into the Ekaterinoslav University. But from this year Ekaterinoslav became the theater of military operations (the Petliurists, the Makhnovists, the Denikinists, the Bolsheviks changed each other). The end of these battles was not visible. This forced Dvora to transfer to Kharkov University. In 1918/1919 academic

year our heroines studied at different courses of the Department of Natural Sciences of the Physics and Mathematics Faculty.

While still studying in Ekaterinoslav, Dvora joined the movement of He-Halutz (that is the pioneer), who had his coat of arms (photo 3). In Kharkov, she became an activist of this Zionist international organization. The organization's goal was to prepare Jewish youth for settlement in the historical homeland of the Jewish people of Eretz-Israel (literally “the land of Israel”). Since 1919, participants in this movement began to arrive in Palestine from Russia.



Photo 3. Coat of arms of Hekhalutz

They were engaged in draining swamps, developing lands, laying roads. Dvora, as a future biologist, believed that it could also benefit in the development of the holy land. In Kharkov she got acquainted with Shraga Nosovitsky, the activist of the “Ze’Irei Zion” movement. He was born on January 1, 1898 in Sosnitsa (Sosnitsky district, Chernigov province). Now this city-type settlement is known all over the world, since in 1894 Alexander Dovzhenko was born in it. “Ze’Irei Zion” (that is Young Men of Zion (Encyclopaedia Judaica, 2018)) – a Zionist working-class movement of a moderately socialist type, which arose in 1905. In May 1917, Petrograd hosted the 2nd All-Russian Conference of Ze’Irei Zion, which viewed Zionism as a national and supra-class movement. Ze’Irei Zion aimed to build an autonomous political center in Eretz-Israel on healthy social foundations and organize around this center a large number of national-political autonomies of the Jewish diaspora. After the October Revolution, the party center of Ze’Irei Zion, who became a party in the summer of 1917, moved to Kharkov. Dvora and Shraga began to meet. Soon, under the influence of Shraga, Dvora joined the Ze’Irei Zion (Тидхар).



When Dvora Diskin studied at the fourth year of the university, in May 1920, in Kharkov, the 3rd conference of Ze'Irei Zion took place, at which the party split. The Socialist wing established the Ze'Irei Zion – Zionist Socialists party (abbreviated as ZS). Sh. Nosovitsky became a member of the ZS. The same year Dvora married him and also became a member of the ZS. In 1920 the Soviet government liquidated universities in Ukraine. In place of the Kharkov University, the Academy of theoretical knowledge emerged, which became the legal successor of the university in all matters, including not only buildings and property, but the entire faculty, university spirit and traditions. She graduated from the Academy in 1921, having received a specialty as a biology teacher. She began to work as a teacher, and in 1922 she gave birth to the first child, son Moshe. Later, he became a prominent figure in Palmach and the Israeli Defense Forces (IDF) (Тидхар).

September 20, 1920 friend of our other heroine Galina Benislavskaya Yanina bought two tickets to the Polytechnic Museum, where the All-Russian Union of Poets arranged a reading “On Modern Poetry”. This evening S. Esenin (photo 4), who read two of his poems, struck her imagination.



Photo 4. Sergei Yesenin (1919)

Now she tried not to miss the poetic evenings with Sergei. On November 16, 1920 a the literary “Trial of modern poetry” held at the Polytechnic Museum. S. Yesenin read the poem “Sorokoust”. Caught in captivity of his poetic words, Galina could not hide her enthusiasm. On the way home, she had the idea that she could fall in love with such a person. From this evening for two years until the summer of 1922 she fell asleep with the thought of the poet, and when she woke up, the first thought was about Sergei Alexandrovich.

For Galina, Sergei Yesenin became the best poet of Russia. She ceased to hold back her feelings to him, was in a fabulous captivity of love and did not think about what awaits her ahead. At the end of 1920 their personal acquaintance took place in the cafe “Stall of Pegasus”. S. A. Yesenin asked her to give her name so that he could give the cashier an order for a stowaway pass. Galina named the names Kozlovskaya, Benislavskaya, Berestova. Since that day, along with her friends, she became a regular at the cafe. Galina knew that the poet has a wife (second), Zinaida Reich, and children, so at first she did not think about winning the poet's heart. When, in October 1921, she learned about the divorce of S. A. Yesenin and Z. N. Reich, she decided to go all out for it, despite the fatal premonitions. She was not afraid that at that time Sergey had serious love relationships with the poetesses E. R. Eiges and N.D. Volpin. Nadezhda Volpin eventually won in the fight against the rivals (Вольпин, 1992). At this time, S. A. Yesenin was at the zenith of poetic glory. In January 1921, his book “Confessions of a Hooligan” was published, and a month later – a collection “Treryaditsa”, a book of poems “Rye horses” was published. Sergei's poems were heard from the scenes of the Polytechnic Museum, various clubs and cafes. The poet often meets with N. D. Volpin in his apartment on Bogoslovsky Lane, 3. Time passed, G. A. Benislavskaya still remained enthusiastic listener and in love without reciprocity. The situation changed at the end of April 1921, after the poet drew attention to Galina. The day before he left for Turkestan, Galina and Yanina met with S. A. Esenin in the first day after the winter, to pick up the newspapers he had sent earlier. Then they stood on the street near the store: S. A. Esenin – near Galina, and Anatoly Borisovich Mariengof – near Yanina.



Photo 5. G. A. Benislavskaya (1921)

In “Memoirs” Galina (photo 5) writes: “Suddenly joyfully and as if with a mystical astonishment, Sergey Alexandrovich, looking into my eyes, turned to Anatoly

Borisovich: “Tolya, look – green. Green eyes!””. When Sergei returned June 10, 1921 from Turkestan, they began to meet frequently. In “Memoirs” she writes: “From then on, a long series of endlessly joyful encounters, either in the shop, at meetings, or in the ‘Stall’. I lived by these meetings – from one to another. His verses captured me no less than he did. Therefore, every evening was a double joy: both poems and he”. Soon they stopped hiding their feelings. Sergei was very keen on Galina. In August 1921 S. Esenin finished the poem “Pugachev”. The manuscript of the sixth chapter, which Sergei did not include in the poem, he deposited with Galina. When in January 1922 the poem “Pugachev” was printed, on a gift copy of the poem for G. Benislavskaya, the poet wrote: “Dear Galina, the culprit of some chapters”. At the end of 1921, at a costume ball, the journalist M. Osorgin, who was watching for Yesenin, shared with the loser the fight for the poet N. D. Volpin with impressions: “I can not stop to admire this couple. And how not to admire! How much of devoted and pure love is in the eyes of the young woman!” (Зинин, 2013). The journalist did not know how bitter those words were for Nadezhda, who lost the fight for the poet. The friends were afraid to lose Sergei too. They did not want the poet to be in the undivided captivity of G. A. Benislavskaya, and therefore sometimes brazenly interfered in the relations of lovers. Knowing this, Sergei did not advertise his relationship with her, claimed that he liked only friendship with her. At another meeting with N. D. Volpin at the end of 1921, he said: “Why are you jealous of Galya? Between us there is nothing, only friendship! It was, everything was, but now only friendship is! You see. I like to decompose her faith. Marxist. She, uh, what a Bolshevik! <...> Persevering! Inveterate! She works there, in the Cheka!” (Вольпин, 1992). The emerald eyes of a rival radiant with happiness and words of M. Osorgin at that ball arose in memory of Nadezhda. “It was!”, And she knew when. It was in this 1921 S. Yesenin presented Galina with a ring (photo 6).



Photo 6. G. A. Benislavskaya and Y. M. Kozlovskaya (1921)

In 1922, the Civil War in Russia ended (Гражданская война и военная интервенция в СССР, 1983: 14). This year has become a milestone in the history of our heroines' lives.

In those years, the young family of our second heroine Dvora, in accordance with her political views, began to seek repatriation to Eretz-Israel, which became a mandated Palestine. After the collapse of the Ottoman Empire, of which Eretz Israel was an integral part, the British governance regime was established in Palestine under the mandate of the League of Nations. Palestine was mandatory territory from 1922 to May 15, 1948. Here the Nosovicky family immigrated only in 1925. Dvora began to work as a teacher in the school of working young people. In this school she worked until 1949, becoming later its director. In addition to teaching activities under the influence of her husband, she began to engage in party work.

For Galina, these years had become tragic. Love and happiness are not eternal friends. In the beginning of 1922 S. Esenin met Isadora Duncan, who struck the poet: not a woman, but a miracle, an overseas firebird! His feelings flare up to the dancer like an explosion. There is no longer need in Benislavskaya or Volpin anymore. Galina fell ill and got into a psychiatric clinic with a nervous system disorder. In March 1922, she wrote in the Diary: “There is no humiliation that I would not go to, just to make him stop for a while near me, but not only physically, I need more from him: I need his warmth that was in summer. Only and only!!!”. Galina was ill almost 4 months (until April 27, 1922). Isadora and Sergei got married on May 2, 1922 (photo 7).



Photo 7. I. Duncan and S. Yesenin

The same day, Galina resigned from the service in the commission of her own free will. She handed over the identity card (photo 8) and began to work as the secretary of the mass newspaper “Bednota”.



Photo 8. Identity card of G. A. Benislavskaya

Meeting with I. Duncan was disastrous for the health of the poet. Prior to dating her, he did not abuse alcohol, did not know what is heavy drinking. Isadora after the death of her children could not live without alcohol: she drank brandy. Having moved to her apartment on Prechistenka, S. Yesenin became addicted to good champagne. Instead of paying money for her work, the Soviet government supplied these drinks to the dancer from the bottomless royal cellars. Fatal for the poet was a trip to the US immediately after the wedding. There was a “dry law” in America, and the star couple began to abuse some poisonous surrogates. A beautiful, elegant woman who was looking much younger than her 44-year-old was leaving for America. After a year and a half, in August 1923, almost an old woman returned. During this period, the poet realized that he did not need any “overseas firebird”, nor a comfortable abroad. During the marriage with Duncan, he was fatally tired of her greedy last love and powerful jealousy. Sergei did not return to Isadora on Prechistenka. He spent the nights in the “corner”, which was filmed by his sister Catherine. On his return to Moscow he saw several times with G. A. Benislavskaya, went to work for her, but Galina did not invite him to her. The poet returned to her himself, calling in the dawning evening of 1923 at the door of the communal apartment No. 27 on Bryusov Lane, 2a.

The small room where Galina lived was known to him well from the moment of getting to know Galina until she met A. Duncan. The poet could not work creatively under unsuitable conditions. Realizing this, Galina allowed him to transport the next day his American suitcases. She took upon herself the domestic troubles, cares for the poet's sisters, and secretarial duties. The poet could not sleep without having written at least four lines of good poetry per day. For another two years, the first listener of

his poems was, as a rule, Galina. She had a subtle poetic taste and often gave appreciations of the verses that did not coincide with the Esenin ones. Sergei listened to these appreciations and always considered Galina's opinion. When the poet left somewhere, he gave unlimited powers to G. A. Benislavskaya, but she never made decisions without discussing the details with the poet.

But the role of the head of the family proved to be an unbearable burden for S. Yesenin. The trouble was the consequence of the marriage of Sergei with Isadora. Having drunk, the poet began to get drunk quickly, and, most importantly, to behave inadequately. Drunk, he scandalized, offending all around, talking and doing something that the sober did not have not only in the language, but in the heart (Марченко, 2012: 65). The presence of Galina calmed the poet. With her, he behaved quietly. Because of the constant anxiety for Sergei, she had some kind of maternal sensitivity and attention to him (Бениславская, 2001).

From September 1923 to June 1925 G.A. Benislavskaya as the personal secretary of the poet was aware of all his affairs. The heaviest burden of editorial and publishing efforts for Yesenin became her lot. She was the financial director of the poet, received and distributed money, became the keeper of his literary heritage. The main thing, she was a friend who considered it her duty to take care of him. The poet's sister Catherine said: “Some of Sergei's guests, having learned that Galya is only a friend of him, decided to take care of her and sometimes quite annoyingly. Sergei noticed this and, to stop the chasing after her, unpleasant for Galya, he once told her: ‘Somebody can think of you not well. Let's get married’”.

Galya shook her head negatively. “No, Sergei Alexandrovich. I do not care what will they think of me. I will not marry you because people think better of me” (Есенина, 1986). Galina loved the poet. Realizing that he does not love her, she did not want to associate herself with him with family ties.

The gap between G. A. Benislavskaya and S. A. Esenin occurred roughly on June 16, 1925. The reason is the treason of Galina with the unknown to this day L. (as Galina herself encoded this man in her “Diary”). Sergei insulted Galina. Here is what she wrote in her diary on this matter: “Sergei is a boor <...>. If he had simply gone, without this rudeness, then faith in him would not have been shattered in me. And now how he differs from Pribludny for me – the same insignificance, just the elementary sense of decency is atrophied: in general, he skillfully conceals it, but here in his anger he broke through. And that Katya (the poet's sister) would not tell me that he was sick, that it was on purpose, all this was nonsense. Was he angry at my treason? But did not he always say that it did not concern him? Oh, is this all a

test? Interesting. To throw me from the sixth floor and test, shall I break myself or not? It is so cunning <...> And after all this, should I be loyal to him? After all, Pokrovsky is only a self-deception <...> And only L. was real. To me, even now, that recklessness still valuable. Let Sergei be angry. I agree to pay. He could leave. But to leave like this, counting tables and chairs – ‘this is mine too, but let it stay for the time being’, – one can not do such things <...>” (Марченко, 2012: 75).

How to understand this scandal? Yesenin wrote to Galina on March 21, 1925, that he does not love her as a woman. He himself told Galina that they are equal and his freedom gives her a freedom as a woman. So, in fact, at the genetic level, the poet retained a peasant attitude towards the woman: she's mine, as a master I can strike, beat, to put she in her rightful place. He confessed this to Galina after returning from the Caucasus in May 1925: “If I have a passion for a woman, then I'm crazy. I will still be jealous. You do not know what it is <...> I generally can not then release you from myself, and if it seems to me, I will beat. I myself am afraid of this, I do not want to, but I know that I will beat. I do not want to beat you. You can not be beaten. I beat two women, Zinaida and Isadora, and could not help it, for me love is a terrible torture, it's so painful. I do not remember anything then. And for you I'm very scared of this”.

Hopelessly loving the poet, is it worth preserving physical fidelity to him? In this connection, Galina writes in her diary: “Violation of this ‘fidelity’, on the one hand, can eliminate involuntary demands on E <Senin>, and on the other hand, it can give good, warm relations with others, if only to be able to create them non-binding, free and though caused by lust, but not based solely on this <...> And if I want to be a woman, nobody dares to forbid me or reproach me for this! (His words) <...>” (Бениславская, 2001). In addition to Pokrovsky herself and the mysterious L that already mentioned by Galina, specialists on Yesenin give one more name of a man who had physical intimacy with Benislavskaya – Ionov (Рябчинская, 2011: 26). This gave A. Marchenko grounds to consider “the behavior of Galina Benislavskaya was not so impeccable” (Марченко, 2012: 73). But she forgot that Benislavskaya lived during the sexual revolution in Soviet Russia of the twenties. The initial post-revolutionary development went under the slogans of this “revolution”, which included, among other things, the destruction of the instinct of modesty. The slogans of the sexual revolution stemmed from the theory of communism, developed by its classics – Marx, Engels, August Bebel and others.

This theory presupposed the disintegration of the monogamous family and the transition to satisfaction of sexual needs in “free love”. Upbringing of children had to

be completely entrusted to the state. The most prominent sexual revolutionary of the first years of the revolution was Aleksandra Kollontai. This outstanding Russian woman put forward the theory of a “glass of water”, according to which the sexual need is the most common physiological need, the satisfaction of which should not be anything complicated, and sexual contact does not contain any special specific factors compared to the act of “drinking a glass of water” to satisfy thirst. For this reason, it was necessary to sharply decline the barrier of modesty. That is why this sexual revolution was held under the slogan “Down with shame!” (Мельниченко, 2012).

Marchenko herself convincingly shows that all of Yesenin's last three legitimate wives were “priestesses of love”. And therefore rightly refers to Zinaida Raikh as a “sex bomb, sensual and experienced in love” (Марченко, 2012: 41), Isadora Duncan as “the great harlot” (Марченко, 2012: 71) and Sofya Tolstoy as a “dissolute modest” (Марченко, 2012: 71). Yes, the physical connection with men, about which G. Benislavskaya herself writes in her diary, about which Yesenin and his sister know, does not allow us to consider Galina an “unblemished angel” in the terminology of A. Marchenko (Марченко, 2012: 73). But against the background of women who were officially married to the poet during the sexual revolution, G. Benislavskaya looks like a woman who was determined by evil fate, in her misfortune, a difficult test: to love the poet genius, and this is hard work. Making herself do not love him – even harder one! Such Esenin's civil wives as L. Kashin, E. Eiges, A. Miklashevskaya, N. Volpin managed to do this, and G. Benislavskaya – did not.

On September 18, 1925, to spite Galina Sergei married Sofya Andreevna Tolstoy, the granddaughter of Leo Tolstoy (photo 9). Galina herself introduced them on her birthday on March 10, 1925.



Photo 9. S.A. Yesenin and S.A. Tolstoy

The heart of Galina was filled with bitterness and resentment. In the Diary, she writes: “<...> with the main capital – with my selflessness, with my



disinterestedness, I turned out to be bankrupt <...> After all, with the charge that was inside me, I received more from life than I wanted without any effort. How much I could get and at the same time give to others, if I had not given up almost everything to Sergey for the last drop”. The result of the rupture was the complete withdrawal of Galina from the life of the poet, another nervous breakdown and the departure from Moscow to friends in the village wilderness of the Tver province.

The rupture resulted in the unbearable pain and suffering of both of its participants. The poet was trying to start a new life, but in his soul was a disorder exacerbated by the disease. Sofya Andreevna was a woman of astonishing callousness, distinguished by a complete lack of sincerity. The baiting began in the newspapers. “Letters of workers” were published, allegedly demanding reprisals against the “kulak” poet. The poet's nerves were at their limit. At the end of November, he went to the clinic of nervous illness, from where he escaped a month later. Finally, on December 23, 1925, the poet, escaping from Tolstoy's apartment, drove off to Leningrad. On December 24, he settled in the same room of the Angleterre Hotel, where he stayed in the winter of 1922, when the love affair with Isadora began. On the night of December 28, S. Yesenin was found dead: he was hanging on a pipe of steam heating rooms. No letters, no notes were found.

G. A. Benislavskaya was not present at the funeral of the poet. In place of disappointment in the poet the feeling came of irreparable loss. The same thought is in the head – Sergei Alexandrovich is not alive. In her diary she wrote: “And I have the same mortal longing for him. Everybody and everything are the nonsense, the one who saw him truly – no one to see, no one to love. And one-sided life is also nonsense”. Rushing from side to side, Galina tried to drown the terrible desperation in wine. But it did not help. The decision to die was gradually ripening. First, a diary entry appeared: “<...> Death is better than a sorrowful life or an ongoing illness. Six months in all conditions <...>”. The last cry of the soul of a woman claiming to be the poet's only friend was the record:

*Leave and you. That's enough  
You suffered, unfortunate friend.  
From his anguish involuntary,  
From his involuntary agony.*

*What happened was over.*

*Your destiny looks like everything.*

*Heart and the truth rushed,*

*But it was broken by lies.*

December 3, 1926 at the Vagankovskoye cemetery in Moscow was deserted. At the grave of the outstanding poet S.A. Yesenin (photo 10), a young woman in a dark, worn coat and checkered kepi nervously smoked a cigarette for a cigarette.



Photo 10. The original view of the grave of S. A. Yesenin

If you are young, life, despite all the difficulties and misfortunes, is still beautiful. Twilight came. Finally, she decisively took out a piece of paper, put it on a cigarette box, and quickly wrote: “I was self-taught here, although I know that after that even more dogs will be hung up on Yesenin. But to him and to me it will be all the same, In this grave for me all the most valuable <...>”. After a while, on the box from the cigarettes, she added: “If the Finnish knife is stuck after the shot into the grave, it means that even then I did not regret. If it's a pity, I'll throw it away <...>”.

Having stuck the knife in the grave mound, the woman took out a revolver. The first failure is a misfire. I wrote on the box: “I misfire”. At last, there was a shot. The woman fell unconscious, the revolver fell out of her hands. Hearing the shot, the cemetery watchman arrived first to the grave. The wounded woman lying on the snow was still moaning softly. The watchman called the police and the ambulance. The dying woman was sent to the Botkin hospital, but she was no longer breathing. The body of the deceased was taken to Pirogovka, to the anatomical theater. So tragically the life of 29-year-old Galina Benislavskaya, whose love and devotion to the poet was boundless, was cut short (Хлысталов, 2001).

The public, shocked by the suicide of G. A. Benislavskaya, decided to bury her next to the poet. Since December 7, 1926, they are resting side by side. The tombstone with the bust of the poet cut out of marble (photo 11) was installed on his grave on June 22, 1986. Right behind the grave of the poet is the grave of G. A. Benislavskaya. A marble tombstone on her grave, on which a stainless steel plate with a fragment from the letter of the poet to Galina knocked out on her left side (photo 12), was fixed on September 6, 1978.

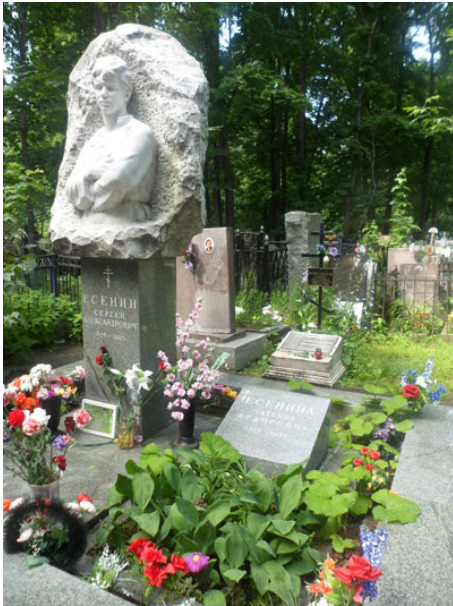


Photo 11. Grave of S. A. Yesenin Photo



12. Tombstone on the grave of G.A. Benislavskaya

Someone tries to present G. A. Benislavskaya as a fan, like a dog running after a poet on the heels, others – blindly loving woman, the third – an agent of the Cheka, attached to the poet. Galina was neither that, nor the other, nor even more an agent of the Cheka (Бережков, 2003). Of all Yesenin's women, she was the only one about which the poet said: "Galya is my friend! More than a friend! Galya is my keeper!" (Рябчинская, 2011: 21). Apart from Galina, not one of Yesenin's women decided to forget about herself, to shoulder the burden of caring for the poet.

Suicide of our first heroine is as if in the sky a bright star again fell into nowhere. But clouds swim across the sky, and let Dvora live on, work, worry and love.

How our second heroine lived this period of time? The Jewish Social-Democratic Party Poalei Zion (Workers of Zion) was founded in 1905 in Zurich.

