



**COOKING ALBUM AS A “MEMORY BOX” IN
“FIVE QUARTERS OF THE ORANGE” NOVEL
BY JOANNE HARRIS**

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ABSTRACT

The article is devoted to the actualization of *memory studies* in Ukrainian literary criticism. In particular, it is about expanding the working tools of this humanitarian field by introducing new terminological definitions («*memory box*», *memory map*, «*wounds of time*»). These terms were transferred from the research of Aleida Assmann and used in the analysis and reconstruction of the architecture of memory based on the material of a particular work. The object of analysis is the novel of the modern British writer Joanne Harris “Five Quarters of the Orange” (2001), which is the final one in the so-called French cycle (novels “Chocolat”, “Blackberry Wine” and “Five Quarters of the Orange” that are united by the topos of the French province of Brittany).

The purpose of the article is to reveal the conditional architecture of memory of Joanne Harris’s novel «Five Quarters of the Orange». This is a reconstruction of a conditional memory map, which is primarily associated with the tragic events of the Second World War. The outlined «wound of time» is directly connected with the relationship between the Dartigen family and the German soldier Thomas Leibniz. Individual memories of past events are encrypted in an old cooking album, which in

its turn is identical to a “*memory box*” – the portable repository of memories or the ark.

The article implements several tasks that made it possible to achieve the main goal. It is primarily about discovering and exploring the mechanisms of memory that are inherent in both narrative structures of the text: both Mirabelle’s notes on the margins of her cooking album and the memories of the main character Framboise are analyzed in terms of correlation of individual memories and collective flashback of the past. The influence of trauma and traumatic experience of the Dartigen family in general on the formation of memory architecture in the novel is also outlined. Illness of mother, early loss of father, which the children are going through, seen murder (Framboise was the witness); expulsion from home and forced expulsion of painful memories for the sake of continued existence are all conditional points on the memory map that are recreated by Framboise in her story, which simulates oral storytelling. Finally, several symbols are researched that also correspond to certain points on the memory map. They are aimed at actualization of reader’s attention and focus on the significance of certain events in the life of the family and Les Laveuses (cooking album of Mirabelle; orange encrypted in the title of the novel; Observatory, Standing Stones, Loire River, where the Hunt for the Old Mother was and who finally took away Thomas Leibniz).

The conditional architecture of memory in Joanne Harris’s novel “Five Quarters of the Orange”, in fact, results in deciphering the cooking album (“memory box”) and presents the author’s message of forgiveness and understanding, as well as affirms the anti-war message that is extremely relevant today.

Key words: “*Memory box*”, *memory map*, “*wound of time*”, collective memory, individual memory, trauma, oral storytelling.

АНОТАЦІЯ

Кулінарна книга як «скриня пам’яті» в романі Джоан Гарріс «П’ять четвертинок апельсина»

Статтю присвячено актуалізації *memory studies* в українському літературознавстві. Зосібна йдеться про розширення робочого інструментарію цього гуманітарного напрямку шляхом введення нових термінологічних означень («скриня пам’яті», *мапа пам’яті*, «рана часу»). Ці терміни перенесено зі

студії Аляйди Ассман й застосовано під час аналізу й реконструкції архітектури пам'яті – на матеріалі конкретного твору. За об'єкт аналізу обрано роман сучасної британської письменниці Джоан Гарріс «П'ять четвертинок апельсина» (2001), який є завершальним у так званому французькому циклі (романи «Шоколад», «Ожинове вино» і «П'ять четвертинок апельсина» об'єднані топосом французької провінції Бретань).

Мета статті полягає в оприявненні умовної архітектури пам'яті роману Джоан Гарріс «П'ять четвертинок апельсина». Ідеться про реконструкцію умовної *мапи пам'яті*, яка передусім пов'язана із трагічними подіями Другою світовою війною. Окреслена «рана часу» безпосередньо стосується взаємин родини Дартиджан і німецького солдата Томаса Лейбніца. Індивідуальні спогади про події минулого зашифровано у старій кулінарній книзі, яка своєю чергою тотожна «скрині пам'яті» – *переносному вмістилищу спогадів або ковчегу*.

