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Introductory word



*“Victoria, ubi concordia est”
Latin proverb*

It is still hard to believe that we are going through a war. Kharkiv was one of the first cities where the bombing of the civilian population began. At first we were afraid of dying in explosions, then we learned to hide from them in bomb shelters. Now we are used to them and they have become our everyday life.

Currently we live under the war. We learned to live in it. We are trying to survive. We communicate with our students, produce lectures and seminars remotely.

Our university lives and works. And this is our contribution to the Victory of Ukraine and our protection of humane values: person rights to freedom; the rights of ethnic group and nation to have own language, culture and existence.

The concept «freedom» is our historical essence, which we carried through nine centuries: start liberation from the enslavement of the Mongol-Tatar Horde of the 13th-15th centuries and up to resistance to Russian aggression in the 21st century. The very concept of «freedom» is common to Ukraine and Europe, Ukraine and USA. On June 23, 2022, Ukraine received the status of a candidate for the European Union. This underlines our choice: the desire to join the European family, which is characterized by humanistic values, just like we are.

This issue of Astreya journal is dedicated to European integration: finding common points of intersection in science and creativity.

Among the scientific articles of this issue is the Brazilian interpretation of “SOUND CHARACTERISTICS IN THE SPEECH OF UKRAINIAN DESCENDANTS IN BRAZIL” presented by scientists Luciane Trennephol da Costa and Daiane C. Moreira de Souza. They examines the pronunciation of sound variations of Slavic speech – VARLINFE, which consists of oral interviews with Slavic, Polish and Ukrainian descendants, residents of the inner regions of Parana (Brazil). In the 19th century, the municipality of Prudentopolis received many immigrants from Galicia and Bukovyna. The city is known as the Brazilian Ukraine for the preservation of traditions, customs, religious ceremonies, memory and language of the



Ukrainian people. The article analyzes the pronunciation of rhotics.

Tetiana Belimova's article «COOKING ALBUM AS A «MEMORY BOX» IN «FIVE QUARTERS OF THE ORANGE» NOVEL BY JOANNE HARRIS» reveals the problems of «memory box», memory map, «wound of time», which are connected with tragic events of the Second World War. The impact of trauma and traumatic experience experienced by the family is outlined: the early loss of the father, which the children experience, the witnessed murder; expulsion from one's home and forced displacement of painful memories for the sake of further existence. In the context of the modern war of 2022, this is a very relevant article, which can be seen as a link to European integration.

The article from the University of Japan «ANALYSIS OF IMAGES OF ABUSIVE MOTHERS ON EXAMPLES OF TWO NOVELS THE TIME: NIGHT AND OUR CIRCLE WRITTEN BY L. PETRUSHEVSKAYA» presented by LUKYANTSEVA Polina, is devoted to power relations, the conflict between Mother and Son. The image a domineering or cruel mother is a destructive woman whose actions lead to catharsis. This which leads to the liberation of the daughter or son (from the mother's anger or oppression). An act of true, pure maternal love is also revealed here.

Kozii Olha's article «THE IMAGE OF THE TREE AS THE EMBODIMENT OF COSMOLOGICAL AND SOLAR ASPECTS IN J. R. R. TOLKIEN'S WORKS» draws attention to the full-fledged image-symbol of the tree as an image-character - a dynamic multi-aspect synthesis of cosmogonic and solar aspects. J. Tolkien uses the Welsh and Finnish languages in the origins of Scandinavian and Celtic mythology. The tree is one of the universal symbols of the spiritual culture of mankind - it is the central world axis that connects Heaven and earth, man and his path to spiritual heights, life cycles, the Universe and its processes of eternal and constant renewal, wisdom and mysterious laws of being.

Viktoriiia Iliesku in the article «GRAMMAR OF THE IDIOSTYLE OF CHINESE AND RUSSIAN POETRY» examines internal form of the word and the peculiarities of the poetic language, the theory of the morphological field through functional grammar, linguistic stylistics, linguopoetics and the aesthetics poetic word.