In August 1919, the left faction split up from it, forming the Jewish communist party Poalei Zion. In the same year, the party of Ahdut Ha'Avoda was formed from the right wing of the Social-Democratic Party Poalei Zion in Erez-Israel. Under the pressure of this party in 1925, the Zionist-Socialists of Ze'Irei Zion merged with the remaining centrist part of the Poalei Zion into a single party, ha-Poalei ha-Tsair (Hapoel Hatzair). Five years later, this party and the Ahdut party in Eretz-Israel formed the party Mapai (Workers' Party of the Land of Israel). Shraga Nosovitsky changed his surname to Netzer (photo 13). He became an active functionary, and Dvora – a member of the Labor Party Mapai (Тидхар). In 1932 the daughter Rina was born in the Netzer family. In 1996, Professor Rina Shapiro received the Israeli Education Prize.



Photo 13. Shraga Netzer Photo



14. Dvora Netzer Photo



15. Grave of Shraga and Dvora Netzer

Mapai party member D. Netzer began to pay much attention to social activities. In 1933 Dvora founded in Tel Aviv the Organization of Working Mothers, whose secretary she was until 1967. In 1937, Dvora became a delegate of the 20th Zionist Congress in Zurich (Switzerland). She was a member of the Central Committee of the Women's Zionist Organization Na'Amat. This organization was established in 1921 to educate women in the specialties necessary for the construction of a new society.

On May 14, 1948, the State of Israel was formed. Dvora Israelevna is becoming a member of the Central Committee (CC) of the Mapai Party. She leaves the post of director of the school of working youth and is completely given party work. The faction of the Mapai party was the largest in the Israeli parliament – the Knesset. Following the election results in the Knesset of the 1st – 6th convocation, the party received from 40 to 47 seats. Therefore, the leaders of Mapai were charged with forming a government coalition. D. I. Netzer was a member of the Knesset of the said convocations (photo 14).

In the Knesset of the 1st convocation, she is a member of two committees: on education and culture; on services to the population. She was one of the initiators of the adoption by the Knesset of the law on the equality of women (1951). She made a brilliant career, gradually rising up the steps of the political ladder. In the Knesset of the 2nd and 3rd convocations, in addition to these committees the membership in the Missionary Action Prevention Committee and the House Committee was added. In the 4th Knesset, she is already a member of five committees: to the three mentioned for the 3rd Knesset, Committee on International Affairs and Defense, as well as Committee on the Constitution, Law and Justice were added. In the 5th Knesset, she is already the chairman of the House Committee and a member of the committees on education and culture; on services to the population.

In the 5th Knesset, the split of the Mapai party occurred. In order not to lose the leading position, Mapai by September 1965 formed an electoral bloc with the party “Ahdut Ha’Avoda”. It was called the Union of Workers of Israel (“Ma’arach”). In the sixth convocation of the Knesset, D. I. Netzer has already represented this bloc. In addition to membership in the house committee, education and culture, services to the population and the special committee for inspecting the quality of the primary and secondary education system, she is the deputy chairman of the Knesset. This success was not achieved on the political arena by any other student of the Kharkov University. The political career of D. I. Netzer ended in 1969, when the parties that were part of the Ma’arach merged with the RAFI (Israely Workers' List) faction into the Labor Party (Avoda). From this moment, Mapai and the other parties, which were part of the Labor party, officially ceased to exist as independent political structures.

Dvora’s husband died on April 11, 1985. Dvora Israelevna passed away on January 4, 1989. Buried at Trumpeldorf Cemetery in Tel Aviv next to her husband (photo 15).

It would seem, when our heroines have such different destinies, can anything unite them? Can! It is a personal extreaordinariness, which consists in that they are representatives of the first generation of women who realized the dream of women activists fighting for the emancipation.

The process of shaping the female personality is influenced not only by the social and cultural components, but also by an individual component that reflects the woman's personal traits. Having chosen the role of the “mother-servant” of the famous poet, G. A. Benislavskaya unconsciously suppressed the other aspects of the female nature. Mother-maid is a weak person, for whom a subordinate form of relationship with a man is characteristic. Such a woman does everything for a man, neglecting her own interests.

Quite different psychological qualities of another heroine of our narrative. She is characterized by ambition, perseverance, high level of communication skills, readiness to accept and create new ideas, different from traditional and accepted thinking patterns, active life position. These qualities helped Dvora Israelevna to achieve significant success in the political life, previously owned only by men.

D. I. Netzer did not dream of accomplishing a feat, did not seek the whole life of love, was neither a righteous nor a sinner. She was just a harmonious person who knew the joy of motherhood, harmony in her personal life and social activities, the bitterness of loss (Dvora's grandson Yitzhak Netzer died in 1967). Her marriage was happy. An important role was played by women's independence, which was realized in work, political and social activities. In addition, in contrast to G. A. Benislavskaya she was a strong personality. I think she never thought of dividing her life into components: love, husband, children, career.

Is life always wonderful if the world is ruled by love? Or maybe it's better that the world rules harmony? The article is not against love. Surely in the difficult moments of her life Dvora having warmed with love. A woman without love, like a flower: either wither, or a cactus. With love nothing can compare. Even the stars are lower than love! Love is eternal!

*Submitted on 29 June 2018.*

### **References**

- Бакіров В. С., Духопельников В. М., Зайцев Б. П. (2004). *Харківський національний університет ім. В. Н. Каразіна за 200 років*. Харків: Фолио.
- Бениславская, Г. А. (2001). *Дневник. Воспоминания. Письма к Есенину*. Санкт-Петербург: Фонд «Содружество».
- Бережков, В. И., Пехтерева, С. В., (2003). *Женщины – чекистки*. Санкт – Петербург: Издательский дом «Нева», ОЛМА – ПРЕСС Образование.
- Вольпин, Н. (1992). Глазами друга. Вспоминая Сергея Есенина. In: *«Как жил Есенин»: Мемуарная проза*. Челябинск: Южно-Уральское кн. из-во. р. 229-353.
- Герои Октября*, (1967), ч. 1. Ленинград: Лениздат. р. 544-547.
- Есенина, Е. А. (1986). В Константинове. In: *С. А. Есенин в воспоминаниях современников*. Москва: Изд. «Художественная литература».
- Журавлева, О. (2015). Агния Кузнецова «Жизнь – как игра в рулетку». In: Ольга Журавлева, *Интервью: Люди и события*. [online]. Available at: <http://interviewmg.ru/wp-content/uploads/2015/03/agniya-kuznetsova> [Accessed 30 May 2018].
- Зинин, С. И. (2013). *Неизвестный Есенин. В плену у Бениславской*. [online]. Available at: [http://modernlib.ru/books/sergey\\_zinin/nei](http://modernlib.ru/books/sergey_zinin/nei) [Accessed 30 May 2018].
- Известия Временного рабоче-крестьянского правительства Украины и Харьковского Совета рабочих депутатов*, (1919), №54.

*История города Харькова XX столетия.* (2004). Харьков: Фолио.

Козловский, А. (1986). Комментарии. In: А Козловский, С. А. *Есенин в воспоминаниях современников*. Москва: Худож. лит.

*Короткий нарис історії ХДУ ім. О. М. Горького.* (1940). Харків: видання ХДУ.

Крыленко, Н. В., (1989). Автобиографияю In: *Деятели СССР и революционного движения России. Энциклопедический словарь Гранат*. Изд. Советская Энциклопедия. p. 465-469.

Марченко, А. М. (2012). *Есенин. Путь и беспутье*. Москва: «Астрель».

Мельниченко, А. (2012). Великая октябрьская сексуальная революция. «Мир новостей», [online]. Available at: <http://mirnov.ru/arhiv/mn985/mn/22-1/php> [Accessed 30 May 2018].

Рябчинская, Т. А. (2011). *Две жизни – две смерти (Сергей Есенин и Галина Бениславская)* [online]. Available at: [http://есенин.рф/galina\\_benislavskaya](http://есенин.рф/galina_benislavskaya) [Accessed 30 May 2018].

Тидхар Д. *Энциклопедия еврейских первопроходцев в Палестине и их детей.* с. 3094

*Харьковщина в период гражданской войны и иностранной интервенции 1918 – 1920 гг.* (1973). Сборник документов и материалов. Харьков: «Прапор».

Хлысталов, Э. (2001). Смерть на Ваганьковском кладбище. «Литературная Россия», № 50.

Хромов, С. С. (1983). *Гражданская война и военная интервенция в СССР : Энциклопедия*. Москва: Сов. Энциклопедия.

Ze'irei Zion (2018). In: Encyclopaedia Judaica [online]. Available at: <http://www.encyclopedia.com> [Accessed 30 May 2018].

**IDEOLOGICAL AND ARTISTIC WORLD  
IN THE NOVEL BY A. NOTHOMB “MÉTAPHYSIQUE DES TUBES”**



**@ Mariia BELYAVSKAYA**

*PhD in Philology, Associate professor*

*Department of Romance Philology and Translation*

*V. N. Karazin Kharkiv National University*

*4 Svobody Sq., Kharkiv, 61022, UKRAINE*

*e-mail: [petiteleila24@gmail.com](mailto:petiteleila24@gmail.com)*

*ORCID: 0000-0002-8920-766X*

***Abstract***

Works by the Belgian Francophone author Amelie Nothomb (born Fabienne Claire Nothomb) (in 1966), the author of more than thirty works, honoured with the range of literary awards. Poetological analysis and studies of A. Nothomb idiosyncrasy contributes to the research of those changes that take place in modern literature. Analyzed the peculiar genre-gender transformation that predetermines the specificity of the work and involves diffusion of features of epic and dramatic genders and genres synthesis. A communicative authorial intention, that is realized in dialogic modus of narration, topical interest of ideological-thematic layer and method of deep psychologization of images, is stressed out as well as a formation and functioning of intrigue as the author's device of plot formation. The analysis of plot in the work testifies that the author goes back to the classical model of a plot. A. Nothomb creates to the character of a man in search of the “truth” that on plot and ideological levels forms the unity in the formation of genre matrix of the novel initiation. The individual psychological situation of personality in authorial vision becomes the reason of a plot conflict that hangs over substantial type.

***Keywords:*** A. Nothomb, poetic peculiarities, communicative intention, genre transformation, image, novel initiation, character, psychologism.



A contemporary novel cannot be viewed from the same perspective as the novels of great classics. Nowadays, it is inappropriate to put the index of comparison between these units as if of the same genre, so multifaceted and synthesized appears its implementation at the turn of the 20<sup>th</sup> – 21<sup>st</sup> centuries. It offers a reader a dual panorama: author's attempt to reproduce a picture of the world that is totally different from the "yesterday's", or vice versa, a search for ways to be compared with classical literary works, to find its place in tradition and to become perpetuated in eternity, continuing it.

The novels by a Belgian francophone writer are notable for a specific synthesis in the theme-problem circle, which contributes to their ideological peculiarity. Such characteristic can be explained by the peculiarities of the writer's personal life experience, in which it is impossible not to emphasize the most significant milestones because their responses can be observed in almost all novels. So, in an early childhood, from birth to two years, the writer experiences a period of autism, which she explains by her mother's heavy and prolonged labour. Amelie was born with a cord entanglement that caused asphyxia. She remains completely indifferent to the outside world, deprived of a sense of hunger and thirst, of any desires. This life experience in a form of a novel is introduced in the book "Métaphysique des tubes".

The idea of a confrontation between the East and the West, which is observed in most of the writer's novels, is biographically determined and reflects her own internal national uncertainty. She spent her first years of life in Japan under the supervision of a Japanese nurse, who became closer than her mother permanently infuse ambiguity as a doubt of national identity.

The writer skillfully implements the idea of paradise childhood into the plot, and duality becomes a feature of her creative method, which is based on the formation of a contrast between the images of youth and old age, beautiful and terrible, sinful and holy, pure and "unclean", as well as dualities in one image.

The novel "Métaphysique des tubes" thematically proceeds previous works by the writer, developing the topics of childhood, the worldview of the child's morbid psyche, the East-West opposition, but in the context of her own psychoanalytic practice. The problematic of the novel outlines a number of private-psychological issues: a construction of identity with mental defects, a problem of parents and children, an opposition of the child's idyllic picture of the world to adult dogmatism, an existential crisis as a psychological non-conformist reaction. The poetics of the title of the novel refers to Aristotle's homonymic works, the subject of reflection is

the thing that can be comprehended only beyond matter. It reflects on everything, finds a connection in the course of change. Among central categories of metaphysics are the teachings of being, the Universe, existence of a man, existence and essence of God, etc. The writer's question about being and not-being, something and nothing, God, matter and spirit, is the subject of the study of metaphysics and constitutes "indisputable need" of a man according to I. Kant and "insatiability" after Amelie Nothomb.

In the novel, one can notice the writer's attempt to reproduce versatility of the child's world perception. A depiction of the peculiarity of the child's worldview is achieved by the author thanks to the chronotopic strategy of the "boundary". The first time-space antithesis, on the brink of which little Amelie becomes self-aware, is a divine and profane space. In the opening of the novel we are told about the birth of a baby, intertextually involving a myth of the creation of the world in a narrative manner: "Au commencement il n'y avait rien. Et ce rien n'était ni vide ni vague: il n'appelait rien d'autre que lui-meme" (Nothomb, 2000). The parallel between a child and God, who she continues to associate herself with, forms a desacralized mythical space, deprived of specific greeting markers. In the text it is measured by the "existence" of God: "Dieu ne vivait pas, il existait" (Nothomb, 2000), "<...>Le tube n'avait aucune conscience de la durée. Il atteint l'âge de deux ans comme il eût atteint celui de deux jours ou de deux siècles" (Nothomb, 2000).

A secular world that is opposed to it – is the world of ordinary people who surround this little girl and whom she wants to understand – has realistic time-space characteristics, among which we find the place of the main events in the plot – Kansai, a region in the west of Japan (Nothomb, 2000), time of the depicted events – 1968-1970 (Nothomb, 2000), updating toponymic and historical markers – daily earthquakes in Kansai (Nothomb, 2000: 10), mentioning of warfare on the territory of Japan in 1945 (Nothomb, 2000), the events in Vietnam in 1970 (Nothomb, 2000), calendar and daily markers of time: "ce matin-là", "avril au Japon" (Nothomb, 2000) etc.

The second antithesis of time-space models, on the brink of which Amelie realizes herself is the world of adults and the world of children. A child has the features to understand the world of adults from birth, but, in order to save realism in the reproduction of the child's picture of the world, she, as it is right for babies, has no possibility to speak. However, it seems that for her age she has undergone the most critical conditions of the adult world: "Mort! Comme si je ne savais pas!" (Nothomb, 2000). Amelie also "exists" between the Western world, being Belgian, from birth,

and the Oriental world, where she is raised by a Japanese nanny. She understands Japanese from birth, as if it is her native language. The girl gives her "eastern" existence an absolute advantage by talking to her nurse Japanese, earlier than French with her parents and relatives. Amelie felt like a Japanese because this country became the first image of beauty for the girl: "J'étais Japonaise. A deux ans et demi, dans la province du Kansai, être japonaise consistait à vivre au cœur de la beauté et de l'adoration" (Nothomb, 2000). Having two governesses, Amelie feels between two poles – between the good embodied by Nisio-san and the evil personified by Kasimo-san. If Nisio-san, worshipping a girl, was subjected to the game of her imagination of God, then Kasimo-san did not want to accept this "religion" and worship the child, as it rooted her image of the evil in Amelie's eyes. But the central chronotopic opposition is life and death. The birth of the girl was accompanied by complications, which resulted in her being born with a certain mental defect. Until two years she is in an autistic state, without showing any interest in life. The only manifestations of the child's life activity was nutrition and defecation: "Les parents du tube étaient inquiets. Ils convoquèrent des médecins pour qu'ils se penchent sur le cas de ce segment de matière qui ne semblait pas vivre" (Nothomb, 2000). However, it was impossible to say that she was dead: Votre enfant est un légume. C'est très préoccupant. Les parents furent soulagés par ce qu'ils prirent pour une bonne nouvelle. Un légume, c'était de la vie" (Nothomb, 2000).

As time passes, the pleasure of a chocolate taste brings her out of life "not-being". However, the boundary states between life and death are observed throughout the plot. So, Amelie drowns at sea, enjoying every moment of transition from life to death: "Bientôt, je n'eus plus la force de bouger mes membres et je me laissai couler. Mon corps glissa en dessous des flots. Je savais que ces moments étaient les derniers de ma vie et je ne voulais pas les manquer <...> J'en oubliai d'avoir peur de la mort. Il me sembla rester là des heures" (Nothomb, 2000).

Subsequently, she decides to look around through the window and drops out of it at night: " <...> je tombai. Il y eut un miracle: j'eus le réflexe d'écartier les jambes et mes pieds restèrent accrochés aux deux angles inférieurs de la fenêtre. Mes mollets et mes cuisses étaient allongés sur le léger rebord du toit, mes hanches reposaient sur la gouttière, mon tronc et ma tête pendaient dans le vide" (Nothomb, 2000). Then the girl again experiences drowning, this time in the pond, but just as admiring the existence on the verge between being and not-being: "Délicieusement sereine, j'observe le ciel à travers la surface de l'étang. <...> Je me sens bien. Je ne me suis jamais sentie aussi bien" (Nothomb, 2000).

The epilogue of the novel also states “not-being”, which followed her leaving Japan: “Ensuite, il ne s'est plus rien passé” (Nothomb, 2000). Thus, the chronotope of the novel is formed by the laying of the internal chronotope of the character, which in its turn includes mythical time-space and models of “boundary” existence, on a realistic, recognizable by time and space markers. The novel also has features of artistic autobiography and memoirs, because, firstly, we find in it a significant amount of biographical information from the writer's life, and secondly, a narrative strategy of the first-person diegetic retrospection.

The plot of the novel “Métaphysique des tubes” is based on the biographical facts of A. Nothomb's life and presents readers a story about the child's outlook formation. The duration of the described events is two and a half years – from the birth of the girl named Amelie until her family left Japan. It should be mentioned that according to the characteristics the plot of the novel tends to the genre of the novelette, covering not all the life of the character, as a certain, meaningful, in the author's opinion, period, concentrating exclusively on the inner world of the character and her temper. Among the characteristics of the plot there is a lack of acute intrigue in the novel, instead, there is a great number of life collisions that reveal's character's nature, forming her position to the surrounding world. However, the plot is clearly structured and linear. The opening of the novel is a neo-mythological representation of the character's appearance, thematically and in a narrative way involving a myth of the creation of the world. The narration resembles a myth, from a third person, describing the desacralized image of God, his appearance and existence in the profane world. The chain of central events of the plot, that form the child's worldview, begins an initializational metamorphosis of the character: thanks to the guide in the world of the unknown, little Amelie's grandmother, the girl learns the truth, the meaning of life, which lies in the sense of pleasure. “Rebirth”, or rather, Amelie's real birth, as a normal living creature, opens to her the impossible borderlines of life that she begins to experience with this greedy pleasure. Her “late” birth is difficult to explain to herself: “Comment expliquer cette naissance postérieur de deux ans à l'accouchement?” (Nothomb, 2000). But now life for her finds its meaning, that is depicted by the writer in a series of life collisions, which little Amelie draws a certain ideological conclusion from. It is after the “rebirth” from the existence of a “plant” into the life of a child, Amelie identifies herself as a pleasure, and also realizes the existence of her own memory: “En me donnant une identité, le chocolat blanc m'avait aussi fourni une mémoire: depuis février 1970, je me souviens de tout. A quoi bon se rappeler ce qui n'est pas lié au plaisir?” (Nothomb, 2000).

The climax of the novel opens a centre of the plot, in which Amelie learns that she will not be able to spend, whatever she wishes, her whole life in the country of her dreams along with Nisio-san. The news transforms her consciousness and makes her doubt about the possibility of further happiness. Further events reinforce the child's emotional background of doubt and despair, which leads to suicide. The falling action tells about Amelie's survival, that is, has a positive final on the level of events, but shows the girl's full disappointment and her return to a state of indifferent existence: "Ensuite, il ne s'est plus rien passé" (Nothomb, 2000).

A number of metamorphoses in the novel can be found through the change of narrative instances. At the beginning of the novel, we can see a third person narration and we are told about the appearance of the world and first years of the character's life, who indirectly identifies herself with God. Since the child was born in the autistic state and did not show any other signs of life except nutrition and defecation, people call her a "plant": Ils l'appelèrent gentiment "la Plante" (Nothomb, 2000). But the narrator, for this period, is not yet known to the reader, does not agree with this definition, because a child can be completely apathetic to life, unlike plants: "En quoi tous se trompaient. Car les plantes, légumes compris, pour avoir une vie imperceptible à l'oeil humain, n'en ont pas moins une vie. Elles frémissent à l'approche de l'orage, pleurent d'allégresse au lever du jour, se blindent de mépris lorsqu'on les agresse et se livrent à la danse des sept voiles quand la saison est aux pollens" (Nothomb, 2000). Because of the lack of any manifestations of life, the child is called in a strange way: "Les seules occupations de Dieu étaient la déglutition, la digestion et, conséquence directe, l'excrétion. Ces activités végétatives passaient par le corps de Dieu sans qu'il s'en aperçoive. <...> Dieu ouvrait tous les orifices nécessaires pour que les aliments solides et liquides le traversent. C'est pourquoi, à ce stade de son développement, nous appellerons Dieu le tube. <...> Le tube, lui, était passivité pure et simple. Rien ne l'affectait, ni les changements du climat, ni la tombée de la nuit, ni les cent petites émeutes du quotidien, ni les grands mystères indicibles du silence" (Nothomb, 2000). And only a sense of satisfaction, self-perception for the character, as a personality, who at the narrative level turns the narration into a first person narration: "La volupté lui monte à la tête, lui déchire le cerveau et y fait retentir une voix qu'il n'avait jamais entendue: – Cest moi! C'est moi qui vis! C'est moi qui parle! Je ne suis pas 'il' ni 'lui', je suis moi! Tu ne devras plus dire 'il' pour parler de toi, tu devras dire 'je'" (Nothomb, 2000). A sharp and still unfamiliar feeling of pleasure releases girl's brain from autistic indifference and settles in the mind a will to live: "Ce fut alors que je naquis, à l'âge de deux ans et demi, en février 1970, dans les montagnes du Kansai, au village de Shukugawa, sous

les yeux de ma grand-mère paternelle, par la grâce du chocolat blanc” (Nothomb, 2000). The girl still recognizes herself as God, but now from the first person singular. At the forefront of the conflict field in the novel “Métaphysique des tubes”, A. Nothomb puts a conflict of self-identification and a person's attitude with a confused consciousness. Born with a developmental defect, Amelie is deprived of the possibility to realize life processes for two and a half years. The manifestation of ungained personality in the text is the narrative movable instance of the narrator: from “nothing” to “just at once” – from the third indirect person, through unity with the reader (s), to the decisive “I”, which the character associates with God. A confusion of the girl's consciousness varies from the diagnosis made by the doctors “apathie pathologique” (Nothomb, 2000) to “irritation pathologique” (Nothomb, 2000). Reflecting what could cause this case, Amelie justifies the theory of accidents, but with an unusual side for humanity – as an engine of evolution. However, in her understanding, these are not ordinary accidents that occur every day: “Si quelqu'un osait dire: ‘C'est par accident que, vers l'âge d'un an, j'ai fait mes premiers pas’ ou: ‘C'est par accident qu'un jour, l'homme a joué au bipède’, il serait aussitôt considéré comme fou” (Nothomb, 2000). Instead, she means “internal” accidents that occur in the human mind, that determine her further behaviour: “Il y a les accidents physiques et les accidents mentaux. Les gens nient carrément l'existence de ces derniers: on n'en parle jamais comme moteur de l'évolution. <...> Il peut aussi arriver que l'accident mental soit sécrété par le cerveau lui-même: ce sont les accidents les plus mystérieux et les plus graves. Une circonvolution de matière grise, sans motif, donne naissance à une idée terrible, à une pensée effarante – et en une seconde, c'en est fini pour toujours de la tranquillité de l'esprit. Le virus opère. Impossible de l'enrayer. Alors, contraint et forcé l'être sort de sa torpeur. A la question affreuse et informulable qui l'a assailli, il cherche et trouve mille réponses inadéquates. Il se met à marcher, à parler, à adopter cent attitudes inutiles par lesquelles il espère s'en sortir. Non seulement il ne s'en sort pas, mais il empire son cas. Plus il parle, moins il comprend, et plus il marche, plus il fait du surplace. Très vite, il regrettera sa vie larvaire, sans oser se l'avouer” (Nothomb, 2000). Therefore, the child painfully accepts everything that happens to her: a lack of attention from adults is compensated in her mind by a complex of greatness, carps in a pond, whose jaws reminded her a pipe, stirred up the girl's memories of her own “tubular” existence that frightened her until she lost a sense of reality. A similar fear of losing Japan, and with it a “manifestation of good” – Nisio-san, entrenches in her the absurdity of existence in general and the lack of fear of death. The falling action of the novel takes the character's conflict to a

substantive level, where Amelie's life returns to an existential form "not-being", however, this time, with her full awareness of her own "non-existence".