У статті реалізовано кілька задач, що уможливило досягнення основної мети. Ідеться у першу чергу про виявлення й дослідження механізмів пам'яті, притаманних обом оповідним структурам тексту: нотатки Мірабель на берегах її кулінарної книги та спогади головної героїні Фрамбуаз піддано аналізу з погляду колеряції індивідуальних спогадів і колективного відбитку минулого. Також окреслено вплив травми і травматичного досвіду загалом, що його зазнає родина Дартиджанів, на формування архітектури пам'яті в романі. Материна недуга, рання втрата батька, котру переживають діти, побачене вбивство (Фрамбуаз – свідкиня); вигнання із рідного дому й примусове витіснення болісних спогадів заради подальшого існування – усе це умовні пункти на *мапі пам'яті*, що їх відтворює Фрамбуаз у своїй оповіді, котра імітує oral storytelling. Насамкінець розглянуто символи, що так само співвідносяться з певними пунктами на *мапі пам'яті*. Вони покликані актуалізувати читацьку увагу й зацентувати на значенні певних подій у житті родини і Ле-Лавеза (кулінарний альбом Мірабель; апельсин, зашифрований у назві твору; Спостережний Пункт, Стоячі Каменюки, річка Луара, де відбувається полювання на Стару Маму, і яка, зрештою, забирає Томаса Лейбніца).

Умовна архітектура пам'яті в романі Джоан Гарріс «П'ять четвертинок апельсина», по суті, зводиться до розшифрування кулінарного альбому («скрині пам'яті») і презентує авторський посил прощення й порозуміння, а також

утверджує антивоєнний посил, гостроактуальний для світу сьогодні.

Ключові слова: «скриня пам'яті», мапа пам'яті, «рана часу», колективна пам'ять, індивідуальна пам'ять, травма, oral storytelling.

INTRODUCTION

The fiction of the modern British writer Joanne Harris (1964) gained rapid popularity at the beginning of the XXI century. The real success of the author was the novel «Chocolat» (1999), which quickly gained readers' attention, topped The Sunday Times list of bestsellers and was soon screened (Miramax, 2000). Joanne Harris's next two novels, "Blackberry Wine" (2000) and "Five Quarters of the Orange" (2001), formed a kind of "French cycle" with the "Chocolat": all three works are related to the topos of the province of Brittany in France, with which the author feels a certain affinity due to her own origin. However, not only the *chronotope* unites the above mentioned novels, but also joint thematic guidelines and even ideological and problematic principles. It is primarily about a painful search for one's own identity, when memory is perhaps the most important landmark and guide at the same time. Without memory, it is impossible to imagine the existence of an individual and a nation in general, represented by such an individual: culture arises from accumulation and storage of memories, and itself it is, in fact, an endless act of remembering and speaking of past experience while creating of new one.

The object of analysis is the novel "Five Quarters of the Orange", the main collisions of which revolve around the family cooking album – the legacy of the youngest daughter. This manuscript is also a "*memory box*" or a "leading metaphor of memory" (Assmann, 2014: 127). The main character must decode her mother's records in order to complete the story that began during the Second World War, when her native village of Les Laveuses was under Nazi occupation, and which concerns all its inhabitants.

LITERATURE REVIEW

Modern humanities often choose memory as the central object of study. These are primarily *memory studies*, the actualization of which is related to the general guidelines for organizing the cultural archive, outlining and recording various aspects

of collective and individual memory, describing and exploring the theoretical model of their interaction. In particular, literary study reveals different aspects of memory studies and theoretically related trauma studies and oral history at different levels of literary text.

In my research, I look at the works of famous European philosophers who have made memory the central object of their own studies. These are primarily the ideas of Maurice Halbwachs (Halbwachs, 2005), Paul Nora (2014), Aleida and Jan Assmann (Assmann, 2014; Assmann, 2004), Paul Ricoeur (Ricoeur, 2001) and other. Interesting original observations are also expressed by Ukrainian researchers, in particular, Tamara Hundorova (Hundorova, 2013), Iryna Kolesnyk (Kolesnyk, 2012), Yaroslav Polishchuk (Polishchuk, 2011), Oksana Puhonska (Puhonska, 2018) and other. Memory studies in Ukrainian literary studies are gaining new relevance in view of artistic practice, which demonstrates interest in memories as correlated images with the past and rereads the main events of history, forming ideals in line with the collective memory.