The Fiction column presents an excerpt from the novel «APPSIRANTESS» by a Ukrainian writer Lelya Arey, which is accompanied by an interpretation that a researcher N. Levchenko made. This novel prompts one to think about the similarity of the tragic situation that was in Ukraine almost a hundred years ago, and was repeated with the even more tragic reality of today's terrible Russian-Ukrainian war. This, in its essence, is a logical bloody continuation of Russia's extermination of Ukrainians in 2022.

Ilya Krapyvny's story with comments by Halyna Khomenko opens up a view of tattooing - bringing on the person skin his deep psychic values and meanings, his fears and anxieties, liberation from the repressed, giving the surface a mythical depth. The writer himself is the bearer of metaphysical uncertainty, mystical disappointment, which is traditionally described as postmodern doubt.

Svitlana Shchyholieva's poems are a poetic response to the war in Ukraine 2022: nature and explosions, destroyed buildings, moods of a lyrical hero who cries, waits, endures and emotionally prepares for the corresponding blow. The hope for justice is felt: since Christ has already suffered for all us, we should wait for the Resurrection (in our case, this is an allusion to the Victory/Resurrection). But love, passion and thirst for life are represented as eternal. The desire to live is a stimulus for existence, enjoyment, action.

European integration processes, finding «own» and «external» in different parts of the world: from Japan and Brazil through Ukraine, from European literature to the multinational reader – we offer it on the pages of Astraea.

Yours sincerely, Editors
Yuriy Boychuk, Svitlana Kryvoruchko.



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**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 колерації 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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**SOUND CHARACTERISTICS IN THE SPEECH
OF UKRAINIAN DESCENDANTS IN BRAZIL**

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ABSTRACT

Brazil received many Ukrainian immigrants in the 19th century and most of them were sent to the southern region of the country. The municipality of Prudentópolis, a city of approximately 50,000 inhabitants, located in the Center-South region of the State of Paraná and Southern Brazil, received many of these immigrants, mainly from the regions of Galicia and Bukovina (BORUSZENKO, 1995). The city is known as the Brazilian Ukraine, for preserving traditions, customs, religious rituals and keeping alive the memory and language of the Ukrainian people. This article aims to analyze the

pronunciation of rhotics, as the sounds of "r" are called, in Brazilian Portuguese by Ukrainian descendants who live in communities in the interior of the city of Prudentópolis, since the use of r is an important dialect mark for the region's speakers. The theoretical foundation of this research is based on the Labovian quantitative variationist sociolinguistics theory (LABOV, 2008 [1972]). The analyzed sample is part of the speech database Linguistic Variation of Slavic Speech – VARLINFE, which consists of oral interviews with Slav, Polish and Ukrainian descendants, residents of the interior of Paraná. The rhotic sounds produced by eight informants were analyzed, totaling 3.906 data. Such occurrences were submitted to statistical treatment with the Goldvarb program. The results revealed the predominance of the rhotic variant tap and pointed out as conditioning factors the syllabic environment in which the sound occurs in the word, the speaker's education, the morphological class of the word and the sound context prior to the rhotic in the word. This research, still in development, contributes to the knowledge of Brazilian Portuguese spoken within the country and in the communities of Ukrainian descendants.

Keywords: Rhotics, Linguistic Variation, Ukrainians, Sociolinguistic.