Among the motives that determine the originality of the plot of the novel "Métaphysique des tubes", one should distinguish an autobiographical motive of the childhood, depicted by the writer in an inextricable connection with the motive of its divine nature. Even a child with autism is compared with God throughout the novel: "Dieu avait les yeux perpétuellement ouverts et fixes. <...> Dieu était l'absolue satisfaction. Il ne voulait rien, n'attendait rien, ne percevait rien, ne refusait rien et ne s'intéressait à rien. <...> Elle ne croyait pas en moi. C'était l'unique Japonaise qui n'acceptait pas la religion nouvelle. Elle me détestait" (Nothomb, 2000). It seems that such an attraction to exclusivity, solipsistic world perception is a result of the child's loneliness who unknowingly tries to compensate both her birth defect and the lack of attention. Having learned the pleasure, the girl reveals all the verges of life. She eagerly tries to catch up with the time, lost in "not-being". The motive of pleasure is introduced into the plot of the novel in the form of a Belgian white chocolate that the only one is able to "move" the consciousness of Amelie-plant: "ça fond sur la langue, ça tapisse le palais, il en a plein la bouche – et le miracle a lieu" (Nothomb, 2000). A sense of satisfaction plays a major role in the character's self-awareness and makes sense of her life: "A quoi bon se tuer à naître si ce n'est pour connaître le plaisir?" (Nothomb, 2000). Amelie enjoys everything that surrounds her: Nisio-san, who allows the girl to get closer to Japan, nature: a sea, a pond, a moonlit night and a barking of a dog, etc. However, the only thought about the possibility of losing "Japanese happiness" again deprives her of the opportunity to feel pleasure and triggers in her mind skepticism to life that grows in hatred and gravity toward death. A mortal motif, present in all the novels by A. Nothomb, here is infused with the existential world perception. The girl's life begins with "not-being", through pleasure she perceives the world, that separates her from the environment, and deprived of pleasure and bliss, she again returns to the starting point, unable to reconcile with everything that is real for others. The motive of death also affects secondary images of the heroes: Amelie reflects on her grandmother's death, on the stories told by Nisio-san about bombing that extinguished people, on the death of Nisio-san's sister. Then, the idyllic world in the garden is filled with a sense of death: "Il n'est plus cet écrin qui me protégeait, cet enclos de perfection. Il contient la mort" (Nothomb, 2000). Three times being saved from physical death, Amelie does not avoid existential crisis by means of which the writer ends the novel.

The novel is full of the oriental motive inherent in most of A. Nothomb's works, which depicts the elegance and majesty of everything Japanese, then grows in confrontation with the Western world order, dualizing the character's consciousness.

The image of the Amelie's character in the "Métaphysique des tubes" takes on the features of an autobiographical hero, narrating certain moments of the author's life experience, and a tragic hero who faces her own inability to adapt to the existing world order and loses interest in life. The writer gives a phenomenal and mystical image of Amelie, which results in an existential motive. From the very birth of the hero named Amelie turns to be special for her environment. The author symbolizes her appearance with the beginning of the world, giving her, in such way, a particle of the divine as the primary force. Specifically reproducing a biblical myth about the creation of the world, the author returns to the literary heritage boundaries of the turn of the 20<sup>th</sup> – 21<sup>st</sup> centuries a connection with literary and religious tradition and appeals to the general human consciousness. The prologue depicts a desacralized image of God, metaphorically close to the tube. At the same time, she reveals firmness of the divine image, because she does not move, though she can: "Dieu avait la souplesse du tuyau mais demeurait rigide et inerte, confirmant ainsi sa nature de tube" (Nothomb, 2000).

But later it becomes clear to the reader that the narration is from the first person, that is, on behalf of the character, which indicates a complete and clear consciousness, to an awareness of her condition and things that surround her. Thus, the writer endues an image of the child with extraordinary qualities of thought, analysis and reaction that is beyond adults' understanding. The main principle of childhood in the novel is a pleasure of life, which is opposed to the rational manner of being an adult: "Il existe depuis très longtemps une immense secte d'imbéciles qui opposent sensualité et intelligence. C'est un cercle vicieux: ils se privent de volupté pour exalter leurs capacités intellectuelles, ce qui a pour résultat de les appauvrir. Ils deviennent de plus en plus stupides, ce qui les conforte dans leur conviction d'être brillants, car on n'a rien inventé de mieux que la bêtise pour se croire intelligent" (Nothomb, 2000). The writer emphasizes that children have a sense of beauty, which is determined by an infant trust. The factors that subsequently spoil relations between people are a subjective life experience, stereotypes and clichés, as its consequence. It is also important that the child believes in herself in the absence of negative lessons in the past, as well as belief in supernatural, not even knowing what it is. The girl's natural state of the environment is presented as a result of its supernatural properties: "Un soir, j'avais dit, à une tige surmontée d'un bouton: "Fleuris". Le lendemain, c'était devenu une pivoine blanche en pleine déflagration. Pas de doute, j'avais des



pouvoirs" (Nothomb, 2000). A first trip to the sea becomes one of the most important and most striking impressions of the writer, experienced in childhood. In the novel, a sea expresses a perception of the child as a divine principle: "Le fluide s'empara de moi et me jucha à sa surface. Je poussai un hurlement de plaisir et d'extase. Majestueuse comme Saturne avec ma bouée pour anneau, je restai dans l'eau des heures durant. Il fallut m'en retirer de force" (Nothomb, 2000). A sudden accident that happened with the child, underlines the fearless and voluntary acceptance of death, a feature, which Titans and superhuman beings have in mythology. Gradually, Amelie realizes that childhood, as time of carelessness and eternal rest, will pass. Ahead – anxieties and trials. Raised in an atmosphere of love and temper, she freezes with changes and possible challenges. She feels like a ruler who is taken from the beautiful Garden of Eden. Perceiving this as the end of life, she formulates a certain, similar to the old conservative postulate: "Ce qui t'a été donné te sera repris: c'est la règle" (Nothomb, 2000).

During the first three years of life, Amelie, the main character, demonstrates an unchildish psycho-emotional organization, she experiences crisis conditions from insults, a desire to commit suicide because of injustice and lack of understanding of her own nature by adults. In the falling action of the novel, after attempts to die of her own hand, she realizes: "L'existence ne m'a jamais ennuyée, mais qui me dit que cela n'eût pas été plus intéressant de l'autre côté?" (Nothomb, 2000). Child's reflections on the value of life show a huge gap in the understanding between parents and children that resulted in loneliness and fatality of the child's consciousness, where fear of an adult life originates.

Analytical analysis of the novel "Métaphysique des Tubes" proves generic and genre transformations at the level of the overlap of epic literature and drama including genre features of a novel and a short story; highlights the functioning of the intrigue as a semantic and a plot-organizing author's device to establish communication with the reader; reveals the evolution of the image of the character Amelie in the light of the idea of the individual's self-realization: overcoming the inner deep psychological conflict of personality; emphasizes a new type of a hero, created by the author as a specific tragic-dramatic image, the tragedy of which is unveiled through the device of psychologization, and drama – in its evolution, which, unlike the epic hero, is most clearly implemented in the falling action through moralistic load.

The novel "Métaphysique des Tubes" differs by a specific thematic and problematic synthesis, which is based on the author's own life experience: writer's psychologically tense childhood, aptitude to Oriental culture as the result of the unforgettable

impression in the childhood, the East-West opposition, that reflects author's subjective national uncertainty, an experience of having deep depression and morbid psyche. The theme of violence, coercion, is determined by the experience of living in totalitarian countries, is present in all the writer's works, in particular at the level of psychoemotional background of the plots. Autistic states of depression, bipolar disorders are embodied in the writer's works in the idea of the existence of "another", as she calls it, the inner enemy in the consciousness of everyone, who the conflict will be infinite with, to the last drop of one's blood.

The analysis of the originality of the novel code in the novel by Amelie Nothomb reflects the expressive process of the genre-generic synthesis, which extends their image-expressive features. Genre and stylistic features of the novel "Métaphysique des Tubes" are derived from difficult chronotope, created by mapping and antithesis of time-space layers. The writer opposes realistic and idyllic chronotopes, building artistic reality at their borders. A realistic chronotope in the novel has usual daily characteristics, lasts monotonously and routine, creating a sense of intolerance of existence and existential crisis of a personality. An idyllic chronotope, opposed to it, represents the author's vision of happiness, harmony and freedom, when time slows down, every minute of life is sensibly marked. Author's time-space organization of the novel is complicated by chronotopic models of art, love and metamorphosis transformation of the characters of the novel often occurs under conditions of chronotopic delirium, agony, catharsis... All of this suggests the presence of the features of existentialistic world perception that distinguishes the novels by A. Nothomb of popular literature. The plot of the novel tends towards the classical structure, which, of course, includes exposition, rising action, climax, falling action and epilogue, where the writer often formulates her final, insitative for the reader opinion. It is linear, structured and is close to concentric type. The plot of the novel is full of psychological conflicts and metamorphoses, which predetermine the evolution of images.

The study of the conflicts in the novel shows the weakening of the tendencies of a historical, social or everyday conflict. Instead of this, the writer focuses on a profound psychological, biographically determined conflict of the personality. The motif analysis of the novel distinguishes the core motif of the childhood, which even acquires the features of the meta motif of the writer's creative work. A. Nothomb proves the significance of this period of life for the formation and development of the characters' temper. In the novel, one can find the motive of death, which serves as the logical premonitory sign of the final stage of "initiation" (physical or symbolic

death), as well as the motif of art, that raise a question of the ambivalence of talent and recognition, genius and villainy, cultural evolution or regression.

Every image, created by A. Nothomb embodies definite social or private psychological phenomenon of human destiny, and it is precisely its embodiment in the image of a particular person that helps to consider it as a general problem, stimulates the search for an answer that the reader must find for himself. Extension of the images is achieved by adding elements of clinical psychology. The writer covers dominant installations and their sources, such as religion, science, power, civilization, society, family, etc., indicates the mechanism that distorts individual's perception. She claims that in the process of formation, establishment and realization of a personality, among key factors are: correct sexual education, ethnocultural and national identity, social and gender recognition of personality.

The analysis of the character's image confirms the presence of the matrix of novel-initiation. As the initiating genre code requires, a character is an embodiment of not "playing" personality, but the person in search of a certain "truth". Skillfully created, the image of the girl evokes empathy of the reader, successfully implementing the communicative idea of the writer, which determines the psycho-emotional impact on the recipient. Intensive psychologization shows author's confidence: the illnesses of the individual are caused by the drawbacks of the society, and the person has almost nothing from the genetic heritage; it is the product of education, training and social reflexes.

The analysis of the novel, at the level of problem and composition, revealed a leading matrix that corresponds to the genre code of the novel-initiation, which involves three obligatory stages: preparation for tests, basic tests for the purpose of obtaining higher knowledge and symbolic death with subsequent rebirth. Writer's choice of the ideological and genre concept of the novel-initiation is seen as the result of the strengthening of the personal origin in the literature at the beginning of the 21<sup>st</sup> century, coming round to the search of the truth and meaning of life.

*Submitted on 28 September 2018.*

### **References**

- Бахтин, М. (1975). *Вопросы литературы и эстетики*. Москва: Художественная литература.
- Бахтин, М. (2000). *Автор и герой: К философским основам гуманитарных наук*. Москва: Азбука.
- Рикер, П. (1995). *Конфликт интерпретаций: Очерки о герменевтике*. Москва: Медиум.
- Сент-Бёв, Ш. (1970). *Литературные портреты. Критические очерки*. Москва: Художественная литература.

Blanckeman, B. (1995). *Les récits indécidables [les ambiguïtés du récit dans l'oeuvre de Jean Echenoz, Hervé Guibert, Pascal Quignard]*. Paris: Univ. Denis Diderot.

Blanckeman, B. (2002). *Les fictions singulières: étude sur le roman français contemporain*. Paris: Prétexte éd..

Viard, D., Rabaté, D., Jérusalem, C., Samoyault and T., Ruffel, L. (2004) *Le roman français aujourd'hui: transformations, perceptions, mythologies*. Paris: Prétexte.

Nothomb, A. (2000). *Métaphysique des tubes*, Paris: Albin Michel.

Viard, D., Vercier, B. and Evrard, F. (2008). *La littérature française au présent: héritage, modernité, mutations*. Paris: Bordas.

Viard, D. (2010). *François Bon : éclats de réalité*. Saint-Etienne: Publ. de l'Univ. de Saint-Etienne.

**IMAGES OF MELANCHOLY IN THE NOVEL  
“ISTAMBUL MEMORIES OF A CITY” BY ORHAN PAMUK**



*@ Tetyana BOVSUNIVSKA*

*Doctor of Philology, Professor, Full Professor*

*Foreign Literature Department*

*Taras Shevchenko Kyiv National University*

*64/13, Volodymyrska Street, Kyiv, 01601, UKRAINE*

*e-mail: [tetyanabov@ukr.net](mailto:tetyanabov@ukr.net)*

*ORCID: 0000-0002-2018-4674*

***Abstract***

The article analyzes the principles of the ekphrastic combination of the text of the novel “Istanbul memories of a city” by Orhan Pamuk and the photographs in it. The functions of melancholy and the leading images of its presentation in the text are defined. In particular, the black and white color of the photo, the seriality of family photographs, the transformation of the photographic index into a full-fledged image in the process of syncretization of the art of words and photographs and the formation of an ekphrastic novel-photography. The mechanisms of the transformation of metexis into mimesis in the novel “Istanbul memories of a city”, considered by us above, reveal one pattern of modern novel: the growth of ekphrastic transformations of the text. Of course, the technological development of society played the great role here, but the author's choice remains the decisive factor, he concentrates on the Istanbul melancholy. It becomes the key to understanding the world, despite its monotonous-hostile black color. Istanbul's sadness becomes a space of overlapping of collective and individual memories by O. Pamuk. The novel contains the motivation of the relevance of photographs, which is written by the children's image of the writer: they are intended to depict the contradictions between the unique moments of life and its usual routine. But in order for all this diversity of forms and contents to spill into organic aesthetic unity, the author had to find the principle of unity. It turned out to be Istanbul melancholy.

**Keywords:** Orhan Pamuk, novel-photography, ekphrasis, index, syncretism, melancholy, shifter, photography, metexis, mimesis, verbal photography.

Orhan Pamuk's Istanbul melancholy in the novel-photograph "Istanbul memories of a city" (Pamuk 2003) is the main object of the image, which is what we find on each page and in the old photographs involved in the text. The photographs increase the motivation for this psychological condition of once magnificent city, which should become "the capital of the world", but this did not happen. "Recollections of the former greatness of the Ottoman Empire, poverty and the ruins that filled the city by sadness – what is associates Istanbul with all my life" (Памук, 2006: 14), – Pamuk writes. "The sadness of this fallen imperial culture had immersed into forgetfulness was felt everywhere" (Памук, 2006: 46). The writer constantly speaks about the nature of Istanbul's sadness, and makes his conclusion as a leitmotif of the novel. Already from the first pages of the novel, sadness for the former grandeur captures the reader as a leading mental sign of any citizens of the Istanbul.

To reproduce this strange sense of melancholy, the author uses the very old way of reading – the method of a long list (verbal and photographic in parallel construct) of the same type of phenomena, of which it consists: "But now I want to tell not about the melancholy of Istanbul, but about that, something similar to it, sadness that we, Istanbul citizens, accept with pride and experience all the group together. To feel it, we need to be able to see its origins in urban landscapes and in moments taken out of the flow of urban life. I'm talking about the dusk that is coming down early and about the parents of families with suitcases in their hands, who are hurrying home in the outskirts of the streets, which are enlightened by dim lights. I'm talking about the old sellers of books, which after a regular economic crisis, all days are in vain waiting for buyers; about hairdressers complaining that the people became less shave; the old Bosphorus steamboats and sailors with buckets in their hands washing the deck, frozen at the empty berths, looking at one of their eyes on a black and white TV set in the distance, thinking that they will go to sleep in the cabin..." (Памук, 2006: 126-127, on pages 398–400 – another great list). The list goes on for 6 (six!) pages and alternates with old black and white photos that enhance the effect of immersion in the past. This fragment of identification of "sorrow" ends with analytical thought: "It becomes clear here that the sadness I'm talking about is not at all like the melancholy inherent in a lonely individual, but similar to the notion of sorrow used by Claude Levy-Strauss in the book "The Sorrowed Tropics" (Памук, 2006: 133). It is not about an individual experience, but about a culture of sorrow, an atmosphere of sorrow in which there are millions of people. To get rid of this sadness, one needs to

get rid of memories, but one who gets rid of his own memories loses himself and the future. The sadness of Istanbul is the inheritance of the city's residents, which cannot be ruled out.

Orhan Pamuk borrows another way of describing this mentality of the Istanbul people from Western writing, he refers to those writers who traveled and even lived in Istanbul, and left their impression about it – is Gérard de Nerval, Theophile Gautier, Marcel Proust, Stéphane Mallarmé, Andre Gide, Paul Valéry, and Turkish writers who listened to them, Yahya Kemal, Ahmet Hamdi Tanpinar, Abdulhak Shynasi Hisar, journalist and historian Reshat Ekrem Kochu. Together, these writers made specific commemoration of the Istanbul sadness, a kind of game with memory and time, which gives aesthetic pleasure of the fleeting illusion “that the past can still live in the present” (Памук, 2006: 151). Grief as part of the commemoration scheme of the times of destruction of Ottoman Empire converts reader to forgotten feelings, and, according to Karin Johannisson, “return to the senses has consequences. Returns not only the feeling, but sensuality – in new, and sometimes in the old forms” (Юханнисон, 2011: 17).

Touching on the outstanding figures, the writer intensifies the text by their photos. For example, the text of the novel becomes the photograph of Reshat Ekrem Kochu (Reşat Ekrem Koçu) (Памук 2006: 205), which is accompanied by a specific comment: “Kochu himself believed that sorrow persecuted him from his birth and that under his influence formed his personality” (Памук, 2006: 204). Readers look in the sad of the eyes of Kochu as the document of irreversible of Istanbul's sadness. In photos, where people are depicted on a close-up, there are no fun or even smiles. The whole visual series of photos reproduces a dimly and dark world and only in black and white.

Orhan Pamuk describes the Istanbul melancholy (or sadness) so credibly that he does not forget about fear – its main support. He writes: “Watching how the cities of the Ottoman Empire, which once conceived all the treasures of the Middle East, as a result of wars with European countries and Russia, they deteriorate and turn in the sad ruins, Istanbul citizens became more and more locked up and nationalist-minded people, were treated with caution for the same reason, Istanbul people can not get rid of fear for over a century, that any moment in our city may come up with some new misfortune” (Памук, 2006: 272). Even Robert Burton wrote about fear as the cause of melancholy. In fact, Pamuk reproduces Istanbul melancholy in its classical form – as a black melancholy. Therefore, black and white photographs are most suitable for enhancing this effect.

In addition, the writer creates the antithesis of tourist Istanbul – the melancholy Istanbul. The origins of the tourist Istanbul Pamuk sees exactly in the writer's work from the time of Nerval and Gauthier, for which the city was just an exotic. "Sadness came to the city after the collapse of the empire" (Памук, 2006: 290), but this is the least worrying for French writers, and it is precisely the pursuit of exoticism that Nerlay visits Istanbul during Ramazan, considering it to be a quick and a carnival time. According to Orhan Pamuk, Gerard de Nerval, for all his sincerity and interest, somewhat draws Istanbul, overwhelmingly admiring the exotic nature of his landscapes with ruins. This second sense of Istanbul – without melancholy, without sadness – seems to the writer devoid of meaning, because the Istanbul melancholy is the soul of the city, not an exotic image of the city.

However, the habit of looking at the hometown with the eyes of a stranger, in recognition of the writer himself, gives him great pleasure, "not to mention that it serves as a necessary counteraction to blind patriotism and the desire 'to be like everybody'" (Памук, 2006: 317). Looking at a city from different points of view means keeping a live connection with city. And again, photographs help move to different positions of contemplation of the city, in addition, all these positions have long remained in the past, inviolable, constant, basic. These are the observation points selected by the talented photographer (mainly Ara Güler), they are not accidental, namely constant, because they capture the soul of the city through a pretty urban landscape.

Finally, Pamuk combines the semantics of the Istanbul melancholy (declared in the works of Europeans, for example, Nerval and Gauthier) – and the semantics of Istanbul's sadness, recognizing their identity: "The melancholy of the outskirts, ruins, huts and city walls, which Tanpinar read in Nerval and Gauthier, he masterfully transforms into authentic Istanbul sadness inherent in this quarter and the life of its inhabitants, modern working women" (Памук, 2006: 325). Important role in the novel was played by photo galleries of Istanbul ruins and broken houses. The function of the ruins, the admiration that the author constantly demonstrates, is revealed for him and for French writers in different ways: Pamuk-character sees the spirit of the city in ruins, in contrast to their purely decorative-historical function in the works of prominent Frenchmen. The image of the charming Istanbul ruins comes from scribes of French writers and extends from the outskirts of the city to its entire space. This resulted in an explosion of literature that put on French exoticism, including among Turkish writers, in the words and thoughts. Istanbul becomes "the city of the perfect huts" (Памук, 2006: 346). Therefore, because of the sadness of the ruins a symbol of the perfect city of picturesque huts grew, and every photograph of



the ruins – this is no longer just a snapshot of the city's corner, but a deep symbol of the irreversibility of time and the losses.