AIM OF THE ARTICLE

The aim of the article is to outline the conditional architecture of memory presented in Joanne Harris's novel «Five Quarters of the Orange». This conditional memory map is connected with the Second World War and the tragedy of the Dartigen family, which is encrypted in an old cooking album, which in its turn is identical to a kind of “*memory box*” - a portable repository of memories.

METHODOLOGY

Aleida Assmann concludes in her memory study that the most valuable information can be stored in a very limited space, such as an ark: «Noah's Ark is a microcosm, a world in miniature. However, the less space and the more limited the content, the higher is its value» (Assmann, 2014 : 124). This “spatial concretization of memory” also correlates with a chest – a kind of container of memory, where in ancient times books and documents were stored, and which today is a metaphor for a place where something valuable is concentrated, including important evidences of the past. «In contrast to an archive, – Aleida Assman notes, – <...> chests are

mobile and narrowly limited space» (Assmann, 2014: 124). Thus, the chest can be compared both with a mobile and, of course, convenient memory storage place, and with the quintessence, the most valuable thing that in a concentrated form preserves the uniqueness or truth of knowledge about an object, person or event related to the past. To open the chest means to know the past. From this point of view, Mirabelle Dartigen's cooking album, which is inherited by the youngest daughter Frambouis, is also equal to the "*memory box*", as it preserves *oral history* in its original version. This story concerns not only the Dartigen family, but also reveals the real reasons for the Nazi execution of civilians in Les Laveuses. Thus, recourse to *memory studies* in the analysis of Joanne Harris's novel seems to be the most effective approach, as it reveals the conditional structures of memories that gradually emerge after years of storage in the family book: they are designed to outline not only family history but also the past of the village. Consequently, one of the main tasks of this research is to study the relationship between the individual memory reflected in the cooking album and the collective memory recorded in the monument of victims of the Nazi execution in Les Laveuses. The article includes several tasks that allow to achieve the main goal:

- to identify the mechanisms of memory that operate simultaneously in both narrative structures of the text (these are the notes of the widow Dartigen on the margins of her cooking album and the memoirs of the main character Fraumboise, who is actually a narrator and researcher of her own family drama);
- to outline the influence of acquired and congenital traumas on formation of architecture of memory in the novel: illness of mother, early loss of father, which is experienced by all three children of Dartigen family, each in the own way, and, consequently, the first love of both sisters to an elder man;
- to consider symbols related to certain places on the *memory map*, designed to actualize the reader's attention and focus on the meaning of certain events in the life of the family and Les Laveuses in general (Mirabelle's cooking album; orange encrypted in the title of the novel; Observation Point, Loire River, where the hunt for the Old Mother – a mythical pike was, and where, in the end, Thomas Leibniz sinks, Standing Stones on the river – some kind of places of power for children).

RESULTS

«Five Quarters of the Orange» is a complex, multi-level work, which actions

happen simultaneously in two time spaces. It is primarily about the Second World War, when the village of Les Laveuses was under Nazi occupation, and its inhabitants had to adapt to new conditions and find ways to exist and to survive. At the forefront of the novel is the Dartigen family: Mirabelle, an early widowed mother, a father who died at the front and is only implicit in the family (the eldest son's memories about a good father, the first page of the mother's cooking album, dedicated to the death of her husband, where "a ribbon of his Order of the Legion of Honor is firmly glued to a paper under a blurred photograph» (Harris, 2021 : 7), and a wedding photograph stored in a chest under the underwear), and their three children (an older brother and two younger sisters). The story is told by the younger, a nine-year-old girl named Frambouise. The children were not named in honor of the saints, as one might expect. Mirabelle, who suffers from recurrent migraines, shows deviant behavior, and garden trees and cooking are her only consolation, she names her son and daughter in a strange way: «She named each one of us, on a seeming whim, after a fruit and a recipe - Cassis, for her thick black-currant cake, Framboise, her raspberry liqueur, and Reinette after the reine-claude greengages <...> (Harris, 2021 : 11). The author reinforces the reader's general impression of Mirabelle's "detachment" from society when she places her farm on the outskirts of the village, next to the road, as if predicting the tragic fate of the family in advance.