АНОТАЦІЯ

Звукові характеристики мовлення українських нащадків у Бразилії

У 19 столітті Бразилія прийняла багато українських іммігрантів, більшість із них були відправлені до південного регіону країни. Муніципалітет Прудентополіс, місто з населенням приблизно 50 000 осіб, розташоване в регіоні Центр-Південь штату Парана та Південної Бразилії, прийняло багато цих іммігрантів, переважно з регіонів Галичини та Буковини (БОРУСЗЕНКО, 1995). Місто відоме як Бразильська Україна за збереженням традицій, звичаїв, релігійних обрядів, збереженням пам'яті та мови українського народу. Ця стаття має на меті проаналізувати вимову rhotics. Так називають звуки «r» у бразильській португальській мові українські нащадки, які живуть у громадах внутрішньої частини міста Прудентополіс, оскільки використання r є важливим діалектним знаком для спікерів регіону. Теоретична основа цього дослідження базується на лабовській кількісній варіаціоністській соціолінгвістичній теорії (ЛАБОВ, 2008 [1972]). Проаналізована вибірка є частиною мовленнєвої бази

звукових варіацій слов'янського мовлення – VARLINFE, яка складається з усних інтерв'ю зі слов'янськими, польськими та українськими нащадками, жителями внутрішніх районів Парани. Було проаналізовано ритмічні звуки, які видають вісім інформаторів, загалом 3906 даних. Такі випадки були представлені для статистичної обробки за допомогою програми Goldvarb. Результати виявили перевагу ротичного варіанту крапки та вказали як обумовлюючі фактори силабічного середовища, в якому виникає звук у слові, освіта мовця, морфологічний клас слова та звуковий контекст, що передує ротичному в слові. Це дослідження, як і раніше, розвиває сприйняття знань бразильської португальської мови в межах країни та в громадах українських нащадків.

Ключові слова: ротик, мовна варіативність, українці, соціолінгвістика.

INTRODUCTION

In the 19th century, Brazil had its cultural formation and territorial occupation altered by the arrival of European immigrants from various ethnicities that contributed to the colonization and development of the country, dispelling the myth of the Portuguese, indigenous and African ethnic triad in the country's cultural formation (RASO, MELLO and ALTENHOFEN, 2011).

At the end of the 19th century, the State of Paraná, located in the southern region of Brazil, received thousands of Slavic, Polish and Ukrainian immigrants (COSTA, 2020). It is estimated that between 1898 and 1910 alone, around 60,000 Slavs immigrated to the state of Paraná (LOREGIAN-PENKAL, COSTA, KRAUSE-LEMKE AND JACUMASSO, 2013). In this process, the city of Prudentópolis stands out, which had its landscape altered between 1896 and March 1897 (RAMOS, 2012), when more than 5000 Ukrainians arrived in the city. The immigrants who arrived in the city of Prudentópolis were mostly peasants, coming mainly from two regions of Ukraine: Galicia and Bukovina (BORUSZENKO, 1995, p.9).

The descendants of these immigrants kept the Ukrainian culture very present in the region through religious rituals, cuisine, crafts and also linguistic use, making the city recognized as the Brazilian Ukraine. In this context, at the State University of the Midwest – UNICENTRO, research professors constituted the Slavic Studies Nucleus – NEES, an Extension Program with the objective of mapping the material and immaterial Slavic culture of the region. NEES develops academic actions to

register, document and promote Ukrainian culture. In this context, a database of sociolinguistic speech entitled Linguistic Variation of Slavic Speech – VARLINFE was set up, consisting of interviews with Ukrainian and Polish descendants from seven cities in the region covered by UNICENTRO: Cruz Machado, Irati, Ivaí, Mallet, Prudentópolis, Rebouças and Rio Azul. Such interviews are true oral testimonies of the history, life and customs of Ukrainian and Polish descendants in the interior of the Paraná. Data collection started in 2013 and currently the database has 144 interviews with approximately 40 minutes of recording each (COSTA and LOREGIAN-PENKAL, 2015). The data analyzed in this research are part of the VARLINFE Prudentópolis sample.