Turkey has never been a Western colony in the political and economic sense, but it sees some kind of spiritual and receptive dependence on symbols and leitmotifs created by Western writers. The book "Istanbul memories of a city" contains a leitmotif, which is implemented in the short formula "Istanbul never has been a colony of the West" (Памук, 2006: 382). The intrusive repetition of this phrase in minor modifications becomes part of the Istanbul melancholy – the inspired mental characteristic is perceived as generic, its own.

The fatal significance of the Istanbul sadness appears at the end of the novel, when the writer admits that "he wanted to draw, he wanted to live in the same way as the French artists which he read in books, but he did not have the strength to reproduce the world of these artists in Istanbul, could not also change his Istanbul" (Памук, 2006: 423). Focusing of Pamuk-character on the possibilities of transformation is always broken into the drive of the past, remind of the Istanbul melancholy. The final merger of sadness and melancholy can be found in lines: "Istanbul seems to me to be a sad city precisely because most of its neighborhoods, streets and hidden landscapes, which can be seen only from a certain upper chamber, first appeared before us in those days when I was covered with sadness with a lost lover and only beginning to realize the irreversibility of this loss" (Памук, 2006: 454). Unhappy love contributes to the imposition of two similar but not identical concepts – the Istanbul melancholy in its western reception and Istanbul's sadness as a purely Turkish mental complex of world perception. This sense of meaning belongs to the psycho-geographic and gradually forms the psychological topos of Istanbul in novel, where the leading feature is the inexhaustible melancholy / sadness itself, a national and, at the same time, an individual form of feeling, an attribute of the eternal city. And all this is documented by photographs from different points of observation. The accumulation of photographic moments creates a peculiar long-lasting character of the past, and this is what the writer aspires to do. In fact, the concept of Istanbul sadness / melancholy at the novel by O. Pamuk based on memoirs, black and white photographs, overlaying the review of Western and Turkish symbols, finally presents a classic example of black bile melancholy, defined by Jean Starobinski (Старобинский, 2016) and Robert Burton (Бертон, 2005), capable of eternally corrupting the soul and even a whole culture – without hope for liberation from it.

The color base of the novel "Istanbul memories of a city" by Orhan Pamuk defines the features of old photographs on its pages: the absence of colors on the old photos nostalgically attracts the writer because it symbolizes the authenticity of the past in

its melancholic status. Black-and-white color helps to strengthen melancholy semantics, it contributes to the story of the unlucky fate of the interpreters of the history of the city of Istanbul. On the contrary, the black-and-white dominant contributes to the strengthening of a monotonous and reflective worldview, concentrates on the Istanbul melancholy, which is both a punishment and a recognizable sign. The lack of color does not degrade the novel, because the main character – black Istanbul melancholy – does not need the color and is completely satisfied with black, filling all the gaps of the forgotten and ruined buildings. The color function of photographs, therefore, is not just provided by the author, but transformed into a semantic plane of sadness.

The art of photography emphasized the distinction of the image (expressive-emotional field, mimesis at the base) and reflection (visually-factual field, metexis in the basis). The novel-photography "Istanbul memories of a city" by Orhan Pamuk combines these two ways of reflecting the reality and the plane of their syncretisation has become a powerful feeling – Istanbul melancholy. I will try to substantiate this, using the combined theoretical works on the art of photography and literary criticism, that is, the ekphrastic method of analysis.

R. Barthes says that the photograph "to infinity reproduce what happened only once, it again repeats what can never be repeat in the existential plan" (Барт, 1997: 11). He calls the main components of the photo art: the referent is the one who is fixed on it; the photo contains his own referent; the operator – photographer; the spectator is all of us who are reviewing the photos. The photo transforms the subject into an object, giving it a museum value. R. Barthes called the functions of photography: "to inform, represent, acquire unexpectedly, to cause desire" (Барт, 1997: 47). The duplicate landscapes with old houses, ruins, old-fashioned clothes, etc., create a conceptual series of memory of the past greatness of Istanbul.

The more historical losses – the more pity. R. Barthes argues: "Photography is a field of pure contingency and cannot be anything other than a text" (Барт, 1997: 48). "It allows you to reach the smallest details; it supplies me a collection of partial objects and can flatter the fetishist who lives in me, because there is a certain 'I' who is in love with knowledge, and feels something like gravity toward him. Similarly, I like some biographical features of the life of the writer, they take me alongside the photographs; I called these features 'biographemes'; history maintains a relationship with a photograph of the same brand as a biographeme with a biography" (Барт, 1997: 50). The novel "Istanbul memories of a city" consists entirely of such "biographemes"; even photographs where are no figures from the family of Pamuk, are suddenly intimidated by memories of childhood and adolescence.

For example, a mere photo of the coast provoked a memory about family voyage in the boat along Bosphorus. Further R. Barthes emphasizes "The photography is unary (simplified as a monad), what is why emphatically transforms expressiveness without duplicating it or providing it with mobility (empathy consist of the force of connectivity), it does not imply any dichotomy, no barrier, nothing direct" (Барт, 1997: 65). Reportage photos are often unary. Pornographic images are unary. The last is absent from Pamuk. However, unary photos are also posted in the novel. It is a panorama of Istanbul, the fixation of certain items that have long been out of use and disappeared, which do not use. In this novel the unary photos from colorless and neutral becomes to black-and-white and sad.

According to R. Barthes, the photo is singular (solitary): "In the case of a photo is impossible, unlike all other types of art, to contradict that the thing was there. It imposes a reality and the past. And since such a restriction applies only to it, it must be considered its very essence, noema of a photography" (Барт, 1997: 115). In this case, the noema of the photography will be "it was there", in other words, NON-COMPLIANCE, which is guaranteed by metexis as the basic principle of reproduction.

Metexis is a faithful reproduction and characterizes only photographs, while the literary work gives the advantages to mimesis – creative imitation. The novel-photograph is an ekphrastic genre, therefore combining metexis and mimesis in an undeniable unity. This experimental especial feature is very rare and tells us about the new level of syncretism of various types of art. For the ekphrastic genre, in which there are two forms of radical representation, this binary combination is predictable. In the aspect of fixing the melancholy in the text, the syncretism of metexis and mimesis is interesting because the black-and-white photo world and black bile of Istanbul sadness are organically interconnected. The lack of color in the novel is motivated by its unnecessary use for inhabitants Istanbul as well as in old photographs, where color simply could not appear.

Often, we do not like a photo portrait, because the fixed moment is not characteristic to us, or is the eidos of death, according to R. Barthes. In the Pamuk`s novel was created a gallery of self-portraits of the author, as well as portraits of his family. Placing a gallery of self-portraits on photographs in parallel with verbal portraits, the writer suddenly begins to talk about the another boy Orhan Pamuk, who lives on those pictures. Refusing your own photographic image as unrealistic, because one moment cannot weigh more than an entire person, the author denies the authenticity of this gallery, although it moves from image to index, that is in reverse order, which is not typical of the novel-photography as a whole.

Walter Benjamin in the work "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit" (1936) focuses on the fact that the photo replaced the painting, then gave way to the cinematograph. Portrait photography is just an accidentally fixed person, it impoverishes the internal world of the subject of the picture. "An early photograph surpassed the portrait miniature" (Беньямин 1996: 75). "The photo first released hand in the process of artistic reproduction of the most important creative duties, which now proceeded to the eye directed to the lens" (Беньямин, 1996: 11). "Here and now of the original determines the concept of its authenticity" (Беньямин, 1996: 12). "The reliability of any thing is a collection of everything that is capable of carrying on itself from the moment of its occurrence, from its material age to historical value" (Беньямин 1996: 12–13). This authenticity is based on the independence and emotional neutrality of the index of photography, which provide it is semantic constancy. The Benjamin's theory of photography (Беньямин, 2004: 376–382) is suitable for us, but his concept of melancholy is unsuitable, because given with semantics of disgust and humiliation. Melancholy at Pamuk's work is completely different.

Rosalind Krauss analyzes the photographic index in details as a previous image of something, prototype of future content: "Unlike symbols, the value of the indexes is organized according to the principle of physical communication with the referent. They indicate the traces of a particular event, and this event is the one to which they refer, the subject that they mean. The indexes can include physical traces (footprints, for example), clinical signs or real referrals of shifters. Falling shadows could also serve as index marks of objects..." (Крайсс, 2003: 203). The shifter, according to R. Jakobson, means the type of linguistic sign, which is "filled with the definition" only because it is empty, it expects to be attributed to him some sort of referencing. In the dialogue of two persons, the substitute "I" will differently mean the first or second person. R. Kraus said: "The photography has the advantage of being an index and its value depends on those identification methods that are associated with the Imaginary" (Крайсс, 2003: 206). Contemporary art (not just a photo) learned to use index: "Mode of action index in the art of our day is how the index substitutes the fixation of a simple physical presence in a more highly organized language of aesthetic conventions" (Крайсс, 2003: 213). The index can transform a artful convention. Examples of such transformations include Pamuk's book. In particular, as whitewashed that hung on a bleak day for hopeless drying on page 135 or a lone tram on page 53, the motion of which is cramped from the rain by the window is meaningless. All photographic indexes Pamuk's novel created the specific ekphrastic aesthetics of the work and transformed it in significant expressive imagery with

acquired content, which it did not have before. Each index becomes a traumatic anchor that touches Istanbul melancholy and turns into a full-fledged literary image. This mechanism of transforming the index as a non-reflection on the image as an expressive appropriation is the essence of the ekphrastic translation of one type of art into the language of another type of art.

E. Petrovskaya in "Antiphotohraphy" wrote: "<...> Modern photography not only offers the spectator a certain stage, but makes a reflection on the necessary part of this scene, that is, adds to his last 'cogito' his own perception" (Петровская, 2003: 13-14). Modern photography counts on a reception, based on it. An artistic photo always has an author, he puts a signature. Anonymous photo raises the level of documentation. Some of the photos in the novel "Istanbul memories of a city" lost their authorship, or they were made by someone from the family of Pamuk, but thus they only testify in favor of the truthfulness of the recorded situation.

O. Petrovskaya repeatedly declares documentary evidence of photo: "Thus, we can conclude that the understanding of documentary as a language (in a broader or narrower sense) is inseparable from its "disclosure": from the discovery of all that this language draws up, runs into operation, gives efficiency. In accordance with the problem to be solved in the language can be emphasized different – its (ideological) referent, more abstractly interpreted function, etc. What at the same time means that recognized others – Non-documentary – sources of documentary. Consequently, the proclamation of staging as a condition of documentation was written, it would seem, in a well-developed context" (Петровская, 2003: 25). Pamuk is in great need of documentation, so next to the author's photos, he is anonymous and taken from a family album, and drawings by Le Corbusier, engraving by Melling. The documentality of these photos is intensified by pointing to sources and authorship: "The archive of Ari Güller, which seemed to me to be truly inexhaustible, is a unique treasury of the Istanbul landscapes and images of the Istanbul life from the 50s of the 20th century to our time" (Памук, 491). The writer looking documentary evidence of nostalgia, melancholy, and sadness. He is interested only documents that confirm the Istanbul melancholy.

Memory, remembrance with photos are organically combined. O. Petrovskaya noted the importance of such unity, if it is based on the emotion, is emotionally fixed. The role of affect in this case is significant, although affects makes access to the past very difficult. Any affect interpreted as an intense experience, actually breaks the continuity of our perception, or the stream of consciousness that researchers consider to be par excellence. A guide to affective memory is fiction. Affect is silences history (Памук, 2006: 34). But the photography is not focused on the affectionate

perception. The former affects become a fact of history, therefore, deprives the emotional sense for observer. The peculiarity of reproduction of memory in the novel by O. Pamuk is the orientation towards overcoming the "silting", of the whole affection world, which distorts the story of life. Remembrances are constantly appearing in the novel: "For us, who watched the last fire of wooden houses and estates in the 1950s and the 1960s, the pleasure of this spectacle mixed with the sadness that Ottoman Pasha did not know, experiencing it as a simple joy of entertainment" (Памук, 2006: 279). But not every memory is attracted by O. Pamuk, only that, which is connected with the destruction of the monuments of Ottoman Empire and is nostalgically trembling before the opportunity not to fall before the West, not to lose the last island of identity, even if it is an originality of sadness.

The memory, fixed in the photo and the memory of the author, does not correspond, or rather – rarely is ideally superimposed. Istanbul sadness leads to combining of collective and individual memory of O. Pamuk. O. Petrovskaya says: "If the memory of the collective, albeit plural, is interpreted as "belonging to all", "handmade", in the sense that its carrier are the groups where we enter voluntarily, then "elements of the past", over which we are not competent, or actually spontaneous memory, are explained only by the fact that their group carriers are either interrupted or completely lost. It is no coincidence that the "collective thought" becomes synonymous with memory, but in the steady notion of "stream of consciousness" the emphasis is placed on the conscious, that is, the moment of reflection, the moment of the memories themselves. Collective memory, therefore, is considered as a memory that clarifies, provides (public) meaning to individual people and events. My memory, it would seem, is purely individual – in fact, it is not simply correlated with the group to which I belong from the moment of birth, but constantly, during my subsequent life, this group is modified, enriched, as well as others, which I will join later. In this sense, even if I do not remember any particular episode, collective memory will take care to return me forgotten memories, and it will be true at least because I remember other similar events and, therefore, so I can use the "generic", not my personal past" (Петровская, 2003: 36). This commemorative scheme is also presented in the novel by O. Pamuk, in which the main feature is generic reveals a rebellious character, which does not want to contemplate the world in fun colors and drags into the melancholy.

The lost memories in Pamuk's novel are offset by photographs from Ari Güller's archive, Selahattin Giz, Hilma Shahank, James Robertson, Max Fruhterman, as well as drawings by Le Corbusier, Melling engraving, Thomas Allom and the Khalil Pasha's picture. They create the effect of the presence of collective memory in the

work. Significant role was played by writers who described the sadness of Istanbul, as Rezat Ekrem Kochu, who created a “sad but incomplete image of his city” (Памук, 2006: 204) in the Encyclopedia of Istanbul; as Osman Nuri Ergin, “the author of a very detailed history of the Istanbul municipality and a well-known city guide” (Памук, 2006: 216). Nostalgic suggestions in the novel are very strong: “The culture bearing the impression of the Ottoman times presupposed that the writer, the teacher, the publisher should not hide in the underground, studying what is happening in the dark corners, but on the contrary – should be in the center of public life” (Памук, 2006: 219). Sadness that ends in despair and irreversibility, which has already become a story – the main character of the novel. Every human character in the novel only testifies and complements the semantics of the Istanbul melancholy.

In O. Pamuk`s novel photographic effects of time and of the body are used. O. Petrovskaya described the effect of time in photography as follows: “The very ‘big folder’ of V. I. Lenin's photographs, taken during work and rest, deliberately condemns the failure of any attempts to present it in a picturesque way, in a subjective-general. Moreover, an individual is not only a portrait, but multi-portrait, photographic in the first place” (Петровская, 2003: 49). Several Orhan Pamuk photos from childhood to the age of seventeen represent a similar form of series – a personal photo gallery. Using this principle in the novel promotes credibility, realism, truthfulness. The effect of time becomes authentic; its course illustrated how the boy grows. Autobiographical narration enhanced photographic confirmation together give the impression of progressivity, while the image of the Istanbul melancholy, on the contrary, concentrates in a certain semantic circle, and this text cycle is irresistible. Cyclicity sets a certain monotonous rhythm – the constantly reproduced rhythm of O. Pamuk`s novel.

Since the photograph restores what has destroyed the time, in the novel, Istanbul appears as a city of “majestic huts”, in which the former greatness of the Ottoman Empire, which is constantly reminiscent of the established leitmotif (“Let us not forget that grief came to Istanbul after the collapse of the empire” (Памук, 2006: 290)). A few allusions to the old time in the novel are supported by emotional pressure. The allusions forms are sent to the old days of the empire's destruction, when the depressed psychological state led to melancholy in the Turkish community, a similar phenomenon is well known into Ukraine, because Ukrainians have experienced such a feeling after the destruction of the Zaporozhian Sich. The effect of a paused time (the time of the Ottoman Empire) is created in the novel by Pamuk with the participation photographs, and he places them so much in order to turn the

reader to the author's rhythm of world of perception, without saving the book space for it.

The body's effect in photography differs from its presentation in a work of art. The novel contains a lot of photos that depict people at a certain distance, which does not allow you to look at the face, so they merge with the background, with the context, lose their individualization, turn into simple indexes. But the stereotype is always affective. It contradicts the index, because it has a certain content, embedded someone specific meaning. The stereotypes in Pamuk's book are the images of two women on page 300 or porters on page 309. The photo often focuses on fetishes. In Pamuk's book, a lot of fetishes on the photo: several jugs, figurines, pictures. They all become part of the context provided by the author. Every fetish works to enhance the Istanbul melancholy.

Furthermore, Istanbul sadness as the central image of the novel has its own semantic paradigm: "The sadness of Istanbul is the mood of his music, and the basic notion of his poetry, and a certain view of life and of the state of mind, and of some substance, without which Istanbul would not be Istanbul" (Памук, 2006: 123–124). In identifying this particular mental force, he refers to classical works of melancholy, such as Robert Burton's "Anatomy of Melancholy". But the author immediately denies the commonality of black bilious melancholy with the light sadness of Istanbul. He realizes that the Istanbul melancholy is a conglomerate of many influences, paintings, and literature, including Western authors who traveled to the East and dissolved in its melancholy (Baudelaire, Nerval, Gautier, etc.).

The image system of photography is often interpreted as a certain alternative to the artistic sphere. For example, P. Bart wrote: "The photograph represents an uncoded image – when its reading is guided by the corresponding codes – they take the photo not at all for a copy of the real, but for the emanation of the past reality, for magic, and not for art" (Барт, 1997). In unison with him Pierre Bourdieu stated: "Photographing can not free itself from the functions that ensure its existence, can not create their own goals and carry out the specific intentions of autonomous aesthetics" (Bourdieu, 1998: 32). However, the photo in the novel changes its functionality, becomes a part of the aesthetics at the fringe of the synthesis of arts – thus part of the ekphrasis is formed – and therefore, it is a new type of aesthetics. O. Pamuk's novel-photography "Istanbul memories of a city" thus shows an organic combination of different types of arts (photography and word), and in this symbiosis of forms and impressions, each insertion genre plays a positive role (verbal photo p. 21, 282, dream p. 281, memoirs p. 170, 202, letters about the city p. 84–191, essays on art and literature p. 150-151, archival materials and correspondence p. 92-93, photographs –



everywhere). The novel consists of the motivation of the relevance of the photographs, in which the child's image of the writer is formulated: they are intended to emphasize the contradictions between the unique moments of life and its usual routine. But in order for all this diversity of forms and contents turned up into organic aesthetic unity, the author had to find the principle of unity. It became Istanbul melancholy; this elusive mental power of the Turkish community, which, however, is most noticeable in black and white old-fashioned photographs, it is almost materialized there. O. Pamuk, having understood this feature of Istanbul's photographs, turns her in favor of identifying the fellow citizens, for whom the Bosphorus has a soul, the ruins are majestic, and the Ottoman Empire is a foundation of the inner structure of beauty.

The mechanisms of the transformation of metexis into the mimesis in the novel "Istanbul memories of a city", discussed above, reveal one pattern of modern prose: an increase in the ekphrastic transformations of the text. Of course, the technological development of society here played not an important role, so the choice of the author remains the decisive factor, and he concentrates on the Istanbul melancholy. It becomes the key to understanding the world, despite its monotonously hostile black color, the last paragraph of the novel is full of active start: "Now I realized that these dark, dirty, sinister, my favorite streets had long since replaced for me a lost second world" (Памук, 2006: 489).

Thus, Orhan Pamuk's novel-photography "Istanbul Memories of a City" is an example of a modern ekphrastic genre, that is, it combines the features of two arts – photography and art of the word – in favor of the formation of a new syncretic genre. In this work, photometric metexis and artistic mimesis are organically mutually supplemented, forming a new unique phenomenon whose theoretical description is possible in terms of the ekphrastic theory; the novel combines two forms of radical presentation (verbal and photographic-visual); the plot of the novel forever combined with the photographs, which are given in the text for a certain sequence; system of images of the Pamuk's ekphrastic novel is also synthesized as transversal (verbal images are grouped with photographic); in addition, the overlapping of colors also coincided. Opportunities of the ekphrastic genre in the conditions of modern technologies are virtually limitless, the verbal and photographic imaging is interact and form a new quality of the genre and image of Istanbul melancholy. Finally, I note that the uniqueness of Pamuk's novel is perpetuating the image of Istanbul melancholy, carefully and beautifully made from fragments of memories and remnants of old photo albums.

*Submitted on 25 May 2018.*

**References**

- Барт, Р. (1997). *Camera Lucida. Комментарий к фотографии*. Москва: Ad Marginem.
- Беньямин, В. (1996). *Произведение искусства в эпоху его технической воспроизводимости. Краткая история фотографии*. Москва: Медиум.
- Беньямин, В. (2004). Левая меланхолия. In: Вальтер Беньямин. *Маски времени. Эссе о культуре и литературе*. Санкт-Петербург: Symposium. pp. 376-382.
- Бертон, Р. (2005). *Анатомия меланхолии*. Москва: Прогресс–Традиция.
- Краусс, Р. (2003). *Подлинность авангарда и другие модернистские мифы*. Москва: Художественный журнал.
- Памук, О. (2006). *Стамбул город воспоминаний*. Москва: Изд-во Ольги Морозовой.
- Петровская, Е. (2003). *Антифотография*. Москва: «Три квадрата».
- Старобинский, Ж. (2016). *Чернила меланхолии*. Москва: НЛЮ.
- Юханнисон, К. (2011). *История меланхолии*. Москва: НЛЮ.
- Bourdieu, P. (1998). *Photography: A Middle-brow Art*. Oxford: Polity Press.
- Pamuk, O. (2003). *Istanbul. Hatiralar ve Şehir*. Istanbul: YKY.

## METAUTOPIIC DISCOURSE IN ANTOINE VOLODINE'S NOVELS



@ *Victoriya CHUB*

*Senior Lecturer*

*Department of Romance Philology and Translation*

*V. N. Karazin Kharkiv National University*

*4 Svobody Sq., Kharkiv, 61022, UKRAINE*

*email: [vita.chub@gmail.com](mailto:vita.chub@gmail.com)*

*ORCID: 0000-0002-2822-1046*

### **Abstract**

Poetical dominants of the novels by A. Volodine appear as the combination of elements of historical, political, science fiction discourses, aimed to represent the unreal world as the possible one. Within the aesthetic space of postmodernism, A. Volodine develops the reflection on the problem of relations in the triad of human/society/civilization in a fictional form. This original genre form combines various utopian modus elements: dystopian one in the denial of the utopian project and showing the individual's impersonality and social decline in the conditions of utopia ("Minor Angels"), dystopian one – in the negative reality representations similar to the modernist detachment and «black novels» ("Dondog"), counter-utopian one – in the ironic interpretation of the 20<sup>th</sup> century utopia/dystopia tradition in terms of postmodernist mindset ("Bardo or not Bardo"). Such modifications resulted in the attribution of A. Volodine's postmodernist novels as meta-utopia that is the architextual form based on the utopian canon, a kind of parody and rethinking of the utopia.