Simultaneously, the story unfolds in the early 2000s (conditional "our time") in the name of the widow Francoise Simon. She is a former Framboise Dartigen, a younger daughter and narrator. Framboise or Boise, as her relatives call her, does not dare to return to Les Laveuses under her own name, because she does not know the whole truth about the past and is not ready to be responsible for her mother's mistakes and to admit her own guilt. Both narratives complement each other like puzzles, when without fragments of the past it is impossible to understand the events of the present, which were the result of the tragedy happened fifty years ago. Quite often memories fade as a reaction to modern reality, they vibrate in the air around the main character, appear in a landscape, which is familiar from the childhood, in neighbors who do not recognize the former Boise, a daughter of Mirabelle, and perceive her as the Other, who came from another space.

The writer tells the family story of Dartigens retrospectively, imitating the chaotic work of the human brain (of course, it is about the main character), in which pictures of the past are quite expressive, they retain the original emotions, sounds

and colors and appear due to certain external irritants. The character does not follow the established sequence while remembering her own childhood, but reacts to the events of the present: she protects her own secret from the encroachments of her nephew and his wife, who seek to make her a sensation for commercial gain. At the same time, the encrypted notes in the cooking album of her mother Mirabelle play the role of such signs, which activate the memory of the main character and renew the story of the past: "...the album, valueless then except for the thoughts and insights jotted in the margins alongside recipes and newspaper cuttings and herbal cures. Not a diary, precisely. There are almost no dates in the album, no precise order". (Harris, 2021: 6). However, this inconsistent flow of maternal confessions has yet to be deciphered, as many records have been made in an incomprehensible language. Framboise must find a key to unlock the family's "*memory box*".

Joanne Harris adheres to a seemingly bizarre chronology, describing the summer of 1942 (the gardening season on the family farm from spring to autumn), which was the last for Mirabelle Dartigen and her children in Les Laveuses, and which contained the main events of the novel. The writer interrupts the story of the past in the most unexpected places, redirecting the reader's attention to the modern life of Framboise, who suffers from the mysteries of the past. In this way, the author constantly increases the degree of emotional tension, as readers seek to find out the solution as soon as possible. Thus, the text of the novel is a chaotic labyrinth of intrigues and intricacies of the past and the present, which are so closely intertwined that it seems impossible to separate them. Conventionally, the plot of the novel can be represented in the form of a certain logical and temporal sequence, where each event follows the previous one, due to objective reasons:

1. The death of Yannick Dartigen at the beginning of the Second World War.
2. Mirabelle's hard work on the farm, especially in the garden and bakery.
3. The poor crop of 1942, as a result of which mother with children is forced to sell last year's stocks in the neighboring town of Angers.
4. Meeting in Angers with a young German soldier Thomas Leibniz, who becomes a secret lover of Mirabelle.
5. Friendship of children with Thomas, who involves them in his own deals, bribes them with sweets (including orange – a sign of family tragedy), magazines and other trifles and persuades to spy on villagers, whom he blackmails afterwards.
6. Nine-year-old Boise falls in love with Thomas. Her older sister Reine-Claude

is also secretly in love with a young German soldier. Cassis treats Thomas like an older brother and at the same time the father he has lost.

7. Boise hunts the Old Mother, a giant pike who, according to legend, has lived in the Loire for a long time to make a wish. The girl wants Thomas Leibniz to stay with her forever.

8. Children become secret witnesses of the murder near the local bar “La Mauvaise Reputation”: German soldiers, including Leibniz, killed an old man, a regular visitor of the bar.

9. In Les Laveuses, people find out about Mirabelle’s relations with the German soldier, and accuse her of collaborationism.

10. During the harvest festival Boise finally hunted Old Mother. Thomas Leibniz drowns in the Loire during this hunt. Boise’s wish came true.

11. The children are silent about the cause of Leibniz’s death, bury his clothes in a well where Mirabelle finds it and believes that she killed her lover during a migraine attack.

12. An SS detachment arrives in Les Laveuses and ostentatiously shoots everyone who was in “La Mauvaise Reputation” on the night of the murder of a local resident (they are allegedly responsible for the death of Leibniz, who was drowned in revenge).

13. After the mass execution, the inhabitants of Les Laveuses gather near the house of the Dartigen widow to punish her for treason (convinced that she, as a collaborator, betrayed fellow villagers), set the house into fire, destroy the farm. The widow and children are miraculously saved and leave Les Laveuses.