Bilingualism is recurrent in Prudentópolis, mainly oral, as the Ukrainian language is still used in the daily lives of families and, often, there are still speakers whose first language is Ukrainian and not Portuguese (COSTA E LOREGIAN-PENKAL, 2015). Although the Ukrainian language is used in the oral modality, there are records of the written modality in monuments, street names, cemeteries and newspapers (COSTA and MELNIK, 2020). A prominent political action was the approval of municipal law 024/2021 in October of this year, which instituted the Ukrainian language as a co-official language, alongside Portuguese, in the municipality of Prudentópolis, as it is the second most spoken language and is a crucial cultural heritage for the formation of the community's identity. Brazil is a country where, unfortunately, linguistic diversity is not officially recognized and the school teaching of additional languages is restricted to the English language, thus this measure is very important to protect, value and promote the existence of the Ukrainian language and the Ukrainian culture in city and country.

The entire bilingual context and use of the Ukrainian language in the city is reflected in the Brazilian Portuguese spoken by these Brazilians of Ukrainian descent. Thus, this research aims to describe the rotic sounds, the sounds of “r”, in the speech of these Brazilians anchored in the methodology of quantitative Labovian sociolinguistics (LABOV, 2008 [1972]). In this way, we intend to contribute to the knowledge of the speech of Paraná and the Ukrainian ethnicity in Brazil and to the recognition of the contribution of Ukrainian culture in the country.

LITERATURE REVIEW

This research describes sonic characteristics of the speech of Ukrainian descendants focusing specifically on the rhotic sounds, as the “r” sounds are called. Our investigation aims to describe the rhotic variants carried out in Brazilian Portuguese spoken by Ukrainian descendants in the interior of Paraná.

All languages have consonants and vowels that are classified according to some parameters based on articulatory, auditory and/or acoustic properties shared by all the segments that make up these sounds.

Among these consonants is r, also called rhotic sound, which arouses the interest of linguistics and related areas, as it does not present a property that is common to all members of this class of sounds and to seek a phonetic characterization that justifies the union in the same class of sounds and explain this existing variability:

Rhotic rhotic, a class of consonant segments with heterogeneous articulatory characteristics that are phonologically related to each other. Both in Portuguese and in other languages, rhotics are associated with segments related to a sound of R (SILVA, 2003, p.197).

The class of rhotic sounds includes variants of different modes of articulation such as vibrating, fricative, taps and flaps. And also from various points of articulation, which can be alveolar, palatal, velar and uvular. This diversity in the classification of r sounds, between languages, in terms of mode and point of articulation, represents a challenge for the notion of a class of rhotics (DICKY, 1997 p. 71,).

In Brazilian Portuguese, rhotic sounds constitute the sound class with the greatest variability:

In Brazilian Portuguese, henceforth BP, the anterior variants coexist, the anterior multiple vibrating [r], the tap [ɾ] and the retroflex [ɻ], and the posterior variants, the voiced velar fricative [x] and voiced [ɣ] and the glottal fricative voiceless [h] and voiced [ɦ]. The rhotic sounds are strong dialect marks and each region of our continental country produces its typical variants (COSTA E COTOVICZ, 2015).

Weak rhotic or rhotic is a r sound that is articulatory characterized by a rapid movement of the tip of the tongue in the alveolar region, the region above the upper dental arch (COSTA, 2013). The other weak rhotic, the retroflex, is a variation of the tap in which the tip of the tongue curves towards the alveolar region. In retroflex rhotics, the tongue tip is raised and curved towards the alveoli, with only an approximation occurring, and there may eventually be a contact of the tongue with a very small surface (COSTA, 2013, p. 62).

The so-called strong variants are the alveolar anterior vibrating and the velar posterior vibrating. The alveolar vibrating or anterior fricative is produced by multiple strokes from the tip of the tongue towards the alveoli and is called the alveolar vibrating. The posterior fricative is produced by narrowing the posterior region of the tract in the soft palate and is called the vibrating velar. This is the fricative used predominantly in Brazil in the beginning of a syllable.