**Keywords:** Antoine Volodine, post-exoticism, meta-utopia, dystopia, utopic discourse

Antoine Volodine (born 1950) is one of the brightest contemporary French writers, the author of 43 prose works. His novels at the same time update and destabilize the context, actualizing the need to consider literary work as a socially significant activity and as a reflection on the historical epoch, to combine political and intellectual

practices, to revise the novel tradition. In “the end of postmodernism” situation, he represents himself as the creator of a new artistic paradigm, “post-exoticism”, which is “alien” to all known trends and directions. The matrix for the creation of post-exotic novels is the “voices” of prisoners and victims of concentration camps, who choose speech as a way of preserving memory and human existence in the “post-exotic” world. In the fictional world of A. Volodine, the latter destroys the barrier between the real and the imaginary, the author and the character, the past, present and future in order to revive the reader’s reflection on the problems of creativity, collective memory, and the history of the 20<sup>th</sup> century.

The problem of determining the essence of “post-exoticism” and the place of “post-exotic” novels in the French and world’s literary process appeared as the most controversial. The tendency to comprehend A. Volodine’s novels in the discourse of the fantastic (Roche, 2013) gave way to recognition of his “isolation” and “inflexibility” in the literary context (Briot, 1995), (Huglo, 2003). The discourse-genre identity and hybridity of A. Volodine’s prose were determined by the scientists as a “xenogène” (Шервашидзе, 2007) or “baroque” (Детю, 2008) form. The researchers also analysed “post-exotic” novels in the aspect of certain discursive-genre dominants, and revealed historical (Briot, 1995), political (Richard, 2012), utopian (Epelboin, 2013), (Lamarre, 2014), (Huglo, 2003) ones. All of them agreed that the prose by A. Volodine updates the literary context, but the discursive-genre form of his novels did not receive enough determinancy.

Thus, the problem of specifying the discursive-genre form of A. Volodine’s novels is generated by their “multi-discursiveness”, combination of genre elements. Moreover, the problem is complicated by the positioning of these works as “alien” in relation to well-known literary classifications – as the author himself claims in “Post-Exoticism in Ten Lessons, Lesson Eleven”: “Due to your intellectual laziness, you consider post-exoticism to be one of the aesthetic trends amongst others, an odd version of magical postmodernism... while post-exoticism for your literature is...” (Volodine, 1998: 33).

The aim of our research is to identify and analyse poetical specifics of A. Volodine’s novel prose as artistic embodiment of the genre-discursive parameters of postmodern meta-utopia. The material of the research is A. Volodine’s key novels of different periods, namely: “Minor Angels” (“Des anges mineurs”, 1999), “Dondog” (“Dondog”, 2002), “Bardo or not Bardo” (“Bardo or not Bardo”, 2004) and “Radiant Terminus” (“Terminus radieux”, 2014).

The complexity of genre-discursive definition of works lies in the historical mobility of the object of study itself, which becomes particularly relevant in post-modern era. The category of “genre canon” is subjected to revision in the context of postmodern “decanonization”, refusal of authority, irony, and struggle with value centres. Refusing to adhere to consistent genre forms, “the writer often considers these features as an area for the formation of additional game moments in the text” (Бовсунівська, 2010: 20-21). At the forefront, one can see a more flexible category of discourse, which came to literary studies from linguistics and philosophy. In the poststructuralist paradigm, discourse is identified with speech as a field of expression – according to M. Foucault, discursive practices are a set of historically established rules and constraints that form the field of expression (Фукко, 2004), and the text is considered as the embodiment of discourse (or several discourses) taking into account the object, subject and recipient. Therefore, a literary work is a form of aesthetic discourse.

Let us dwell on the understanding of discourse as the collective name of a certain domain of speech practice, which has a number of differentiated features; and the genre as realization of its properties. In postmodern literature, the genre category loses its signs of a stable form and is realized within discursive practices. In the present situation, any literary work as a text cannot be separated from its communicative intention and existence as an act of expression; it exists within the framework of aesthetic / artistic discourse, which imposes certain restrictions on it. In this context, there is a merger of discursive and genre elements as regulatory constructs and means of the theological implementation of this act, respectively. In addition, one should bear in mind that in the post-modern era a literary work as a product of artistic discourse intersects with other discourses (historical, political, etc.). Consequently, the poetic analysis should combine both genre and discursive elements, the coexistence of which determines the form and content of the literary work.

A. Volodine’s prose obviously has signs of utopian / anti-utopian discourse, represented through the prism of postmodern consciousness and embodied in a novel form. However, critical research presents variations between two definitions of the writer’s novels. Some scientists see them as “utopian” (Lamarre, 2014), (Huglo, 2003), (Шервашидзе, 2007), and they emphasized the study of utopia in “post-exotic” novels as a social ideologue of the 20<sup>th</sup> century, which may still have a positive realization as poetization of revolutionary ideas and mythologization of history can be still traced. While other scientists view the novels as “anti-utopia” (Детю, 2008), (Epelboin, 2013) due to the nature of time-spatial features or “counter-

utopia” (Ruffel, 2007: 82), which relied on political nature and hyperbolized realism of the “post-exotic” world. M. Lamarre in his comparative study of novels by A. Volodine and O. Rolin determined utopia “<...> as a seductive image embodied in a narrative of a political character <...> where irony is combined with melancholy, which reveals the extremely ambivalent nature of utopia” (Lamarre, 2014: 13).

Social and political events of May 1968 refreshed a critical reflection of utopian thought: a situation consonant with the epoch appeared in literary practice. It meant, “Researchers are no longer seeking relic of insane hopes, but the foresight of “a new thinking”, so necessary in the 21<sup>st</sup> century” (Чаликова, 1991: 7-8). In the 1970s, “New Philosophers”, a union of young intellectuals with the left-wing views (A. Glucksmann, B. A. Levy, etc.) was formed in France. The union based their views on doubt and exposure of the excessive seizure of power in totalitarian countries. “Anti-totalitarian” critique of “New Philosophers” was centred on crimes in the USSR (O. Solzhenitsyn’s works were the artistic material), was fed by political events (Portuguese Revolution of 1975, immigration processes in Vietnam (“Vietnamese boat people”), the tragic fate of dissidents in the countries of the Eastern Bloc, in particular in the USSR, crimes of Maoist China, etc.), and eventually emerged as the guiding principle of the French intellectual thought of this period (Lamarre, 2014: 22). These events obviously influenced Volodine’s world-view position and were later comprehended in his novels: Portuguese realities appear in the novel “Lisbon, last frontier”, concentration camps – in the novel “Dondog”, etc.

The end of the 1970s marked the “end of utopia” in French literature (Lamarre, 2014: 20) (the key issues of this time French novel are comprehension of history and present days, reflection of social disappointment in civilization processes and inability to achieve “utopian” ideals). S. Bezchotnikova analyses “anti-utopias” of this period, in particular, the works by P. Boulle, R. Merle, M. Tournier in the framework of Western European “existential anti-utopia” as a continuation of the tradition of A. Camus (Безчотникова, 2008). The concept of utopia / anti-utopia in French literary discourse was introduced by A. Cioranescu (borrowing it from the socio-critical / socio-political) and defined as a critical reflection on the history and future of mankind in artistic form: “the way of representing imaginary state of things as the factual one in order to analyse it and its consequences” (Cioranescu, 1972: 22). In the French novel of the second half of the 20<sup>th</sup> century, the researcher revealed a tendency “to demystify the idea of progress as a positive phenomenon” and “to replace the image of a perfect and stable positive utopia for the representation of the utopian process” (Cioranescu, 1972: 40-41).

Formation of this tendency dates back to the time of the emergence of a postmodern paradigm (“Literary Journal” on “The End of Utopias” published in 1978, and “The Postmodern Condition” by J.-F. Lyotard in 1979), so the comprehension of the collapse of utopian ideals takes place in the framework of a new artistic direction. “Anti-utopias” combine the recognition of events (connection with the historical epoch) and artistic forecasting, “organically correspond to the worldview of a modern person” (Федух, 2015). Such discourse-genre form fits into the parameters of postmodern consciousness, which is characterized by “deep frustration in the surrounding reality, the cult of individual freedom, a critical analysis of the past and the present in all spheres of human existence” (Федух, 2015).

Along with the term “anti-utopia”, literary critics use such terms as “negative utopia”, “dystopia”, “cacotopia”, “pseudotopia”, “a warning novel” (Козьмина, 2005). S. Shishkina notes that these concepts are mostly “used absolutely synonymously, without clarifying the fundamental difference among them” (ШИШКИНА, 2007: 207), and S. Kovtun confirms that “from the point of view of poetics, they represent varieties of the integral artistic structure” (Ковтун, 1999: 70). French researcher K. Braga suggested using the “generic” term “utopia” to denote the utopian genre, in which he distinguished four types: eutopia, utopia, dystopia and anti-utopia (Braga, 2006).

Thus, in the postmodernist situation of hybridization of genre forms, the emphasis is shifted from the opposition of “utopian forms” to their comparison and coexistence within a single work. On the foreground appear common genre signs and aesthetic principles of utopia / anti-utopia, namely the image of the collective / organization / society as models of the state system; abandonment of the present, expressed in radical forms of escapist withdrawal to the closed space and other time; collective nature of a utopian goal (Воробьева, 2009). A combination of positive and negative interpretation of the socio-political plot is characteristic of the beginning of the 21<sup>st</sup> century, when nostalgia for utopias was imposed on the assertion of their historical defeat, and implementation of utopian projects remains a dream and coexists with “anti-utopian fear”.

At the turn of the century, the utopian mode of culture is undergoing a transformation of the functions of anti-utopia, which “fulfils prognostic, preventive and diagnostic functions in the fiction literature of the postmodern age, posing not only a means of ‘liberation from utopianism’, ‘manifestation of apocalyptic attitude’, but also an artistic technology of diagnosing the reaction of social consciousness to a certain utopian idea” (Безчотнікова, 2008). The need to invent a new form of collective identity, a new ideological paradigm, comes to change the stage of “contraction of

legitimation and alternatives to dominant ideology in 1980–1990s” (Безчотнікова, 2008). The metagenre nature of dystopia determines its ability “to form architextual and metatextual forms based on a genre canon” (Безчотнікова, 2008).

G. Morson was one of the first to use the term “meta-utopia” to define new forms of utopian discourse (Morson, 1981). He understands “anti-utopian meta-artistry”, tracing it both in a parody nature of dystopia (re-thinking texts of other genres: fantastic, historical and, indeed, utopian) and in “reflexive games” (the subject of which is utopian consciousness) inherent in this genre form. The researcher discovers “meta-artistry” in dystopias by J. L. Borges and Y. Zamiatin, and notes that this feature is a moving force in the evolution of the genre. G. Morson states the unity of “utopia” and “anti-utopia” in frames of interpretation of the causes and consequences of the “shift” between social imagination and social fact. This principle of dialectical connection, the inseparability of utopia and dystopia lies at the heart of the concept of metagenre of utopia (Morson, 1981: 111).

Consequently, contemporary anti-utopian novels bear the presence of the conceptual connection with utopia (in the form of parody / criticism / reflection / satire, etc.). Thus, this presence transforms critical rhetoric into the field of meta-utopia as a metagenre of utopia and anti-utopia. As the common object of the image of “meta-utopia”, theorists define “a perfectly beautiful (utopia) or a perfectly negative (anti-utopia) common world”. In postmodern discourse, this approach conceptualizes the overcoming of genre regulation, actualized in the situation at the end of the 20<sup>th</sup> century, when anti-utopian tendencies go beyond the genre and “amplify throughout the literary space”; absorb or include themselves in genres of science fiction and fantasy, detective and political novel; collective consciousness becomes anti-utopian, “gives rise to distrust of any reforms and projects to improve life” (Воробьева, 2009)).

The attribution of “meta-utopia” as “metagenre” induces its interpretation as a super-genre structure that absorbs more fields of literary phenomena, overcomes an attachment to a certain kind. Metagenre is not a conventional form, but it is “tied” to a certain epoch / cultural context, and therefore it is historically limited. Thus, metagenre of “utopia” absorbs generic and genre features, is a conditional “super-genre matrix” (Подлубнова, 2007) (the core of which is determined by the aesthetic priorities of the utopian consciousness) and admits a poly-genre structure. This form undergoes a critical reflection of the utopian ideals subjected to scepticism in the postmodern consciousness.



Hence, the ambivalence of utopia and anti-utopia appears as a sign of “a new utopian discourse” (Воробьева, 2009) and becomes the methodological basis for the concept of meta-utopia. Meta-utopia preserves a number of poetic signs of utopia / anti-utopia, but reveals the “oxymoronism of utopian consciousness” (Козьмина, 2005), has the character of its tragic / dramatic comprehension on the background of actualization of existential issues.

Consequently, meta-utopia is considered as a super-genre structure that absorbs the signs of utopian and anti-utopian discourses, develops within a postmodernist (and post-postmodernist) novel, and has a number of persistent problem and poetic features.

Understanding the anti-utopian nature of idealized social constructs and political concepts in the framework of postmodernism is reflected in the prose by A. Volodine, P. Guyotat, V. Novarina, O. Rolin, and others. With their inherent engagement, these writers are discussing defeat of revolutions and utopian projects and update the genre-discursive form of utopia / anti-utopia. They turn to the memory of generations in order to revise the principles which underlie those utopias that have already collapsed in the modern world. This form of utopia restores the connection between the present and the past, while at the same time projects into the future – restoration of time-spatial features, the relationship between the fictional world and the real world is new to the postmodern paradigm – in the context of the postulated “death of the novel”, this trend demonstrates aesthetic and theoretical update the novel form.

In Ukraine A. Volodine is still a little-known writer. His novels have not been translated into Ukrainian yet. In scientific discourse, his name appears only in the monograph “Alchemy of the living word. The French novel of 1945–2000” together with the names of J. Echenoz, P. Quignard, J.-P. Toussaint, M. Houellebecq. In this work, such poetic dominants of the author's novels as irreality of time space, metatextuality, updating of narrative strategies and genre forms were accentuated. At the same time, one emphasized the prevalence of fantastic discourse elements and socio-political issues. Therefore, although Ukrainian literary studies are already positioning A. Volodine as innovator and indicative phenomenon of modern literature, the discourse-genre attribution of his works is not specified.

A poetic analysis shows that the fantastic component is not a discourse-genre dominant of A. Volodine's works, which tends to utopian discourse, but the dominant is still far from the canonical form of the genre of utopia or anti-utopia. This fact does not contradict modern literary theories in any way. Thus, S. Shishkina dwells on the close relationship between the forms of the fantastic and the utopian (the researcher

observes that techniques of the fantastic “are still present in utopia and anti-utopia but are not ideologically or plot dominant” (Шишкина, 2009: 126). Speaking about the solution to the problem of the relation between two discourse-genre paradigms (utopia / anti-utopia and science fiction), O. Vorobyova supposes that “anti-utopian transformations in the field of science fiction are clear and even natural, since the boundary separating “the pure” scientific plot from “the social one” is very subtle, dialectical” (Воробьева, 2009: 174). In the context of the novel, at the turn of the 20<sup>th</sup> and 21<sup>st</sup> centuries, the utopian form comes to the foreground, “becomes a way of expressing the literary self-consciousness of a nation, acquires the scope and stereoscopy” (Шишкина, 2009: 128).

The combination of elements of science fiction and alternative history defines the proximity of the novels “Minor Angels”, “Dondog”, “Bardo or not Bardo” to utopian discourse. Their socio-political and philosophical issues are a sign of dystopia as a negative utopia, which “refutes this happy version by its logical continuation and bringing to a tragically absurd end” (Воробьева, 2009). A. Volodine’s novels are a form of updating the utopian mode through the withdrawal from the “pure” genre form of utopia / anti-utopia, the combination and rethinking of the collapse of the utopian idea in metagenre parameters, and can therefore be attributed as “postmodern meta-utopia”.

The anti-utopian component is present among post-apocalyptic signs of the chronotope: “On the other side of the broken windows is the city, there is no movement in it. When the wind blows, red dust travels along the ground and gathers in moving snakes of the red colour – they say they are the same on Mars. The sky <...> lost its colour” (Volodine, 1999: 119); “There is nothing else, the whole world is dead” (Volodine, 2003: 324); “a lama appears on the scene of the catastrophe to support the dead and their families” (Volodine, 2004: 126). The same happens with the motive of disappearance / degradation of human society: “we wanted to know if there are men and women, Yurubi, Quechua, Orochis somewhere far away” (Volodine, 1999: 167); “The presence of cockroaches testifies to the fact that one day there were people, and there was life, and together with people and life there was garbage and food” (Volodine, 2003: 95), “You are the same as us, as everyone else. All are the same. You, me ... I cannot claim that I’m really a person. I do not know anything about it” (Volodine, 2004: 217).

In the novel “Radiant Terminus”, the author concentrates poetic dominants, available in his previous works (in particular, “Minor Angels”, “Dondog”, “Bardo or not Bardo”). The main idea of the work is destruction of an ideologically lost reality and it predetermines its anti-utopian character. The chronotope of “Radiant Terminus” is

a phantasmagorical world between life and death, which after the defeat of the communist political regime will inevitably move to the apocalypse. In a single surviving urban centre (the capital of Orbis) capitalist barbarism prevails and civil war continues. Taiga, steppe, impenetrable forests are gaining space where human civilization used to exist – large cities, kolkhozes (collective farms), nuclear stations: “There was something eternal in the panorama. The vast sky was hanging over boundless meadows <...>. The ruins of a former kolkhoz are seen under the slope. Fifty years ago, there was a centre of settlement, but then agricultural buildings were affected by time. Barracks, pig farms, warehouses collapsed. Only a nuclear power unit and some monumental gates were kept” (Volodine, 2015: 11-12). But nature is not friendly to man; it acquires hostile and mortal signs: “Taiga is never to become a refuge, an alternative to death or camps. It’s an endless space where man has nothing to do. There are only shadows and dangerous meetings. If you are not a beast, you will not be able to survive there” (Volodine, 2015: 13).

The romantic world is politicized, directed to the imaginary ideas of progress and freedom, but is constantly approaching the apocalypse or even has already survived it. The statement of the defeat of revolutionary plans, the death of society and man make one consider not only this novel, but also other works by A. Volodine in the context of anti-utopian discourse. His prose is characterised by depersonalization, specific modelling of the chronotope, conflict between man and society, representation of the negative vision of the future (the defeat of the egalitarian utopia, and the prospect of mankind’s death) correspond to the problematic poetical parameters of dystopia.

At the same time, on the level of narrative tools one can observe a transgression of narrative constructs, instability of the narrative authority, distortion and uncertainty of time-space coordinates, thanatological and escapist motifs, figurativeness of the de-aesthetic, and others. Specificity of motives and images, isolation and post-apocalyptic chronotopes, “de-aesthetization” of fictional space, depersonalization and stratification of narrative instances in A. Volodine’s novels show mortal (thanatological and existential) reflexion which is key to the writer’s art and at the same time compliant with the “apocalyptic” tension of modern era. Mortal topic becomes an instrument for implementing the “post-exotic” project of the writer as an opportunity to look beyond national and cultural boundaries and to express the history of the 20<sup>th</sup> century, common for everyone, in an artistic form.

The novels by A. Volodine at the ideological level are really compliant with the concept of anti-utopia as a critical image of the utopian society, self-reflection of the utopian genre. Taking in the tradition of dystopia by Y. Zamyatin, G. Orwell,

A. Platonov, O. Huxley, they update the problems of collective memory, dehumanization of the personality, the opposition of the person to society, the prospect of mankind's extinction.

In his “post-exotic” project, the writer expresses a total protest against the reality, society, utopian socio-political concepts. In the present state of society he reveals a tendency for depersonalization, loss of personality, comprehends the tragic experience of history and the collapse of utopian theories, makes predictions about the future of mankind, using phantasmagorical mutations of tragic events that reflect the negative tendencies of the history as a background.

Such metaphorical representation of the real world in the form of something fantastic is a sign of the very (anti)utopian (contrary to the fantastic) genre. A. Volodine implements in an artistic form the “anti-utopian” character of social thinking as the result of comprehension of socio-political disasters and perspectives of the further existence of mankind. The absence of the definite model of the “pseudo-perfect” world in the novels, the dramatization of consciousness, the comparison of utopian concepts with reality in the novels prove significant changes within the dystopian novel. As a product of the “postmodern epoch”, the novels of A. Volodine diverge from the canonical genre form of “anti-utopia” (Y. Zamyatin, O. Huxley, etc.).

They are written under historical conditions, when utopian attempts to realize the “ideal” society have already been reversed (the collapse of the Soviet Union, the Chernobyl disaster), and this fact is reflected in the plot of the story.

Taking the “shift of fantastic elements towards reality” into consideration (Воробьева, 2009) (what was regarded as phantasmagoria in the early twentieth century, at the end – turned into history), the actual problem moves from prevention of the catastrophe to understanding and overcoming its consequences. M.-P. Huglo also defines post-exotic novels as utopian (Huglo, 2003: 95), but states that it is impossible to categorize their subgenre within the range of forms of “modern” utopia: “In Volodine’s works utopia is fitted into a complex and paradoxical discursive space” (Huglo, 2003: 95)

The story gets the “utopian” continuation in the novels of the writer only in the discourse of dreams, speeches of the dead and the shamanic trance. Ultimately, at the ideological level, the “utopianess” of A. Volodine's novels turns into the interpretation of the only possibility of mankind's salvation in the form of eternal life (even if it involves the loss of human appearance, transformation into an animal or a “non-human being”, the metamorphosis of a human being as a result of oniric and shaman practices, impossibility of existence of society, extermination of the

“civilization” chronotope and its return to the original form) and philosophical and religious practices (Bardo).

Thus, in the ruined, dying or already dead “post-exotic” world, the two hundred year old “were building their plans for the future. They already knew that they would never die, and they worried that humanity had entered into practically the final phase of its decline, whereas all the conditions had long been formed for the prosperous present or almost prosperous” (Volodine, 1999: 21).

Dondog, during his stay in the camp, states that “real prospects henceforward only death could open” (Volodine, 2003: 264). A similar idea is found in the novel “Bardo or not Bardo”: “neither revolution nor “Grandmother”” died, they “pass Bardo at the very moment... She will revive...” (Volodine, 2004: 31) and then “The end of inequality will be put everywhere” (Volodine, 2004: 37).

And Dadokian and Schmollowski dream to stay in Bardo, “to sabotage this story with matrices”, because “it's all unbearable – to be born again, to re-integrate into the world of prisons, refuges, the rich and spiders” (Volodine, 2004: 190), so they decide “To build here a world in which one can live”, “a pleasant refuge, landscape”, “to reorganize Bardo at their own discretion” (Volodine, 2004: 191).

This ontological coincidence of the end and the beginning is reflected on the ideological level as well as at the poetics one: Bardo is not only a “world that imitates death”, but “the world that precedes birth”, “a journey that leads to the revival” (Volodine, 2004: 140-141).

In the novel “Radiant Terminus” against the background of dystopian, negative development of the utopia, there is a motive for finding the possibility of survival, the return of the utopia: “Meme Udgul <...> knew that she had sacrificed herself, had given her own health and life for the sake of the future welfare of the community, for the sake of the happy future of children and grandchildren – her own, or someone else's, because she had been warned that radiation would doom her to be childless. <...> But, unlike other heroes, men and women who suddenly disappeared, she continued to live” (Volodine, 2015: 40).