14. In 30 years, Framboise returns to the native village under a new name and purchases the remains of the family farm, restores the house and opens the restaurant “Crepe Framboise”.

15. The success of Framboise attracts her nephew Yannick, the son of her older brother Cassis. Yannick’s wife Laure threatens to reveal the secrets of widow Simon if she does not share recipes from the old Mirabelle’s album.

16. With the help of Paul Hourias, a childhood friend (the only fellow villager who recognized her), Framboise must decipher the cooking album and fill in the gaps in her own memories to finally tell the world the truth about herself and her mother.

17. There is a kind of agony between Framboise, assisted by Paul (representing the older generation – the guardians of the family’s memory), and Yannick, Laure

and her brother Luc, who seek to use the cooking album as a sensation and make a commercial profit from the selling of memories.

18. The victory in the war for the family memory belongs to Framboise and Paul, as true heirs who care for the sacred senses of memory.

The plot, presented in the form of a sequence scheme (17 stages), actually creates a bizarre curve of the story in the novel, which is more like a labyrinth. Yes, Boise is wandering through memory tunnels that you can't get out of. Achieving the goal – to restore the true picture of the past – is possible only with the help of mother's records. Aleida Assmann has noted: "When Aeneas left the flames of Troy, he carried on his shoulders not only the old father, but also the "holy good, the father's penates" (Assmann, 2014: 124). So, the rescue from the fire that engulfed the Dartigen's home, of the cooking album does not seem strange. The surviving cooking album – a kind of "*memory box*" – allows you to use the ancient mnemonics, when the "<...> imaginary space is structured in such a way that it can hold many notes in one memory note, so that you can use them freely if necessary. This is how the imaginary architecture of memory, the spiritual topography, emerges, in which a student should feel at home and navigate without undue efforts, as a treasurer in his coffer» (Assmann, 2014: 126). However, Framboise was unable to complete conditional education by her mother because she was forced to leave her at the age of nine (Mirabelle left her children in the care of her sister so as not to cast over them a shadow of her own past). Boise as a successor to the cooking album must decipher its meanings and fill the gaps in memory, read not "for memory" but "for recovery". For the nephew Yannick and his wife Laure, who do not understand the sacred content of the diary album, only family recipes of original dishes are valuable that can be sold. They notice only the form and bypass the content, which appears after the list of ingredients in the form of personal notes, they do not understand that "<...> if the content is sacred, its wrapper is worth even more" (Assmann, 2014: 127). In other words, the cooking album, as a kind of "*memory box*", has no value (is invaluable), can not be the subject of material bargaining, its purpose is to renew the connection between individual memories and collective memory, which such individual memories are meant to complete. Francoise has to give the floor to Framboise again, and two stories, one depicting the secret life of Mirabelle Dartigen and the other telling the childhood memories of her nine-year-old daughter, pushed to the subconscious due to the shock, must eventually merge and form a joint narrative. Step by step, Boise renews her own memory based on her

mother's deciphered notes, rethinks the traumatic experience, learns to accept it and to live without ignoring her own past.