In Brazilian Portuguese, the weak variants, tap and retroflexo are productively performed in syllable coda, which is the syllable end position, for example, in the words *parte* and *amor*. As for the so-called strong variants, the vibrant alveolar and the vibrant velar in the beginning of a syllable, for example, in the words *rua* and *carro*. Dialectal variations justify the production of a weak rhotic tap or retroflex in the coda and the production of a strong rhotic, alveolar or velar fricative, in the syllabic attack. The speaker's dialect is also involved in variable phenomena such as rotacism and the replacement of a strong *r* by a weak *r*, quite recurrent impressionistically in Prudentópolis and confirmed in our analysis as we will present in the results and discussions.

About the phonetics of the Ukrainian language, we have the study by Zilyns'kvy (1979). The author is a phoneticist and dialectologist who in his work details the dialect phonetic variants of the Ukrainian language in the first decades of the 20th century. In the context of consonant sounds of Ukrainian, this author lists as rhotic variants a vibrant alveolar, a palatal rhotic, uvular and glottal fricatives, and their achievements depend on the region in which they occur: "The soft *r* is relatively often in eastern pronunciation, but in western pronunciation is hard or tends to harden." (p.39). The palatal rhotic is described as:

Its manner of articulation differs in that the raising of the front part of the dorsum toward the hard palate causes the whole front of the tongue to move forward somewhat, with the side ridges of the tongue lying on a larger area of the gums of the upper side teeth (than with the hard *r*), and with the tip of the tongue vibrating against the lower ridge of the gums of the upper incisors. (ZILYNS'KVY, 1979, p.103).

This palatal variant occurs in eastern Ukrainian dialects including Bukovina, considered one of the places of origin of immigrants who came to Brazil (BORUSZENKO, 1995). In the region of Galicia, another point of origin for immigrants, the author mentions a process of depalatalization of the rhotic.

Recent phonetic descriptions of the Ukrainian language also point to the

opposition between a palatalized and non-palatalized alveolar rhotic along with a velar variant (POMPINO-MARSCHALL, STERIOPOLO and ZYGIS, 2017). In Portuguese, the alveolar vibrant variant is anterior without palatalization.

Descriptive studies are needed to investigate phonetic details of the Ukrainian language spoken by descendants in Brazil in order to know the variants produced by these speakers.

AIM OF THE ARTICLE

This article presents and discusses the results of a quantitative variationist analysis with the aim of describing the rhotic variants carried out in Brazilian Portuguese spoken by Ukrainian descendants in the interior of Paraná. The sound characteristics, in this case specifically the rhotic sounds, are dialectal marks involved in variable phenomena present in Brazilian Portuguese. The rhotic sounds have different realizations in Brazilian Portuguese according to the syllabic context in which they occur and are also involved in the phenomena of rotacism, syncope and metathesis in the history and current times of the language. By investigating and describing the rhotic sounds spoken by Ukrainian descendants, our aim is also to disseminate and contribute to the recognition of the contribution of Ukrainians to the Brazilian language and culture.

METHODOLOGY

This analysis of the rhotic variants in Brazilian Portuguese spoken in Prudentópolis is based on the theoretical assumptions of Labovian Quantitative Sociolinguistics (LABOV, 2008 [1972]) to describe and investigate the possible conditioning factors in the use of rhotic sounds by these speakers.

The object of study in sociolinguistics is language and language in their relations with society. Language is the object of study in several branches of knowledge and sociolinguistics studies language in its social context. For Labov, linguistic variation is directly linked to linguistic change: “The explanation of linguistic change seems to involve three distinct problems: the origin of linguistic variations; the diffusion and propagation of language changes; and the regularity of linguistic change” (LABOV, 2008 [1972], p. 19).

Linguistic change and linguistic variety can be observed through speech samples from a community, analyzing the structural and social factors that act on the variable used in a given speech community. Structural factors are those internal to the linguistic system, such as syllabic position or type of word. Social factors are those inherent to the speaker, such as age and education.