Bagda Dolomides, who buried her husband, decides “to leave the hellish world of the factories and look for a better life, even if it meant exposing herself to numerous dangers while travelling through taiga” (Volodine, 2015: 196). The protagonist of this novel, Ellie Kronauer (A. Volodine's heteronym), a deserter soldier, after the downfall of the Second Soviet Union, goes to a forced trip to the steppes: “He remembered where from he saw some smoke overnight, and went there to that hypothetical village. There was nothing else on his mind” (Volodine, 2015: 68) and

eventually comes across a commune Radiant Terminus, that was not on the maps. Located on a nuclear reactor, this place is inhabited by mutants. Soloviei runs them, a shaman with supernatural abilities, who can see dreams of other people himself or send them to oniric travels.

Iliouchenko, a combat friend of Kronauer, is moving but finds a train, where half-dead passengers “told him about the existence of a commune where they went to spend their last days there” (Volodine, 2015: 194). Iliouchenko says that “such destination suits him” (Volodine, 2015: 194), and “jumps into the train that goes to a better world, to an ideal commune – anywhere” (Volodine, 2015: 217).

The purpose of this journey is illusory: “Go ahead with the soldiers. Along the track. In the end, you will settle down somewhere. The distances are large, but you will always get somewhere “ (Volodine, 2015: 178), but the aim becomes obsessive, like any utopian idea: “Everyone thought about one thing: how to get to the commune as soon as possible, the solitary confinement cell or something similar, to be together behind a barbed wire one day” (Volodine, 2015: 207).

Thus, there are two loci in the novel that retain the signs of social organization of life – the farm and the commune. In fact, the “radiant terminus” has little to do with a farm; this definition is rather an allusion to the Soviet realities (there are remnants of the “house of councils” on this farm, where the “red flag” is still streaming (Volodine, 2015: 97)).

The second utopian locus, the camp, does not have any certain signs at all, it is an idealized ghostly image: “No one can deny that the commune is the highest manifestation of dignity and organization for which the society of free men and women strives, who have sufficiently lost their animal status, to begin the liberation, moral progress and the creation of history. <...> Nothing can ever be compared with the commune, no architectural building created by a person or appropriated by a person will ever reach the level of harmony and perfection, the stability of the spirit in front of the fate that the commune gives to everyone living or dying in it” (Volodine, 2015: 212). Concentrated loci in the other A. Volodine’s novels (the almshouse in the “Minor Angels”, the commune in “Dondog”, the Bardo tunnel in “Bardo or not Bardo”) are utopian.

However, in the aggressive, dystopian, post-apocalyptic “post-exotic” world, the hope for the revival of human brotherhood is preserved: “Finally, we realized that the concentration system in which we were locked up was the last irresistible redoubt of the egalitarian utopia, the only place on the earth where the inhabitants were still struggling for your version of paradise” (Volodine, 2015: 65).

On the one hand, the commune is idealized, utopian locus, the only possibility to continue human existence in the conditions of the fall of political ideologies and social revolutions. It is the commune that is a phantom goal, the ultimate station of “escape journey”, to which Untermenschen, the remnants of mankind in the “post-exotic” world, go: “The commune was about fifty meters away from the track. <...> – I cannot believe it, he said. – Yes, we came at last, confirmed Noumak Ashariyev. – It is incredible. <...> Hudzobol Muns\zberg felt joy in his heart. His journey was over. A few hours left, some formalities – and it will be finished”(Volodine, 2015: 263-265). On the other hand, the commune appears to be only as a ‘ghost’ of salvation, a parody of another attempt of society to create a “paradise on the Earth”.

Thus, at the end of the novel, “Radiant Terminus”, the same desirable for Iliouchenko and his companions commune was depicted, but within seven centuries: “There was no railroad, its remains could not even be the mark for potential travellers from the steppe or the forest. In fact, nobody else made such distant trips – through regions and even continents, so there was no need for road signs” (Volodine, 2015: 432).

Thus, taiga seized those few expanses where the remnants of humankind survived. And Kronauer, whom Soloviei had captured for years (or he just was dreaming), realized one day that the door of his cell was open – but any life outside disappeared: “Broken or destroyed barracks were lining up in rows. They stretched for two kilometres and then merged with the surrounding landscape, and then there were only more or less noticeable roads, black shingles, swamps and fir trees, on which branches there were huge crows” (Volodine, 2015: 454).

This motive of the journey, the way to the utopian ideal, is repeated in the novels of A. Volodine in various interpretations. In the “Minor Angels”, old shamans “wake up” Will Scheidmann to save the world – and he “runs without stopping <...>, not lowering the rhythm neither in the day nor at night <...>. In most cities that he visited, he met men and women who degraded and stayed in some kind of moral lethargy” (Volodine, 1999: 115) (which can be perceived as a metaphor for the fussy modern life of one and passive acceptance of circumstances of others) and eventually he himself became the creator of dystopia – “restored capitalism” (Volodine, 1999: 116).

In the novel Dondog, the protagonist wanders the labyrinths of the City in search of not only revenge but also of his own memories, trying to regain his living condition through the revival of memory, but in vain: “I was beaten on my head, but my memory dimmed. I was thrown to die. <...> To beat me, I said. – My memory dimmed. Forever, it fades away” (Volodine, 2003: 300).

In “Bardo or not Bardo”, the characters are already in a post-mortem state, wander through Bardo, trying to create their alternative utopia in a state of complete utopia (death): “One would have tried to build a world here.” Do you understand, Dadokian? I would have tried to linger in Bardo for an indefinite time. – Here? On this heap of sand?.. – Here or there, a bit further. It would be possible to build some kind of nice house, create a landscape... I studied the book very well. Here we are neither in space nor in time. Most images come from our imagination. If we succeeded in stabilizing them, somehow materializing around us, we would have rebuilt Bardo at our discretion. <...> – In fact, I do not know if we can create a paradise, – suddenly doubted Shmolovsky. – It depends... I do not know, no matter what it depends on, or who it depends on... Maybe on you, Dadokian, either on me or on our common ability... Gong” (Volodine, 2004: 191-192). But finally there turned to be no prospect of improvement: “The end of the trip is achieved, and Borschem did not understand anything. <...> There is no longer any prospect” (Volodine, 2004: 122).

Consequently, the utopian elements reveal the idea of the cyclicity and repetition of the mistakes of humankind, the inevitability of its degradation, provided that the trends outlined in the history continue. In the “post-exotic” world, the search for utopian ideals is an endless, cyclical process: in the conditions of the defeat of social utopia, the remnants of “humanity” continue to try to reach it in a state of non-life. But the inevitable return to “anti-utopia” is happening – all the novels state the defeat of revolutionary projects and the loss of hope for the attainment of the utopian dream.

Another specific feature of the Volodine's meta-utopia is the “realism” of the fictional universe – numerous references to the real world contribute to the reader perceiving it as probable and possible. Thus, the key characteristic of the utopian chronotope is destroyed as a non-existent place (“u-topia” – from the Greek “place which is not present” (Шишкина, 2007: 200). The “post-exotic” chronotope is only formally excluded from the diachronic process (the reception in utopia / anti-utopia is involved in the “stereoscopic examination modelled by the author of pseudo-reality” (Шишкина, 2007: 206). “U-Chronicle” as “a certain non-historical time” in the novels of A. Volodine acquires the form of an indefinite time, its orientations are replaced and confused, however, numerous allusions bring it closer to the historical reality that appears to be a possible future. The fantastic chronotope of “post-exotic” novels does not appeal to a particular locus (city, island) or the moment of the future; it is universal – an event can happen anywhere (parodying the “u-topia”) and any time (parodying the “u-chronia”), but inevitably “after the collapse of communist ideals and their dystopian denunciations” (Huglo, 2003).



However, collaterally with the defeat of the revolutionary project of the twentieth century, A. Volodine tries to find a way to avoid a total defeat of the “human project” in an artistic form. The utopian principles in novels are embodied not only in the plot and on the philosophical level. The writer raises existential problems of sense and existence of human being but moves them to the realm of creation, writing; he develops the reflection on the possibility/impossibility of writing in the modern world, the possibility that it is possible to transform the reality via the creation processes.

Thus, “death of the author” as a key feature of the “post-exotic” narrative is, in fact, a dystopian principle (the assertion of defeat). And the creation of the imaginary position of the “super-narrator”, which “continues not the existence itself, but the existence of those who will soon be extinguished, since he is the only one who still preserves memory” (Volodine, 1998: 13, 16), embodies the utopian idea of speaking/writing/creation/existence in a world that has suffered a utopia defeat.

Even in the “post-exotic” world, even if the author perishes, his works live: like in the story of the deceased Fred Zenfl who “could not accept the collapse of humanism” (Volodine, 1999: 29) and “contemplate the extinction of mankind to a greater extent, but relate to his own death as personality” (Volodine, 1999: 9). As well as Dondog, who wrote his Monologue Dondog (Volodine, 2003: 271) and stated at the end of life: “Satisfied or not, I have brought this life to an end. Everything has already turned into nothingness, and prose will survive” (Volodine, 2003: 339) or Bogdan Schlumm who continued to put on his “little plays”, although “neither post-exotic theatre admirers, nor occasional viewers or other forest mammals did not attend his performances” (Volodine, 2004: 108). Thus, the utopian principles are embodied in the metatextual strategy of writing, the ultimate goal of which is to comprehend the meaning of not only existence in general, but also literature as a way of saving recollections, culture – and, consequently, humanity.

The creative aspirations are peculiar to the characters who exist in carceral environments: Soloviei's daughter Hannko Vogouljan tries to “revive the prose” – “to restore memories of everything that was once read in small notebooks” (Volodine, 2015: 435) and finally creates his “post-exotic” literature – “Her works <...> could be combined into a single, infinite cycle. They depicted the same dimming sufferings of women and men, their magical everyday life without any future, organic and political degradation, the endless resistance to death that they even wanted, constant uncertainty in the reality of being and carceral wandering of thoughts” (Volodine, 2015: 545). However, even when the “post-exotic” writer dies, he/she lives in others – “Either she or I, no difference” (Volodine, 2015: 547) – and hence, the figure of the

writer is the embodiment of the “last barricade” of humankind in the face of ultimate decline and oblivion.

“Post-exotic” novels represent the society, “which overcame utopianism and, as a result, is deprived of memory and dreams” (Чаликова, 1994: 8). Such “postmodernist counter-utopia” claims new positions through “changing the structure of the characters, <...> extending the tragedy in the state of personality, which loses the classical ‘personality’, <...> characters becoming ‘non-people’” (Воробьева, 2009) – thus, it do not deny, but reconsider the utopian idea. Consequently, A. Volodine's creative method reproduces the parameters of meta-utopia as a metagenre form. It has been seen in the analysis of the idea moving from the unmasking the negative tendencies of utopia to the restructuring of consciousness, as well as in absence in the novels “pseudo-perfect” world representation, the dramatization of consciousness, the mode of doubt, the juxtaposition of utopian concepts and tragic (dystopian and anti-utopian) reality. Volodine’s meta-utopia is an aggressive space of the “barbed-wired universe» (Volodine, 2003: 296), where people are looking for ways of self-preservation attempting to build an ideal society, and the situation of its defeat – incurring involution processes (moral degradation, physical transformation into animals, physical death and being in a state of non-life). “Post-exotic” novels give the idea of possible ways of development of society, not only based on the imagination of the author, but also on “his ability to trace the power lines of the era far ahead, relying on the real facts of the historical process” (Тимофеева, 1995: 10).

The novels of A. Volodine “Minor Angels”, “Dondog”, “Bardo or not Bardo” and “Radiant Terminus” are hybrid genre-discursive forms that absorb features of fantastic discourse, elements of alternative history, political and oniric discourses. The writer uses the form of a fantastic novel in order to represent the unreal world, and by superimposing the elements of history gives it the character of the possible, vanishes the border between the fictional world and the real.

Elements of fantastic discourse, alternative history, political discourse are only the background for the deployment of socio-political reflection and rethinking utopian discourse on the merge of the 20<sup>th</sup> – 21<sup>st</sup> centuries. The attempt to comprehend the tragic events of history is realized in the form of the postmodern novel: real historical events (world wars, proletarian revolutions, concentration camps, manslaughter) appear through phantasmagorical mutations of the chronotope and comprehended in the parameters of dystopia.

On the one hand, the “utopian” world can be considered as a reflection and/or parody of utopia, on the other – an update of its form in the context of the coexistence of the

concepts of western pragmatism and eastern religious practices, that contributes to the attribution of “post-exotic” novels as meta-utopia. The form of the novels of A. Volodine is full of realistic content, comprehends the present days of the mankind and renews the tradition of the utopian genre. Analysing the trends in the history of the twentieth century and its tragic events, the writer claims the defeat of the “human project” and makes in his work the search for the way of survival of humankind in the situation of the collapse of utopian projects.

In the form of “post-exotic” novels there is a combination of elements of anti-utopia (the negative vision of society and the position of man in it) and utopia (rethinking the utopian principles of the universe and looking for the possibility of restoring “egalitarian” utopia), which predetermines their analysis in the parameters of postmodern meta-utopia as a metagenre form of utopian modus in the literary context of the 20<sup>th</sup> – 21<sup>st</sup> centuries. The meta-utopic nature of A. Volodine's novels is enhanced by the metatextual strategy, the reorientation of philosophical reflection into the spheres of writing, creativity, and the preservation of collective memory as the only possible way for the human community of salvation.

Consequently, the philosophical, socio-political and historical problems of “post-exotic” novels, realized by means of combining the features of fictional and real in the “post-exotic” fictional world, parodying the genre canon and the combination of discriminatory elements, show that novels of A. Volodine reinterpret the tradition of utopia and anti-utopia in the form of meta-utopia using the postmodern narrative tools and updating the literary context of the late 20<sup>th</sup> – early 21<sup>st</sup> century.

*Submitted on 21 October 2018.*

### **References**

- Безчотнікова, С. В. (2008). Російська літературна антиутопія межі ХХ–ХХІ століть: динаміка розвитку, вектори модифікацій, типологія. Д-р філол. наук. Київський національний університет імені Тараса Шевченка.
- Бовсунівська, Т. В. (2010). Когнітивна жанрологія та поетика. Київ: ВПЦ «Київський університет».
- Воробьева, А. Н. (2009). Русская антиутопия ХХ – начала ХХІ веков в контексте мировой антиутопии. Д-р филол. наук. Самарская государственная академия культуры и искусств.
- Детю, Ф. (2008). Антуан Володин: портрет художника-сталкера. In: А. Володин. Малые ангелы. Москва: ОГИ.
- Ковтун, С. Н. (1999). Поэтика необычайного: художественные миры фантастики, волшебной сказки, утопии, притчи и мифа. Москва: МГУ.
- Козьмина, Е. Ю. (2005). Поэтика романа-антиутопии: на материале русской литературы ХХ века. Канд. филол. наук. Российский государственный гуманитарный университет.
- Подлубнова, Ю. С. (2007). Метажанры, мегажанры и другие жанровые образования в русской культуре. In: В. М. Головкин, Герменевтика литературных жанров. Ставрополь: Ставропольский государственный университет.

- Тимофеева, А. В. (1995). Жанровое своеобразие романа-антиутопии в русской литературе 60-80-х годов XX века. Канд. филол. наук. Российский университет дружбы народов.
- Федух, І. С. (2015). Жанр антиутопії у постмодерністичному дискурсі. Актуальні проблеми філології та перекладознавства, Вип. 9.
- Фуко, М. (2004). Археология знания. Санкт-Петербург: ИЦ «Гуманитарная Академия».
- Чаликова, В. (1994). Утопия и свобода. Москва: Весть.
- Чаликова, В. А. (1991). Утопия и утопическое мышление. Москва: Прогресс.
- Шервашидзе, В. В. (2007). Тенденции и перспективы развития французского романа. Вопросы литературы, [online] №2. Available at <http://magazines.russ.ru/voplit/2007/2/sh7.html> [Accessed 28 Jan. 2019].
- Шишкина, С. Г. (2007). Литературная антиутопия: к вопросу о границах жанра. Вестник гуманитарного факультета ИГХТУ, [online] №2. Available at <https://www.isuct.ru/e-publ/vgf/sites/ru.e-publ.vgf/files/2007/vgf-2007-02-199.pdf> [Accessed 28 Jan. 2019].
- Шишкина, С. Г. (2009). Истоки и трансформации жанра литературной утопии в XX веке. Иваново: Ивановский гос. Химико-технологический ун-т.
- Braga, C. (2006). Utopie, eutopie, dystopie et anti-utopie. Metabasis. Rivista di filosofia, [online] №2. Available at [http://www.metabasis.it/articoli/2/2\\_Braga.pdf](http://www.metabasis.it/articoli/2/2_Braga.pdf) [Accessed 28 Jan. 2019].
- Briot, F. (1995). Les Chimères d'Antoine Volodine. Roman 20–50, №19.
- Cioranescu, A. (1972). L'avenir du passé: utopie et littérature. Paris: Gallimard.
- Epelboin, A. (2013). L'utopie de la fin et la fin de l'utopie. Littérature, Histoire, Politique, №8.
- Huglo, M. and Wagneur, J. (2003). The Post-Exotic Connection: Passage to Utopia. SubStance, Volume 32(2).
- Lamarre, M. (2014). Ruines de l'utopie. Antoine Volodine, Olivier Rolin. Villeneuve d'Ascq: Presses universitaires du Septentrion.
- Morson, G. (1981). The boundaries of genre: Dostoevsky's Diary of a Writer and the Traditions of Literary Utopia. Austin: University of Texas Press, 1981.
- Richard, C. (2012). Politiques de la littérature, politiques du lien chez Antoine Volodine et François Bon. Paris: Archives cotemporaines.
- Roche, A. (2013). «Vrai à cent pour cent». Itinéraires, [online] Volume 2013(1). Available at <http://journals.openedition.org/itineraires/838> [Accessed 28 Jan. 2019].
- Ruffel, L. (2007). Volodine post-exotique. Nantes: C. Default.
- Volodine, A. (2004). Bardo or not Bardo. Paris: Seuil.
- Volodine, A. (1999). Des anges mineurs. Paris: Seuil.
- Volodine, A. (2003). Dondog. Paris: Éd. du Seuil.
- Volodine, A. (1998). Le post-exotisme en dix leçons, leçon onze. Paris: Gallimard.
- Volodine, A. (2015). Terminus radieux. Paris: Points.

**“THE LITTLE WORLD” BY GIOVANNINO GUARESCHI:  
HOW THE MICROCOSM OF A PROVINCE BECOMES THE IMAGE  
OF THE WHOLE COUNTRY**



*@ Olga GUREVICH*

*PhD in Philology*

*Centro Studi Italiani*

*Russian State University for the Humanities*

*6 Miusskaya sq., Moscow, 125993, RUSSIA*

*email: [tawriczek@gmail.com](mailto:tawriczek@gmail.com)*

*ORCID: 0000-0003-1148-9174*

***Abstract***

“The Little World” by Giovannino Guareschi is a cycle of 346 short stories, describing the world of Italian countryside in the first decades after the end of the World War II. This peasant world with its poverty and political tensions, different conflicts and contradictions, became the image of an Italian soul and cultural values for both Italian readers and foreigners. It is the most translated Italian text of 21<sup>st</sup> century. The present research provides the analysis of literary construction, narrative schemes and technics used by the author. The first part of the article is dedicated to geographical reality and illusions, to how it becomes a chronotope. The second part shows the functions and the system of main characters and the mechanism of their interaction. We also give a short overview of the Italian political background, that explains why such a literary analysis was absent until now.

***Keywords:*** Italian literature, fiction, humour, chronotope, theatre.

Giovannino Guareschi (1908–1968) remains a controversial phenomenon in the Italian literature up to this day. Different aspects of his versatile activity were evaluated by his contemporaries and descendants in different ways. It is important to notice that

the literary critics' opinions differed dramatically to that of common readers, as it usually happens to mass literature. But even in this attitude, perception of Guareschi's works remains ambivalent and changing throughout more than half a century.

Guareschi was a journalist, cartoonist and a writer. During his lifetime and in the first decades after his death, the main attention of researchers was given to his journalistic activity whereas his literary works have not enjoyed serious analysis until the very end of the 20th century. Since 1927 Guareschi worked in dozens of newspapers and magazines as a reporter, analyst, columnist, cartoonist, editor, commissioning and chief editor. During his lifetime, 13 of his literary works were published; after his death, about 20 more collections were published from the materials collected through the pages of periodicals.

Stories and novels by Guareschi enjoyed a great success in periodicals and even greater in a book format. Circulation of his books and speed they were sold at were incredible for those times: half a million to a million copies a month. Books were translated practically into all languages and were a success everywhere – both in Europe, Asia.

For the last 70 years, Guareschi has consistently remained one of the most widely read of the Italian writers, as we can see from the number of reprints of “The Little World” in Italy – more than 60 times; for many countries Guareschi became the first translated author in the 20th century.

The most important work of Guareschi – the cycle of stories about Don Camillo the “Little World” – was filmed several times; the first five films starring famous Fernandel as Don Camillo and Gino Cervi as Peppone still remain cult for the Italian audience and break audience records regularly. It should be noted that the reverse side of the enormous reading and commercial success was the long-term rejection of Guareschi's works by Italian literary criticism. The only analysis attempt was made by professors Luca Clerici and Bruno Falchetto in the collection of articles “Literary Success”, published in Milan in 1985, and devoted to the phenomenon of commercial success of mass literature. Spinazzola's introductory article to the collection (“Success With No Value”) begins with the words: “This book is an attempt to apply normal literary analysis criteria to texts that are not part of the literature as such. According to the general opinion, these texts are not of great value, and therefore from the literary point of view they do not deserve an in-depth analysis, and from the point of view of the history of literature they do not deserve the memory of subsequent generations” (Spinazzola, 1985: 5). Nevertheless, after more than thirty

years, it can be noted that Guareschi's works remain among the most readable, republished and relevant ones and therefore deserving an in-depth analysis.

As Clerici and Falchetto correctly notice in their article: “The Little World” of Guareschi, a piece of fictional Italy “has a deep symbolic meaning. It is concentrated in one place the essence of Italy as such” (Clerici, Falchetto, 1985: 74). In order to understand what kind of essence it is we propose you to look at the analysis of the structure of the “Little World”.

First of all, it is precisely localized and at the same time completely invented geographically.

“The Little World” is described myth-like as a new epic space. That is why it was even more important for Guareschi to put the “Little World” in absolutely real geographic boundaries, which gives it real credibility. Firstly, it is the region of Emilia-Romagna. However, Emilia-Romagna is a very large region, it has a plain, a sea and even mountains, it is inhabited by Emilians and Romagnolos. For Guareschi it is important to create a unified, homogenous world, and therefore he narrows the region, immediately distinguishing Romagnolos as “other”. The story “Romagnolo” (Guareschi, 2003: 110) begins with the following words: “He was called Romagnolo only because he was from Romagna. He had lived in the town for years and years, but he remained a Romagnolo to the backbone” (Guareschi, 2003: 546). According to the comment of Roberto Kerki: “Emilians and Romagnolos are ethnically different. Emilians – Celts, Romagnolos – Byzantines” (Cherchi, 1998: 51). I. Rossi underlines the same thing: “<...> it is impossible to claim that the same thing could happen both in the province of Piacenza and around Ravenna. The Piacentinos still, if you look closer consider themselves to be at least as fierce as Longobards while the Ravegnanos will never forget how great and interesting it was for them to live in the western capital of the Byzantine Empire” (Rossi, 1994: 15). This means that the space described in the stories is more neutral, more centrally located Emilia.