The 17 stages of the plot revolve around overcoming amnesia, both individual, when Boise has to renew his childhood memories and supplement them with information from the cooking album, and collective, inherent in the society of Les Laveuses, who quickly erased the memory of Mirabelle Dartigen, exposing the widow and her children to ostracism: "Memory plays such strange games; no one in Les Laveuses seemed even to remember my mother's cooking. Some of the older people even said what a difference my presence had made; the woman who was here before was a hard-faced sloven. Her house reeked, her children ran barefoot <...> I winced inwardly but said nothing. What could I have said? That she waxed the floorboards every day, made us wear felt over-slippers in the house so that our shoes would not scuff the floor? That her window boxes were always brimming with flowers? <...> She is an evil legend here" (Harris, 2021: 16). The widow Simon new private story may be an important way to overcome collective amnesia. However, the success of the former Framboise, renamed as Francoise Simon, caused by a famous culinary critic, writing about "Crepe Framboise" in a prestigious magazine, can not renew the collective memory, to bridge the gap between amnesia and remembering. Francoise represents the incarnation of the Other, consequently the family recipes from Mirabelle's album have neither a response nor an effect of renewing the time continuum that the character relied on. The mystery of her own origin, so diligently preserved by Framboise, hinders the reconstruction of the collective memory. Les Laveuses continues to adhere to its own version of the past, even unreliable, but canonical and evidenced by a memorial of the ten victims of the Nazi execution ("Died for the Fatherland"). The table with the names of the executed always reminds of the unproven guilt of the widow Dartigen. And only the cooking album could shed light on an old secret: Mirabelle was neither a collaborator nor a traitor, her only sin was her relationship with Thomas Leibniz, a German soldier. In fact, Mirabelle Dartigen's children play the role of collaborators, whose trust and friendship Leibniz abuses when he persuades them to collect secrets for him from the residents of Les Laveuses, which he then uses to blackmail and extort money. However, these memories, which reconstruct the real causes of the tragedy and could relieve Mirabelle Dartigen of guilt, even posthumously, are buried in the "*memory box*", the contents of which her rightful heir does not dare to disclose. Framboise overcomes her own amnesia, fills

in the gaps in her memory with her mother's records, but it is still impossible to reconstruct the collective memory of the Les Laveuses community. Individual memories do not renew the connection with the collective memory map, do not form its structure, they are limited by the space of the “memory box”, as if surrounded by a vicious circle of public condemnation.

The final solution of the moral equation, where the unproven guilt of the mother and the brutal violence of the villagers must finally be forgiven, depends on the decision of the youngest daughter and the direct participant in those events to publish or to hide the family cooking album. Framboise intends to keep the secret of her own family and the truth about the death of the German soldier, and thus refuse the revenge. The past cannot be changed, but renewing of the continuum of memory can change the present, including the life of Simone/Framboise herself. And although the character does not intend to present to the public notices from the cooking album, the circumstances change. Framboise is forced to begin the painful process of overcoming collective amnesia and to restore the true order of the past events, recorded in the family's “*memory box*”. Thus, the narrative of the novel imitates a confession (awareness and acceptance of one's own guilt, search for forgiveness and redemption): “Besides, there are so many things for you to understand. Why my mother did what she did. Why we hid the truth for so long. And why I'm choosing to tell my story now, to strangers, to people who believe that a life can be condensed to a two-page spread in a Sunday supplement, a couple of photographs, a paragraph, a quote <...> They're going to take down every word. Can't make them print it, of course, but by God, they'll listen” (Harris, 2021: 10). The narrator outlines one of the main prerequisites for overcoming the “*wounds of time*”: the traumatic experience must be spoken, given verbal sense, “verbalized” and, perhaps, you have to remove some of the burden from your own conscience.

Speaking of trauma applies to each of Dartigen, not just Framboise, from whose person the narrative unfolds and whose confession the reader perceives. However, other family members are either deprived of the right to vote (Reine-Claude is insane and stays in a mental health care institution) or can no longer testify because they died (Mirabelle died early, as her eldest son Cassis did). So the only one who can describe the traumatic experience of the past is Framboise, who begins the story with a description of her own appearance, which contrasts sharply with the attractiveness of her brother and sister, and it brings her closer to her mother: “Skinny and dark like

my mother, with her long graceless hands and flat feet, her wide mouth” (Harris, 2021: 6). Nine-year-old Boise inflicts unbearable torment on herself, a painful awareness of physical inadequacy, much more than suffering from her father’s death. The loss of father seems to give the girl certain preferences - something like social support, when traders in Angers or neighboring farmers can give the orphan sweets or fruit. However, the fact of father’s death, although gradually losing the severity of pain, still remains decisive for the Dartigen family: early orphanhood imposes additional responsibilities and social obligations on each child, causes invisible “*wounds of time*” that correlate with general family trauma. Another painful childhood memory, which in some way balances for Framboise the lack of perception of his own appearance and the early death of his father, is despotism and cruelty of her mother, enforced by severe migraines, when Mirabelle’s physical torment can be quenched only with morphine pills: “For my mother there was never much time for indulgence, even if she’d been the type.<...> Far from being a comfort to her widowhood, we were a hindrance to her with our noisy games, our fights, our quarrels” (Harris, 2021: 5).