In his descriptive studies of New York English, Labov highlights the relevance of the social factor ethnic group in linguistic variation: “In the development of the New York vowel system, we found that ethnic identity plays an important role – more important than socioeconomic class, in some items” (LABOV, 2008 [1972], p. 341). In this study, we followed the methodology of Labovian variationist sociolinguistics and looked for possible conditioning, linguistic and social factors for the use of rhotics in the analyzed sample.

For this study, eight interviews were selected from the VARLINFE database, which, as mentioned in the Introduction section, registers Brazilian Portuguese spoken by the descendants of immigrants in the region's cities. They are Brazilians who live in rural communities, with an agrarian economy, low education and Ukrainian or Polish ethnicity. The interviews lasted an average of 40 minutes, the chosen sample belongs to the city of Prudentópolis and data collection took place in the field, at the informants' homes.

The eight informants analyzed are divided into four females and four males, seven have Ukrainian parents and one is a hybrid, with a Ukrainian father and a Polish mother. The age range varies from 39 years to 75 years and education is divided into two levels. The informants' social information is presented in Table 1.

Tabela 1. Profile of the Informants

Informant	Education	Age Group	Sex	Descent
1	4 Series	42 years	Male	Ukrainian Parents
2	4 Series	65 years	Female	Ukrainian Parents
3	4 Series	28 years	Female	Ukrainian Parents
4	2 Series	75 years	Male	Ukrainian Parents
5	3 Series	46 years	Female	Ukrainian Parents
6	8 Series	39 years	Male	Ukrainian Parents
7	8 Series	60 years	Female	Ukrainian father, Polish mother
8	8 Series	53 years	Male	Ukrainian Parents

Source: Own elaboration

To carry out the analysis of the rhotics, first the interviews were audited, noting the passage in which the use of the rhotic variants, object of this study, was carried out, totaling almost 320 hours of listening and 3.906 data analyzed.

Afterwards, the coding of the variables present in the data was carried out, and later the Goldvarb program was used to make the mathematical calculations of the percentages of application of the toe variant and the relative weight of the conditioning factors.

As dependent variable, the weak rhotic variant *tepe* was established in contrast to the other rhotic variants: the velar fricative, the retroflex, a non-discriminated rhotic and the erasure, productive in Brazilian Portuguese in the syllabic environment of coda. The following coding was used for the analyzed variants: (1) tap (2) velar fricative (3) retroflex (4) unidentified variant (5) erasure. As linguistic and social independent variables we selected:

1) The syllabic environment in which the rotic occurred, whether attack, beginning of syllable, absolute or medial (beginning or middle of the word); as, for example, in the words *roça* and *carroça*, or coda, end of syllable, absoluta or medial; as, for example, in the words *porco* and *pior*.

2) The type of word in which the rotic word occurred, discriminating the classes of: noun, adverb, verb, pronoun, preposition, conjunction and adjective.

3) The context prior to the rhotic, if the sound that occurred prior to the rhotic in the word was a vowel or a consonant.

4) The context posterior to the rhotic, if posterior to the rhotic in the word there was a vowel, consonant sound or a pause.

5) The speaker's gender, divided into female and male.

6) The age group, divided into speakers up to 50 years old and speakers over 50 years old.

7) Education, divided into two factors: elementary school, equivalent in Brazil to four years of formal education, and gymnasium, equivalent to nine years of formal education.

8) The ethnicity of the informant, based on his/her ancestry whether Ukrainian, Polish or hybrid. Hybrid ethnicity refers to informants who have a mixture of Polish and Ukrainian, that is, one parent is of Ukrainian origin and the other is of Polish origin.

After listening, transcribing, coding and applying the Gol-dvarb program, we

obtained the results that will be presented in the next section.

RESULTS

The analysis revealed the presence of four rhotic variants in the speech of Ukrainian descendants: the tepe, the retroflex, the vibrant velar and an as-yet-unidentified variant. There was also the phenomenon of the deletion of the rhotic in the coda, as already mentioned, a productive phenomenon in Brazilian Portuguese, and in the complex attack, that onset formed by two consonant sounds. The tepe variant was predominant in the speech of all informants.