At the same time, the “Little World” is a plain. The only attempt to place it in the highlands (the story “Gian” / film “Such a People” (Fernando Cerchio, 1949)) was not a success. There were both the mayor-communist and the priest, but the action in the mountains did not have that breath, that depth, that life that the “Little World” was filled of. Thus, the scene was strictly bordered by the Po River Valley. And not even by the entire lowland, but only by the right bank, owned by Emilia. That means that, the “Little World” is a strip of plain between the Roman road Via Emilia and the river Po. The Po river, the great river, the river the river par excellence, the only “worthy of respect” (Гуарески, 2012: 31) river in Italy, defines the entire life of the

population of the "Little World": "For a thousand years its water barely touches the ground, and nothing happens, and suddenly the water begins to make its way into the shore and gradually eats it all. Or vice versa, the river suddenly gives a piece of land to a poor, who had nothing but a narrow strip of poplars between the dam and the river, and suddenly he turns out to be the owner of large fertile lands" (Guareschi, 1953: 7). The border in the south is Via Emilia. From both sides the area is bound by two streams: Ongina in the West and Taro in the East. The western and eastern borders are controversial, the author himself did not write about them anywhere directly. It is important for us that in most cases this is the part of the Valley which belongs to the province of Parma, which additionally narrows the lens of perception, and at the same time makes it possible to create an ideal homogenous world. Of course, as everyone notices, this leaves outside the framework of the "Little World" the very area that has become its cinematic face.

The town of Brescello, where all the films about Don Camillo and Peppone were made, is located in the province of Reggio Emilia and could not enter the triangle described by Guareschi. This frustrated immensely the author himself, who wanted to make a film in Rocca Bianca, his native district center, but fate (and the director) had the say differently, and now everyone thinks of the town of Don Camillo as Brescello, which once again confirms our idea that this is not the real essence of the "Little World". Restricted localization for the "Little World" is important, but not a sense-making factor.

Nothing exists outside the borders. "This is a possible scene for many novels. This is an island separated from the whole world by raging waves (in this case, not the sea, but rivers), and the blessed land, and the battlefield, and the last refuge" (Clerici, Falchetto, 1985: 73). One cannot but agree with Luca Clerici and Bruno Falchetto, who were the first to say: "Thus, geography becomes a topos. Each indication is typical and conditional. Guareschi himself defines the Valley – "the country of melodrama" (Guareschi, 2003: 900).

Indeed, the "Little World" is practically a theatrical scene on which the action takes place. Firstly, the narration itself is dramaturgic. No wonder that so many plays had been staged (not less than 3 in Italy – which continued to be a success for decades, and one is going on now, and also some plays in Germany, Austria, France), and five films, which gained even more success, were made. Secondly, the description of the place is built like a change of scenery, on a constantly enlarging scene, and the characters are appearing as actors of a drama.



In the first story, without a description, even the shortest, a church (“a little church”, the dome of which “started shaking from the words of Don Camillo”) and a parish house appear as if from nowhere. In the second story of the first collection (the third story according to the general numbering), the action takes place in the church. In the third, the action goes to the square, and a room for the party committee sitting with a wall newspaper appears.

The theme of the bell tower arises there, and in the fourth story the bell tower with bells appears itself. The bell tower is the tallest tower, from where you can see everything and where neither enemies (Don Camillo hides inside the bell tower, taking a ladder with him during a communist rally) (Гуарески, 2012: 115) nor waves (Don Camillo takes refuge in the bell tower during the flood and serves the Mass there) (Гуарески, 2019: 99-100), nor death (Maguggi’s son escapes from fascists) (Гуарески, 2012: 245) can reach; the bells mark the flow of life with their ringing, they measure the organization of the collective’s life: stun them on holidays, mourn the deceased, warn them of danger.

In the same story, the fourth, the action first comes out of the town: Peppone finds out that in one of the surrounding villages people saw a man who once had tried to kill him; Peppone goes there, followed by Don Camillo, and they meet on the bridge over the Fosson Creek.

In the fifth story, appear the fields and the first house detached from the city: “They got to the backs of a small house, standing alone at a distance of half a mile from the town, and climbed over the bushes of the green fence straight onto the garden beds” (Гуарески, 2012: 212). In the sixth story the municipality and large estates are introduced. Guareschi doesn’t talk yet about the estates as such, but about large private piece of land, where hunting is prohibited. In the seventh, the first legend appears, quite a short one: “The old house was the name for an abandoned wreck on the top of a hill near the town. People were afraid to approach it even during the daytime because there were rumours that there were a lot of snakes and ghosts” (Гуарески, 2012: 80).

Beginning with the eighth story, the scenery is gradually being completed: the first stones of the People’s House and the Children’s Park are successively laid. And so it goes further down to the 305th story, where the description is summed up and presented in all the fullness. Such a gradual introduction of more and more details must create the impression in a reader’s mind that he is becoming a part of the locus – of the theatrical scene and the emotional space in it.

“The Little World” is strictly limited, and it is of great need for Guareschi as a condition of integrity and homogeneity of its nature.

Each story is preceded by an author’s illustration, in which he shows one or the other part of his “little world”. Matching descriptions to illustrations the author conveys that his word descriptions copy the figurative techniques of a painting. The illustrations are often made almost with one line, they are static, statuesque (all the motion is focused in an angel and an imp, symbolizing Don Camillo and Peppone in several lines uncovering the plot of the story). Poplars along the roads. The church with its bell tower. Square squat houses with balcony in the middle of the first floor, porticoes, overhead power lines. Small illustrations are drawn in ink without perspective and volume. Similarly, short descriptions (there is no description of a landscape longer than five sentences) immerse the reader in the atmosphere of the “Little World”. As this world is shrouded in mist during the mornings and evenings falling on the Valley, everything in it seems stable, located in its permanent place. Objects which serve as a base for the narration are being introduced into the text gradually. Small objects are only mentioned, big ones are accompanied by a legend. The legend becomes part of the narration as relevant – “journalistic” – information. Telling a legend, the author appears as a chronicler, a writer, describing neighbourhood, almost a guide compiler. And at the same time the legend helps to make the reader get acquainted with the “Little World”. Getting to know and learning the legend the reader becomes one of the “natives”, for whom every toponym means more than just a name.

The Valley is introduced gradually too: first basic geographical coordinates, and more details appear from one story to another; at the same time the Valley’s “character” gradually is revealed, as well as the way the Valley interacting with people. Guareschi considers the Valley not only as a geographical background, but as a main character of his stories: it affects the way people live through the heat, “which beats on top like a hammer”, the mud, the rain, the fog, «which can be cut with a knife”, through the horizonless fields and the endless dikes it prompts a person to think in a particular way, forms his humour, his way of living.

There are only three climatic indicators: the sun, the rain and the fog. All of them are described as bound attributes of the “Little World”, at the same time they are an important component of the plot, they appear as if from the plot necessity. It often happens that their character itself determines the features of people living under them: “In the Valley everything seems motionless, and one can think that nothing ever occurs along these deserted dikes, and nothing happens in these red- and blue-

coloured houses with small windows. But actually more things happen here, than in mountains or cities, because damned sun is dissolved in blood. <...> And in winter, when it gets colder and fog presses on the Valley, the heat accumulated in the blood during the summer clouds the sight and one doesn't manage to think of the things he did so that gun shots can be heard occasionally or some girl does something she shouldn't do” (Гуарески, 2012: 80). “But the climate of the Valley has such a character: in summer the sun heats on the heads and melts the houses and in winter is not possible at all to understand whether you are looking at a village or at a graveyard, that's why any ballyhoo is enough for a unending conflict” (Гуарески, 2012: 81).

The weather in Guareschi's narrative is organized the way the rest of the entire “Little World” is organized: it consists of specific real details, combined with fiction, legends and stories.

The characters of the “Little World” appear on the stage gradually like actors. The first one to appear is Don Camillo and then the voice of Christ from the crucifix in the central altar is immediately heard. Introduction of such a character is no doubt a novelty of the Guareschi's text and a great display of courage for an Italian literary work. The author himself designates the voice of Christ as “the voice of my conscience” (Гуарески, 2012: 57). The voice of Christ not only brings to light the sins of Don Camillo, each time he plans to do something evil, the voice of Christ changes the reader's view, picks him up from following the main characters to offer him to observe the entire picture of the universe. After Don Camillo and Christ we can see the following characters appear: Peppone with his wife and child, then Peppone's “people”, a teacher signora Cristina, town dwellers. And then the rest of the population of the “Little World”. Only in the sixth story the “reds” appear. The later a story is the more details there are in the description of a character and the more place the other characters take.

In the first collection, taking into account the times the “other population” is mentioned you can count not more than thirty people, in the second one there are already more than eighty characters. From a role of extras, almost disembodied figures in the beginning of the story they gradually become an organism of characters, and each of them gains its completeness, making a part of the overall image of the story. As new characters appear from story to story they reveal themselves more: farm laborers, landlords, shopkeepers, old folk, women and children gradually acquire their names, faces and features.

The “landlords” and “town dwellers” are mentioned very briefly, their characters are not described but gradually acquire their form due to repeating references, development of action, or they are reflected in the words and actions of the main characters. Each of the characters has its own features which at the same are to some extent typical of all of them leaving in the same place. These general features more or less match the general image of the Emilia dwellers: they are very proud and sensitive, hot-tempered and incredibly stubborn, prone to sudden, harsh and sometimes paradoxical actions, traditionally religious, at the level of prejudice, it is a kind of popular “deep” religiosity, they are decisive and dreamy. The dwellers’ reactions as well as weather and landscapes indications do not need verbal explanations. They can be seen through certain gestures, which are used as a tag of one or another state of soul, so that the reader, recording this code of repeating gestures, can finally imagine the character and the psychological state of heroes in a more or less precise way depending on the number the stories he has read. The gestures are conventional but they acquire code format due to the deliberate frequency of use. Some of them: has shaken the head (has expressed his displeasure in 35, 48, 65, 66, 69, 82, 83, 100, 114, 124, 126, 159, 179, 182, 183, 186, 188, 191, 194, 221, 232, 247, 267, 272, 279, 291, 307, 334, 340, 342, 345, 347, 370, 371), has thrown up his hands and (has surrendered reluctantly 37, 64, 68, 69, 76, 78, 83, 86, 94, 95, 101, 105, 108, 113, 144, 146, 156, 159, 161, 163, 167, 176, 182, 199, 201, 232), hasn’t taken off his hat/ has taken off his hat (has displayed disrespect/respect – 38, 201, 205, 239, 282, 283, 301/47, 153, 198,245) etc.).

There exists a contrast between the “village dwellers” and the “city dwellers”.

The “village” characters are vivacious, lively and deep. The most important of them are the characters of the priest Don Camillo and the mayor-communist Peppone. There are their real prototypes: Don Lino Maupas, Giovanni Faraboli and others. But Guareschi himself said: “Not only two people but twenty to forty priests and twenty to forty communists are concentrated in these two characters” (Villari, 1996: 64). All the “city dwellers” (except for the old bishop which belongs not to the town but to the Church) are deliberately nebulous, they almost have no names, surnames or features. We just find: “has come from the city”, “a party member from the city”, “people from the city” or to put it more simply – the “city dwellers” which is a definition itself. They are not the part of the “Little World” which means they cannot be described using the techniques inherent to this world.

Don Camillo and Peppone are the main characters in 330 of the 346 stories (in the 41 stories only Don Camillo is engaged, in 20 – only Peppone, in 269 – both of them.)

The collections published during the lifetime include only one story in which neither the priest nor the mayor-communist take part; this is a short story “The Tale of Saint Lucia” (128), the last one in the collection “Don Camillo and his flock”, where the main hero, a boy, escapes from Milan to his native village in the Valley to leave St. Lucia a message with his new address, with which she will be able to find him among the “city dwellers”. This story is an important explanation of the meaning of the Valley and its dwellers’ nature and how tales and legends come true in this place.

The trigger for almost all the stories of this cycle is the political opposition between Don Camillo and Peppone. All the actions of Peppone are determined by his affiliation to the party same way as the actions of Don Camillo are determined by his beliefs. Don Camillo follows rightist views but this as Guareschi underlines does not equal being a member of the Christian Democratic Party. Being a devoted Catholic and being a member of the CDP are not the same thing. Guareschi protested more than once in his reviews against tendency to take one thing for another and he gave this point of view to Don Camillo who understands the difference between the Church and the Party, between political (no matter what name they have) and Christian values. These are the words of Don Camillo: “Azione Cattolica is not a political party, especially since I am the chairman” (Гуарески, 2012: 201) – invective against the CDP, as the main aim of this social organization was wide electoral support of the Christian Democrats through the local Catholic parishes.

Without a keen and strong political conflict between Don Camillo and Peppone the collection “Little World” wouldn’t have been such a great success. But the work would seem superficial if Guareschi wouldn’t take in more consideration the conflict of values in the conscience of each hero, determining the inconsistency of their behaviour. Peppone in many stories does things that contradict his political credo, “behaves not like a communist” (52, 55, 56, 67, 87, 88 and others), i.e. repudiates from the party, from the mass for the sake of the personal, from the party’s voice for the voice of heart. Don Camillo also does things inappropriate for his priesthood. The mismatch between beliefs and actions is the basis for the comic effect in the cycle. But the author’s attitude to this discrepancy is different. Peppone’s actions which contradict his ideology must provoke the reader’s tender emotion, enlightenment. While impulsive actions of Don Camillo sometimes provoke fear or anxiety.

Don Camillo and Peppone are ideological antagonists, but it’s important that Guareschi gives them apparently analogical features. Both of them have common heroic and magnificent past: participation in the World War I and in Resistance – in a partisan unit, where both of them dealt with arms.

Both of them use the same means in mutual struggle: they cunning, make frauds, provoke and deceive each other, try to steal something from each other (Camillo is the one who is more successful in it, he steals mostly weapons) and betray each other. The “disgraces” of Don Camillo were counted up by Guareschi’s children in the supplement to the collection “The Complete Little World of Don Camillo”. It turned out that Don Camillo detonates a bomb (80); sets fire (8); throws people and statues into a river (50, 5257); poaches (7, 235); flings a hammer (170); tries to lift the wind (17, 299); provokes everyone but more than anyone else – 19 times of the total 38 – Peppone (8, 13, 14, 16, 33, 37, 47, 54, 56, 68a, 86, 90, 94, 102, 104, 127, 135, 166, 168, 169, 170, 172, 174, 187, 188, 198, 201, 213, 220, 259, 306, 325, 330); blackmails (9, 80, 201, 283, 318-319, 326, 332, 328); tells a lie (30, 41, 54, 116, 136,142, 167, 234, 256, 292, 323, 328); plants on counterfeit money (37, 256); shoves opponents’ heads in cans with paint etc. The disgraces of Peppone are not counted up, but it’s obvious that there are not less of them than Don Camillo has, the difference is not in the quantity but in the fact that Don Camillo is more cunning, while Peppone is more forthright. In all their tricks there is ideological as well human motive. In the story (4) Peppone, under the guise of confession, brings his first speech to be checked by Don Camillo. Don Camillo, under the guise of grammatical corrections, makes a part of Peppone's promises to repair the bell tower. Christ’s voice notices that Peppone could treat Don Camillo with a cigar and forgives Don Camillo for stealing it from Peppone’s pocket himself.

Both characters use the most precarious means to achieve their goals. In the story (9) Don Camillo is invited to consecrate the first stone, which the Communists lay for the future “People's House”. Don Camillo guesses that 10 million lire for the construction was got from the gold stolen by Germans, which the partisans stole under the guise of a coffin with a deceased, and blackmails Peppone, threatening with a machine gun, and as a result he receives a check for 3 million for his garden-club for children. The parallelism of the two characters is emphasized with their equally exaggerated physical force, which equally turns both of them into fabulous, almost mythological heroes, challenging each other and equal in strength. Guareschi describes both with the same words: “They were huge men with an iron grasp” (2), “huge hands like cars” (144). Throughout the cycle, with a certain frequency Peppone and Don Camillo prove their physical equality. On the one hand, it is a condition of balance in the conflict. On the other hand, it is the guaranty and the image of human “sentimental” unity of the characters. In the story (16) Peppone explains to a young priest why he cannot replace Don Camillo: “If I slap you right now you will fly five meters or so away from here if I did the same thing to the honoured curate of this

parish, he wouldn't shake a millimetre!” (Гуарески, 2012: 157). In the story (11) at the fair, Don Camillo and Peppone measure their strength on the power meter and each fears the other to be weaker (Гуарески, 2012: 119).

Parallelism in the description of the two main characters makes it possible to talk not just about the similarity but also about the unity of the two heroes. Regarding the topic of a one basis for the Peppone–Don Camillo image many works were written by everyone, who in one way or another analysed the texts of the “Little World”. Look the words of Simonetta Bartolini in the article “Guareschi–novelist”: “Considering Peppone and Don Camillo two separate characters is a mistake that limits our understanding of the text, they are one single character, and Guareschi himself confirms it in the drawings that precede the chapters: they have the same facial features; identical figures; only distinctive markers are different: angel or devil wings, a halo of one, a tail of the other, a tunic of one, and pants with a shirt of the other” (Bartolini, 2002: 30-31).

Different explanations are offered for the unity of the two antagonists. For Simonetta Bartolini: “Don Camillo and Peppone are two souls in one single character – the Italian who survived the war, about whom Guareschi tells the Italians who survived the war” (Bartolini, 2002: 30-31). Clerici and Falchetto ground this unity with Guareschi's system of values: “Divided into three parts [the third is the voice of Christ], forming a unity that demonstrates a steady and clearly stated system of values” (Clerici, Falchetto, 1985: 95).

In political publications, the duality / unity of these characters have a different and wider interpretation. In 1953 Benny Lei in the Christian Democratic Party’ “Gazetta del Popolo” wrote that Guareschi in his stories tries to “prove that there is a possibility of coexistence of Marxism and Catholicism. This is a profound errancy, and the Church has already condemned him” (Lai, 1953: 3). Having accused Guareschi of the heresy of Irenicism, the author of the article suggested to include Guareschi's books in a list of books that were not recommended for reading by the Catholic censorship. Similar accusations occurred repeatedly.

Among the leftists there were also opinions that Guareschi was offering an ideological compromise. When at the end of the 60s began discussions about the possibility of a rapprochement and a dialogue between leftist and rightist forces, of the “historical compromise”, there appeared a saying that “Don Camillo” is a prevision, a prototype of such a dialogue. In the monograph “Don Camillo Peppone and the Historical Compromise”, Gian Franco Vene wrote that the main goal of Guareschi's “fairy tales” was to show “on what conditions and from what points of

view the post-war petty and middle bourgeoisie could agree to cooperate with the hated leftists”, though he specified that “it is unthinkable to include Guareschi in the list of those who anticipated what we call today the “historical compromise” or the dialogue of Catholics and Marxists” (Vené, 1977: 25).

Baldassare Molossi recalls: “Guareschi is said to have invented the historical compromise” quite by accident, as it usually happens with great discoveries and inventions. One day I hinted at it to him almost in a form of a joke, and he answered me with a bitter smile: “The difference is that I was joking, and they are doing it seriously” (Molossi, 1994: 324).

In this way, we see that having created a closed world that is not localized on a geographic map, though possessing all the characteristics of an average Emilian lowland town, populating it with non-psychological, static characters, Guareschi creates a special chronotope of the post-war Italian countryside, in the conflicts and confrontations of which Italian contemporaries recognized themselves, in resolving these conflicts, in finding the deep value structure of this “Little World” of Italy, today's Italians can recognize themselves.

*Submitted on 8 October 2018.*

**References:**

- Гуарески, Дж. (2012). *Малый мир. Дон Камилло*. Москва: Изд. Центр Рудомино.
- Гуарески, Дж. (2019). *Дон Камилло и его паства. Часть 2*. Москва: «Гранат», 2019.
- Bartolini, S. (2002). Guareschi romanziere. In: *Guareschi, un “Candido” nell’Italia Provisoria*. Roma: Fondazione Ugo Spirito, pp. 27-39.
- Cherchi, R. (1998). Guccini, Guareschi, salame e lambrusco. *La Grotta della Vipera*, 81, pp. 50-54.
- Clerici, L., Falcetto, B. (1985). Il mondo in duecento parole di Guareschi. In V. Spinazzola, ed., *Il Successo Letterario*. Milano: Ed. Unicopli, pp. 71-96.
- Guareschi, G. (1953). Due Santi di mezza stagione. *Candido*, 33, p. 7.
- Guareschi, G. (2003). *Tutto Don Camillo*. Milano: Rizzoli BUR.
- Lai, B. (1953). Il Don Camillo sarà messo all’“indice”? *Gazzetta del Popolo*, p. 3.
- Molossi B. (1994). Guareschi, un ragazzo di campagna, da Officina parmigiana. In P. Lagazzi, ed., *La cultura letteraria a Parma nel 900*. Parma: Ugo Guanda Editore, pp. 321-327.
- Rossi, I. (1994). *Nei dintorni di don Camillo. Guida al “Mondo piccolo” di Guareschi*. Milano: Rizzoli BUR.
- Spinazzola, V. (1985). Introduzione. In V. Spinazzola, ed., *Il Successo Letterario*. Milano: Ed. Unicopli, pp. 5-12.
- Vené, G. F. (1977). *Don Camillo Peppone e il compromesso storico*. Milano: Sugarco Edizioni.
- Villari, S. (1996). I nostri ospiti: Giovanni[no] Guareschi. *Osterreichische Schulfunk*, 3, pp. 54-56.



## PRAGMATIC AND STYLISTIC ASPECTS OF EXPRESSING TOLERANCE IN MODERN AMERICAN SHORT STORIES



@ *Alexander YEMETS*

*PhD in Philology, Associate Professor*

*Department of German Philology and Translation  
Studies*

*Khmelnytsky National University*

*11, Instytutska str., Khmelnytsky, 29016, UKRAINE*

*e-mail: [yemetsov@ukr.net](mailto:yemetsov@ukr.net)*

*ORCID: 0000-0001-6332-2830*

### ***Abstract***

In the article, the aspects and types of such stylistic device as foregrounding are investigated in the short stories of contemporary American writers. The quantitative aspect of foregrounding prevails in flash fiction stories which is realized by means of stylistic convergence and parallelism. Convergences are mainly used in strong positions, especially in the endings, as in the stories by J. Updike, D. Galef, D. Eggers. The qualitative aspect of foregrounding is expressed with the help of tropes such as metaphor, simile and oxymoron which are also present in strong positions – titles, beginnings, endings (the stories by G. Paley, D. Galef, J. Updike). The idea of tolerance, sympathy, understanding is dominant in many flash fiction stories. Foregrounding, especially in the strong positions of the stories, emphasizes this idea, thus producing a strong pragmatic, emotional effect. Due to such device in the endings many flash fiction stories can be called modern parables of life, love, justice.