Mirabelle Dartigen is described from the point of view of a nine-year-old child, of her younger daughter. She appears unattractive and gloomy as a person who is obsessed with her own bizarre beliefs and suffers from an incurable disease. The strange behavior of the widow Dartigen, her desire to remain on the margins of Les Laveuses, can be interpreted through the prism of hereditary mental illness, which showed itself in her elder daughter Reine-Claude. Mirabelle periodically experiences attacks of severe headache (she calls it migraine), accompanied by insomnia and memory lapses. Only morphine pills, which are harder and harder to get during the war and Nazi occupation, alleviate her suffering, so each subsequent attack risks becoming a serious mental disorder. At the same time, there is a strange pattern between mother’s migraines and orange: the slightest hint of the essential oils of this fruit can cause another exacerbation and put the patient to bed for a long time. Surprisingly, Mirabelle’s phobia does not find sympathy in her younger daughter, but instead encourages her to manipulate her mother’s behavior: Framboise finds an orange and makes its skin a kind of “aromatic charms”, which, as soon as they are brought into the house and put in a warm place, provoke new attacks of the disease by the patient. The mother is locked in her bedroom for a long time, and Boise and her brother and sister are completely free: they can go to Angers to watch a movie at the local cinema, or arrange a secret meeting near the Loire with Thomas Leibniz. The

alienation between mother and children creates a communicative gap and ultimately leads to rejection and creation of parallel discourses: Mirabelle's unspoken sacrifice, which she makes for the sake of her son and daughters, silent guardianship and care, attempts to hide her illness, seems to be cruel to children. As a result, two narratives about the past are formed. The first is the story of Framboise, in which the memories of her own childhood appear as an act of endless remembering, where the imagination complements, conjures up and reconstructs the events of the life of a nine-year-old girl. It is, in fact, a kind of *oral storytelling*, when the narrator's personality is the prism, through which we see other characters. According to the nine-year-old Framboise, Cassis and Reine-Claude are not collaborators, and the lipstick accidentally found under her sister's mattress and the foreign magazines she saw by her brother do not indicate the sale of certain information. Boise herself shares with Thomas Leibniz information about her fellow villagers because of her feelings for him and because of a desire to have the opportunity to continue to be in his company. So, the girl sees Thomas's gifts as a sign of friendship, not a service fee: she needs a fishing rod to catch the Old Mother and make a wish, she wants to have an orange because of the aromatic properties of the peel, which provokes her mother's disease.

The second narrative is Mirabelle's secret notes in the cooking album, the key to deciphering which Cassie has suggested in many years. Placed among traditional recipes and household remarks, these diary entries shed true light on what happened at Les Laveuses during Second World War. Mirabelle guesses that Thomas, who first supplies her with morphine and later becomes her lover, uses her children as informants. The widow later learns that her son and daughters accidentally witnessed a murder near La Mauvaise Reputation. Unfortunately, the owner of the bar also learns about the little observers and tries to buy their silence through their mother, but fails to reach the goal and slanders Mirabelle Dartigen. The widow also pleads guilty to the death of Thomas Leibniz, although she is not guilty: she is convinced that she killed her lover during another attack of forgetfulness, which always accompanies a migraine. It is the silence in the Dartigen family (communicative misunderstanding between mother and children) that leads to the creation of two narratives, which, presenting two views on the same events, are finally merged to restore the whole picture and to fix it in the collective memory. The image of Mirabelle Dartigen is implicitly central to the newly created memory map, which must be redrawn based on the voices-memories of the accused people. In fact, this is why Framboise finally agrees

to publish a family cooking album, because he secretly seeks revenge and a review of the previous judgement. The dubious dealings of the children with the occupier and their mother's relation with him obviously do not always coincide with the meanings embedded in the word "collaborationism", but this is enough for ostracism, when the visitors of La Mauvaise Reputation and innocent people are executed. Significant nuances will appear on the memory map of Les Laveuses: although flowers will be laid at the monument to the victims of Nazism, a window of new opportunities has opened. It is about understanding and forgiveness between the community of Les Laveuses and the Dartigen family, which is impossible until Mirabelle's notes from her album are published. Thus, the cooking album becomes a mobile container of the sacred past, which is able to correct its valuable (including tragic) moments: "Wisdom is the relationship of imaginary and memorized knowledge, while the heart marks the memory in the ark of this wisdom" (Assmann, 2014: 127).

By renewing the memory map, Framboise also marks specific symbols on it – the sacred symbols of the past. The most telling evidence of the past, of course, is Mirabelle Dartigen's cooking album, a "*memory box*" that preserves evidence of tragedy for fifty years. The album embodies silence, non-speaking of traumas of the past, and the main one is the mysterious death of Thomas Leibniz. The "*memory box*" does not only accumulate knowledge in time, but also produces much deeper meanings, which the writer pushes the readers to realize: war is the primary and terrible evil that sows pain and tragedy, forces to seek and punish those "involved" who can not have a true guilt before society, divides the world into "own" and "foreign" that contradicts humanistic values – the basis of human existence.

Another sacred symbol on the memory map is the orange, a symbol of mother's illness and at the same time the highest grace that the Queen of the Harvest Festival can receive. "Five Quarters of the Orange" – the title of the work – is interpreted as a violation of the ban and a kind of protest against mother's despotism, which, in fact, covers a serious illness. The exotic fruit, which is very difficult to obtain during the war, attracts Framboise not by its taste, but by the opportunity to put her mother to bed to get a day or two days of freedom. So, the girl divides the orange given by Thomas not into four quarters (three for herself and her brother and sister, and one for Paul), but into five, forming an extra quarter, which should not be there, but which is extremely necessary to provoke maternal migraine. This alogism outlines the atypical and traumatic nature of the Dartigen family's relationship and evidences

the fall of nine-year-old Framboise, who, only as an adult, realizes the horrors of her past.

The Lookout Post, the Loire River, the Standing Stones – a kind of place of strength for the Dartigen children – also acquire sacred features and form a kind of coordinates of the past. The Lookout Post is a small tree-lined house where you can read, play and watch the village, and then discuss what you see in order to pass on useful information to Leibniz. At the same time, children deprived of mother's supervision can be themselves, fully enjoy all the delights of their own age. The Loire River and the Standing Stones on it are the heart of endless entertainment, trophies (fish) and storage for treasures. At the same time, the Loire, which gives children so much grace and comfort, is also a place of sorrow and grief, because it eventually takes their friend, burying Thomas Leibniz in its waters. The river is also home to the mythical Old Mother – a giant pike, which, according to local legend, fulfills wishes if caught. All these everyday things at first glance become sacred signs of the children's world, where non-confident one can't go.

DISCUSSION

The debatable moment of the research is connected with the author's intent to expand the horizons of Ukrainian literary criticism by introducing new terminology related to memory studies. It is about adapting the terminological concepts of "*memory box*" and "*memory map*", which are associated with mobile storage and long-term preservation of sacred meaning, as well as with items of collective oral "archive" that correlate with individual memories. I assume that these new terminological initiatives may provoke discussion in the researchers' community.

CONCLUSION

The article analyzes the narrative structures and plot elements (17 stages of the plot) of Joanne Harris's novel "Five Quarters of the Orange", which reveal the mechanisms of memory. The tools of memory studies used in the research make it possible to outline the sacred content of the "*memory box*" (Mirabelle Dartigen's cooking album), which renews the time continuum. Also, the hidden senses of the cooking album make it possible to bridge the communication gap not only within the

Dartigen family, but also in the community of Les Laveuses. From this point of view, the renewal of the village's memory map directly correlates with the contents of the conditional ark, which is designed to fill in the gaps and white spots of collective memory through an act of individual remembering (partly coinciding with oral storytelling). Speaking about (verbal delineation) traumatic experience is extremely important for renewal of individual memories. Namely, injuries determine the formation of the architecture of memory in the novel, because together with the symbols (unique signs of identity that are transformed into places of power) they form the places, on which individual memory is based and on which the narrator relies in her story. Injuries and symbols enhance the memory map, allow individual memories to be recognized and transformed into collective memory. The conditional architecture of memory in Joanne Harris's novel "Five Quarters of the Orange" is essentially a decipherment of a cooking album ("*memory box*") and presents the author's message of forgiveness and understanding. Restoring the old communicative gap between the past and the present, which confirms the anti-war message, is very urgent for the world today – in the circumstances of the new war of Russia against Ukraine in Europe.

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