***Keywords:*** foregrounding, flash fiction, strong position, convergence, tolerance.

Stylistics is a classical linguistic science which has its roots to ancient rhetoric. At the same time stylistics is a dynamically developing modern science. There can be at

least two major reasons of popularity and significance of stylistics. Firstly as Beatrix Busse (Busse, 2010: 33) notes, the last decade has seen a further division of stylistics into such branches as cognitive stylistics, multimodal stylistics, corpus stylistics. Moreover, actually stylistics gave birth to the development of cognitive linguistics thanks to the fundamental book “Metaphors We Live By” written by George Lakoff and Mark Johnson. Also, cognitive poetics which developed as a branch of stylistics is now becoming an independent field of research due to the investigations by Peter Stockwell, as well as by the Ukrainian stylisticians Olga Vorobyova and Larisa Belehova.

Secondly, stylistics possesses fundamental theoretical basis which enables to analyze new linguistic phenomena in such spheres as advertising, the language of the Internet, to say nothing of modern fiction and mass media articles.

According to the definition of Beatrix Busse and Dan Mc Intyre, “stylistics in its most general sense is the study of style in language and how this results from the intralinguistic features of a text in relation to non-linguistic factors such as author, genre, historical period, and so on” (Busse, 2010: 6). In reference to literary texts, Geoffrey Leech (Leech, 2010: 18) characterizes stylistics as the analysis of literary texts, using linguistic techniques. In such case we can speak about stylistics of literary texts (or fiction). As Mick Short (Short, 1996: 1) justly says, “Stylistics can sometimes look like either linguistics or literary criticism, depending upon where you are standing when you are looking at it”. Actually, literary stylistics is a bridge between literature and linguistics.

One of the foundations of stylistics is the theory of foregrounding. The term is borrowed from art criticism, in particular the art of painting. The foreground is such part of a painting which is in the centre, which is the most prominent part of the work of art. The Russian formalists (R. Jakobson, V. Shklovsky) and the Prague school of linguistics (J. Mukarjovsky) formulated the principle of making some part of the literary text noticeable. The terms used were “vydvyzheniye” and later “aktualisace”, which was translated by P. Garvin in 1960s as “foregrounding”. The theory of foregrounding was suggested as a means of explaining the difference between poetic and everyday language.

The leading stylisticians gave different definitions of foregrounding. Irina Arnold suggests a more general definition: “Foregrounding is the ways of the text organization which focus the reader’s attention of certain elements of the message” (Арнольд, 2004: 99). In our opinion, in this definition the word “certain” should be replaced by “important” or “pragmatically important” (elements). The writer’s aim

can be attracting attention to what is significant, special for the text interpretation and understanding.

John Doughwaite (Doughwaite, 2000: 93) gives a more detailed definition of foregrounding: “Foregrounding is the general linguistic technique by which a marked linguistic expression is produced in order to make that expression convey a different meaning that its synonymic, equivalent unmarked construction would have conveyed”. Of course, the selection of the type(s) of foregrounding depends of the writer’s individual style as well as the genre of the literary texts.

There are two approaches to the classification of the types of foregrounding. The first is suggested by Geoffrey Leech (Leech, 2007: 38) and involves the division into qualitative and quantitative aspects of foregrounding. The qualitative aspect is deviation from the language code itself, a break of some rule. The quantitative aspect involves the deviation of some expected frequency (Leech, 2007: 39). The qualitative aspect can be realized by different types of original tropes, such as metaphors, hyperboles, oxymora, and lexical devices, such as neologisms. As for the quantitative aspect, it can manifest itself in repetitions – lexical, phonetical, syntactical. Our previous investigation (Yemets, 2017: 102) revealed that stylistic convergences and parallelism are the most explicit examples of the quantitative aspect of foregrounding. According to the definition of Michael Riffaterre (Riffaterre, 1967: 432) stylistic convergence is the accumulation of stylistic devices which add expressiveness to each other. Convergences can include the combination of tropes, phonetical repetitions, syntactical structures, usually concentrated in a text fragment. The combination of stylistic devices in convergences is predetermined by the author’s individual style and the pragmatic aim.

The second approach involves determining the particular types of foregrounding. Irina Arnold unites the most famous stylistic devices and suggests that there are three major types of foregrounding: 1) the effect of defeated expectancy; 2) coupling; 3) stylistic convergence (Арнольд, 2004: 100-112). At the same time Mick Short (Short, 1996: 10-14) singles out two types of foregrounding: parallelism and deviation. Deviation is understood as the change of literary norms, the creation of unusual linguistic form.

The two classifications have much in common. Parallelism and coupling denote the same linguistic phenomena – the use of the same or similar language units in similar positions. The effect of defeated expectancy (or anticipation) formulated by Roman Jakobson can be produced by different types of deviation, especially lexical deviation, the examples can be a famous word *manunkind* created by

E. E. Cummings or the title of the poem “Peoplization of America” by A. Lawrence which was devoted to the tragic events of September 11, 2001. In general, the effect of defeated expectancy is wider and can be observed in the unpredictable endings of anecdotes or detective novels.

The only difference in two approaches is the device of stylistic convergence. In our opinion, some other devices can be added to this list, in particular allusions. Allusions are especially foregrounded when used in the so-called strong positions (titles, beginnings or endings) or throughout the text, systematically, as in the stories by Ray Bradbury “There Will Come Soft Rains”, “And the Moon Be Still as Bright”, in the novel by M. H. Clark “No Place Like Home”. The use of rhythm in prose, alliteration can also produce the effect of foregrounding, but these stylistic devices can be referred to as the manifestations of parallelism.

Another significant factor in the investigation of foregrounding is the position of the foregrounded elements in the literary text. When convergence, parallelism, different types of deviation are used in such strong positions as the beginning and/or the ending, it gives special emphasis to these text fragments. It is also necessary to investigate the connection between the foregrounded parts of the text. Such strategy of linking together foregrounded features was called by Geoffrey Leech (1970: 120) the cohesion of foregrounding. “Foregrounded features are those parts of the text which the author, consciously or unconsciously, is signaling as crucial to our understanding what he has written” (Short, 1996: 36).

In our investigation of foregrounding in literary texts we will apply the principles of analysis suggested by John Doughwaite. The process of interpreting includes three stages: 1) recognizing a foregrounded element; 2) identifying the linguistic nature of the foregrounding technique employed; 3) interpreting the type of foregrounding in context (Doughwaite, 2000: 93).

It is possible to say that the American prose fiction in the early 21st century reveals a clear tendency to shorter stories. Actually, it continues the tendency of the 20th century with short-short stories, sudden fiction and, more recently, flash fiction. Flash fiction stories can be regarded as the concentrated manifestation of the abovementioned tendency. Three collections of flash fiction have been published in the USA and one in Australia – in 1992, 2006, 2015. The collection “Flash Fiction Forward” includes the stories of American writers, among them such famous names as John Updike, Grace Paley, Don Shea. The 2015 collection “Flash Fiction International” contains the stories of writers from different countries of the world.

Because of the small size of flash fiction stories the effect of foregrounding in these texts can be more noticeable. At the same the major function of foregrounding in literary texts can be not only attracting attention, but emphasizing the main fragments, producing pragmatic effect on the reader.

Our investigation of the flash fiction stories published after the year 2000 enabled to reveal one of the main ideas in these texts – the idea of tolerance.

Therefore, the aim of this paper is to determine the types of foregrounding in flash fiction stories and how foregrounding helps to express the idea of tolerance in these texts. It is necessary to say that the authors of flash fiction make use of different techniques of foregrounding. However, one common feature is the position of the foregrounded elements in these texts. As a whole, it is one strong position – the ending. The second common feature is that the major type of foregrounding in the endings of many short stories of this genre is stylistic convergence.

It should be noted that while deviation in literary and advertising texts has been analyzed by such prominent linguists as M. Short, G. Leech, J. Doughwaite and others, the linguistic nature of convergence and the characteristics of its components have not received sufficient attention. Therefore, the novelty of our paper lies in the detailed description of stylistic convergence in the short stories of modern American writers and the pragmatic effect produced by this stylistic device.

Our investigation included the story “Zoo” by Edward Hoch, two stories by Don Shea “Jumper Down” and “Black Friday”, the story “Oliver’s Evolution” by the outstanding writer John Updike, the story “Justice – A Beginning” by a well-known writer Grace Paley, the stories “My Date with Neanderthal Woman” by David Galef, “Bullhead” by Leigh Wilson, “Accident” by Dave Eggers and a number of other stories. The texts are different in the plot, in the description of characters, but what unites the stories is the idea of sympathy and tolerance. In general, several aspects of tolerance can be identified in the stories: 1) racial tolerance; 2) cultural; 3) age tolerance; 4) financial; 5) tolerance to people in tragic situations. Of course, such classification seems approximate and does not fully reflect the writers’ ideas, but it could help better understand the pragmatic aims of the authors and find common features of the stories.

The story “Zoo” by Edward Hoch is one of the most exciting short stories in the last two decades because of its brevity and the depth of the author’s intention. Externally, it looks like a science fiction story. The spaceship of Professor Hugo brings to Earth the interplanetary zoo. So the people of Earth, after paying one dollar, could observe

strange creatures – three-legged creatures from Venus, snakelike horrors from other planets and, especially interesting, “the little known horse-spider people from Kaan” (ES: 63). The first type of foregrounding includes lexical deviation (horse – like spiders). The description of these and other creatures is made by means predominantly negatively colored lexical units: awe; horrors; wild breed of nightmare; horrified.

The story is divided into two parts. The first part ends with the phrase: “The Earth peoples agreed that this has been the very best Zoo yet”. In the second part it is described how the horse-spider people returned to their native planet Kaan and shared their opinion about their visit to Earth. The little one said: “On the place called Earth it was the best. The creatures there wear garments over their skins, and they walk on two legs. <...> It was the very best Zoo yet” (ES: 63-64). Thus, the two strong positions of two parts are connected by repetitions, creating distant cohesion. The structure of the story is based on reverse parallelism: for the Earth people horse-spiders are a zoo, for horse-spiders the people of Earth represent a zoo. Thus, parallelism represents a type of foregrounding. The main idea, in our interpretation, is expressed implicitly – despite the differences in appearance, behavior, manners, the living creatures should respect each other, treat each other as equal, not as monsters. It should be noted that the title word zoo is used without any article, which can be interpreted as a universal term, a global metaphor of alienation which should be rejected as it foregrounds the idea of enmity. In the process of discussion and translation of the title with my senior students we had different variants of the title in the target language: *звіринець*; *зоопарк*; *зоосад*. The word *звіринець* in translation was rejected, and the variant *зоопарк* was chosen, as a more positive, more tolerant word.

The principle of cultural tolerance is clearly expressed in the story “My Date with Neanderthal Woman” by David Galef. The very title contains semantic deviation realized by a particular type of oxymoron. The idea seems impossible. Though Galef seriously describes how the TransWorld Dating Agency organized such date.

The major stylistic device of foregrounding in the story is antithesis. The author frequently shows the contrast, the difference in culture, in appearance, in behavior between a modern man and a Neanderthal woman: “Her furry brown hair was matted with sweat; she rubbed her belly; the little loincloth Glenna wore made me feel overdressed. When I reached for her hand, she jerked back – different cultures have different intimacy rites” (FFF, 2006: 110-111). So, besides qualitative aspect of foregrounding, we can observe its quantitative aspect – the redundancy of antithesis.

The quantitative aspect of foregrounding is brilliantly realized in the last strong position – the final paragraph where the author expresses the idea of mutual understanding and tolerance. The paragraph contains stylistic convergence which is small in size but includes parallel structures, play of words, metaphor and antithesis: “Yes, I know all the objections. Some couples are separated by decades, but we’re separated by millennia. I like rock music and she likes the music of rocks. I’m modern Homo Sapiens and she’s Neanderthal, but I think we can work out differences if we try” (FFF, 2006: 111).

So, in the stories “Zoo” and “My Date” the idea of tolerance, of mutual respect is expressed in different ways. In “My Date” it is realized explicitly, while in “Zoo” such pragmatic idea is implicit, and the interpretation depends on the reader’s literary background and point of view.

Age difference can also become the basis for expressing the idea of tolerance. In the text “Justice – A Beginning” by Grace Paley the narrator is a woman, a member of the jury in court. She cannot help feeling sympathy for an elderly woman, the mother of the defendant. The man committed a crime – robbed the old grocer with a real gun. But the mother’s sufferings touch the woman’s heart. Faith describes the woman as a dying flower: “She leaned on the witness bar, her face like a dying flower in its late-season, lank leafage of yellow hair, turning one way then the other in the breeze and blast of justice. Like a sunflower maybe in mid-autumn, having given up on the sun, Faith thought, letting wind and weather move her heavy head” (FFF, 2006: 124). Here we can see the realization of the quantitative aspect of foregrounding – the stylistic convergence in the strong position, in the very beginning of the story, can produce a strong pragmatic effect on the reader. The convergence includes two original similes extended by metaphors, alliterations which give poeticalness to the fragment.

In another story, “Bullhead” by Leigh Wilson, the idea of tolerance is combined with the feelings of pity, sympathy and understanding of the daughter to her mother. When the mother tells her a story about the love of her life she always cries. And once a year the mother rents a boat and goes out on the lake that drowned her hometown during the construction of the dam. She drops a coin in the water, just over the place, where her old house must be. In this house, in the bedroom the mother of the narrator made love with the boy next door, the love of her life. Later the boy moved with his family to Texas, and the mother never saw him. But the mother, a married woman with children, still remembers him and goes to the lake. She drops a coin as a symbol of memory, fifty years – fifty coins.

Both qualitative and quantitative aspects of foregrounding are realized in the story. The qualitative aspect is expressed by oxymoron in two strong positions – the beginning and the ending: “Every story is true and a lie. The use of this frame repetition not only creates cohesion in the text but also emphasizes the main idea expressed in the last paragraph: Every story is true and a lie. The true part of this one is: Love and the memory of love can’t be drowned. The lie part is that this is good thing” (FFF, 2006: 100). The quantitative aspect is realized by stylistic convergence consisting of oxymoron, metaphor (love), parallel constructions and antithesis. The paradoxical phrase about the truth and lie in every story can be interpreted as the contradictory attitude to such memory of love – tolerance, sympathy and at the same time disapproval.

The tolerant attitude of people in everyday situations, in particular in conflict, is described in the short story “Accident” by Dave Eggers. The main character has a road accident, and the accident is his fault. He damages a car with three teenagers. Nobody is hurt, but the car is wrecked. The driver expects aggressive, violent reaction from teenagers, but they are quiet and tolerant. The teenagers understand his mistake and are ready to forgive him. The man is so touched that he wants to cry: “You want to fall on him weeping, because you so lonely, so lonely always, and all contact is contact, and all contact makes us so grateful we want to cry and dance and cry and cry”. This stylistic convergence which produces a considerable emotional effect due to lexical and syntactic repetitions continues in the final paragraph: “In a moment of clarity, you finally understand why boxers, who want so badly to hurt each other, can rest their heads on the shoulders of their opponents, can lean against one another like tired lovers, so thankful for a moment of peace” (FFF, 2006: 102).

In this story a seemingly everyday trivial situation is foregrounded by means of the unusual extended simile. Due to the convergence the accident becomes some generalization of the possibility of reconciling, of mutual understanding and, probably, forgiveness.

The tolerance and sympathy to people in difficult financial situations can be observed in the stories by Andrew McCuaig and Don Shea. The story “The Wallet” by A. McCuaig describes the situation in the gas station. A young woman drives to the station in a car and demands money. It looks like a robbery but the employee at the gas station, also a young woman, sees two small children in the backseat, their eyes wide and afraid. The driver looks very nervous, her face swollen and scarred, she is poorly dressed. And Elaine, the employee, feels sudden pity and sympathy to this woman and gives her the wallet with ninety-two dollars. As distinct from other



stories, the foregrounded element is the simile in the last sentence: “The older girl’s face, framed by the back window, receded into the darkness, her eyes like glowing stones“ (FFF, 2006: 132). This phrase in the strong position can be interpreted as the hope for a happier future for the children and their mother, their gratitude.

The sympathy for the person in need, in difficult financial situation is foregrounded in “Black Friday” by Don Shea. It is a tragic story of a man who was jobless for some time and very upset with such situation. He was ready for any job and at last he found a minimum wage job in the local megastore. Everything went well but one day of bargain sales known as Black Friday the man was trampled to death by a big crowd of shoppers. In this text we can observe the quantitative aspect of foregrounding. First, it is realized in parallel constructions which emphasize the man’s despair: “Everyone reads the letter. Everyone is polite. But everyone is cutting back or slowing down”. Secondly, foregrounding is realized in multiple lexical repetitions of the words *job* and *work* (10 times) and *glove* (15 times). The word *glove* is used throughout the text and becomes symbolic. The man found the *job* and he could afford to buy a *glove*, a baseball *glove* for his son: You love your son and he loves baseball. You want to give him a baseball *glove* for Christmas, a quality *glove*, a grownup *glove* he will have for a long time. When the man dies a middle-aged saleswoman finds this *glove* in a bag under her counter. She understands whose *glove* it was, hesitates, but then decides to give the *glove* to her son as a Christmas present.

The *glove* becomes the symbol of father’s (mother’s) *love*. It is interesting to note that in some context the words *glove* and *love* are used in close contact creating some cohesion and a kind of stylistic paronomasia.

In another story “Jumper Down” Don Shea describes a tragic situation. The main character Henry works as a paramedic. His job is to save people who want to commit suicide jumping from one of the bridges in New York. Therefore, Henry is called “jumper up expert”. One day, on his last shift before retiring, he receives a call that a man is going to jump from the Brooklyn Bridge. When the paramedics came the man had already jumped and hit the ground. Henry decided to support the man, telling him the words of consolation: “I just gotta tellya, I wanted you to know, that jump was fucking magnificent!” The effect of foregrounding in this utterance is created by deviation – the vulgar word *fucking* as an intensifier and the epithet *magnificent* which seems rather paradoxical in the situation. The quantitative aspect of foregrounding is actualized in the last paragraph where the narrator makes the explicit conclusion: “I mean it was clearly not the occasion to admonish the jumper, who had suffered enough defeats and rejections in his life. Seems to me if I was a

jumper on the way out, right out there on the ragged edge of big mystery, I might, indeed, upon my exit, find some last modicum of comfort in Henry's words, human words of recognition and congratulation" (FFF, 2006: 19). The convergence in this strong position is particularly significant, as it represents the author's position, the attitude to people with tragic fate, his sympathy and tolerance. While this convergence is not so abundant in stylistic devices (metaphor, antithesis, syntactical repetitions), it is very emotional and touching.

In the newest collection of flash fiction stories "Flash Fiction International" (2015) many texts are devoted to the problem of solitude. Foregrounding is mainly realized by parallel constructions and lexical or stylistic repetitions, convergence is seldom used. The story "Farewell, I Love You and Goodbye" by James Tate begins with parallelism in such strong position as the beginning: Our lives go on. Our fathers die. Our daughters run away. Our wives leave us. And still we go on (FFI, 2015: 193). Despite this pessimistic and philosophical reflection, the main character looks for a beloved woman, tries to create a family. In the short story "The Nihilist" by Ron Carlson, the famous American writer, we can also observe the quantitative aspect of foregrounding which is manifested in multiple repetitions of the word care (both a noun and a verb). The text represents an inner monologue of the main character who struggles with his own nihilism, indifference to life and people but who badly wants care, sympathy, love: "Your heart, he said. Who cares? Who fucking cares; <...>. His nihilism was fraudulent. He cared about too much; <...>. He wanted care in his life. He exhibited care. He was capable of it" (FFI, 2015: 193-194). In these two stories by R. Carlson and J. Tate and in several other flash fiction stories the theme of loneliness is foregrounded. However, implicitly, the authors' attitude to their characters can be interpreted as sympathy, tolerance to their failures and drawbacks.

In conclusion of our investigation of foregrounding it can be stated that the quantitative aspect of this device is dominant in contemporary flash fiction stories. Foregrounding is realized by means of stylistic convergences in the strong positions, especially in the endings. Convergences are not big in size and, as a rule, are tropeic-syntactic, with tropes and antithesis. The presence of convergences in the final positions reflects the authors' viewpoints and attitude to reality, to their characters and can produce a considerable pragmatic effect (the stories by L. Wilson, D. Galef, J. Updike, D. Shea). Due to such stylistic devices and pragmatic effect most analyzed stories can be characterized as modern parables, parables of love, life, happiness. Parallelism and multiple lexical repetitions (the works by G. Paley, R. Carlson) also

represent the quantitative aspect of foregrounding and emphasize the leitmotif of these texts.

The qualitative aspect of foregrounding is expressed by oxymora in the title (D. Galef) and the strong positions (G. Paley, L. Wilson, D. Eggers) and renders emotional coloring to the texts.

The idea of tolerance, sympathy, understanding is brilliantly expressed in most stories. The tolerance to people (creatures) of different race, culture is foregrounded in the stories by E. Hoch and D. Galef, the tolerance to people of old age is expressed in the stories of L. Wilson, G. Paley, the tolerance to people in difficult situations (poverty, accident, suicide) is expressed very emotionally in the texts by D. Eggers, D. Shea, A. McCuaig. The fact that contemporary American writers express this idea in their stories of flash fiction can be one of the reasons of the popularity and importance of this prose genre in the literature of the 21st century.

*Submitted on 31 May 2018.*

### **References**

- Арнольд, И. В. (2004). *Стилистика. Современный английский язык*. М.: Флинта: Наука.
- Busse, B. and McIntyre, D. (2010). Language, Literature and Stylistics. In: *Language and Style. In Honour of Mick Short*. London: Palgrave Macmillan.
- Doughwaite, J. (2000). *Towards a Linguistic Theory of Foregrounding*. Alessandria: Edizion' dell'Orso.
- Leech, G and Short, M. (2007). *Style in Fiction. A Linguistic Introduction to English Fictional Prose*. London: Pearson Education.
- Short, M. (1996). *Exploring the Language of Poems, Plays and Prose*. London: Longman.
- Yemets, A. (2017). The role of stylistic convergence in the contemporary American fiction. *Modern Science / Moderni Veda*, 7, pp. 102-108.

### **Literary Illustrations**

- FFF Flash Fiction Forward* (2006). ed. by Thomas, J. and Shapard, R. New York – London: W. W. Norton & Company.
- FFI Flash Fiction International* (2015). ed. by Thomas, J. and Shapard, R. and Merrill, C. New York – London: W. W. Norton & Company.

Scientific publication  
Scientific International Journal  
**Accents and Paradoxes of Modern Philology**

V. N. Karazin Kharkiv National University  
Svobody Square, 4, Kharkiv 61022 Ukraine

Responsible person: Tetiana Cherkashyna

Наукове видання  
Науковий міжнародний журнал  
**Акценти та парадокси сучасної філології**

Харківський національний університет імені В. Н. Каразіна  
Площа Свободи, 4, Харків 61022 Україна

Відповідальна особа: Черкашина Тетяна