The results of the first round of the Goldvarb program revealed a percentage of 92.8% of application of the r tap [ɾ] in the analyzed sample. In the 3.906 data, there was the occurrence of r tap in 3.625 data and only 281 data did not present this rhotic variant. The velar fricative variant (2) had 40 occurrences totaling 1%. The retroflex variant (3) had 133 occurrences, totaling 3.4%. Variant (4) classified as not identified had 73 occurrences, totaling 1.9%. Variant (5) classified as deletion had 35 occurrences and 0.9%. Given the high occurrence of the tap variant, we chose to run the program investigating the possible conditioning factors for the realization of the rhotic variant. The program selected the following variables that favored the realization of the rhotic tap [ɾ]: the syllabic environment, education, the type of word and the context prior to the rhotic, whose results are now presented.

Variationist analysis revealed the highest occurrence of r-tap in the syllabic environment of medial attack in words like *carro*. In this syllabic position, there was the occurrence of tap in 98.6% of the data, as can be seen in Table 2. The tap also occurred in the complex attack, the onset formed by two consonant sounds, a productive rule in Brazilian Portuguese in general, and in absolute attack, a position in which this variant does not occur productively in Portuguese.

Table 2 – R TEPE AND SYLABIC POSITION

Sylabic position	App. / Total	%	Relative weight
Medial Attack (Esperança, carro)	1.553/1.575	98.6	0.544
Complex Attack (Construir, cobriam)	464/648	71.6	0.049
Medial Coda (Verdade, guardar)	1.134/1.137	99.7	0.915
Absolute Attack (Rua, rio)	123/161	76.4	0.042
Final Coda (Maior, por)	351/385	91.2	0.192

Source: Own elaboration

The second factor favorable to performing the r tepe in the sample was a social factor: education. The most educated, with more than four years of formal study, favor the application of the tap with a relative weight of 0.655, as can be seen in Table 3. With the development of the research and the increase of the analyzed informants, this result will be revised.

Table 3 – Education and Tap variant

Education Level	Occurrences	Percentage	Relative Weight
Basic	2.231/2.450	91.1%	0.406
Elementary	1394/1.456	95.7%	0.655

Source: Own elaboration

The third favorable factor for performing the r tepe in the sample was the type of word with higher occurrence of tepe in the morphological classes of adverbs and prepositions.

Table 4 – Occurrences of r - tepe - Type of word

Type of word	Occurrences	Percentage	Relative Weight
s- noun	1.436/ 1.561	92.0%	0.455
v- verbs	1.151/ 1.191	96.6%	0.555
a adjectives	405/441	91,8 %	0.368
d- adverbs	251/256	98.0%	0.684
p – preposition	224/230	97.4%	0.699
c- conjunction	139 / 208	66.8%	0.347

Source: Own elaboration

The fourth and last factor pointed out as favoring r tap in the sample was

the context prior to the rotic. In terms of percentage, the previous context being a consonant, as, for example, in the word dish characteristic of the complex attack in Brazilian Portuguese, had the highest index. In terms of relative weight, the most favorable anterior context for the phenomenon was the presence of a high anterior vowel [i]. The previous context least favoring the performance of the tap variant was the centered vowel, as can be seen in Table 5.

Table 5 – Context prior to r –tap

Context prior	Occurrences	Percentage	Relative Weight
Consonant (x)	993/1.005	98.8%	0.408
Vowel (e)	898/973	92.3%	0.534
Vowel (o)	719/838	85.8%	0.591
Vowel (a)	628/689	91.1%	0.405
Vowel (i)	287/297	96.6%	0.656
Vowel (u)	96/100	96.0%	0.521

Source: Own elaboration

DISCUSSIONS

The interviews from VARLINFE, the source database for this research sample, are true oral testimonies of the history and current life of Ukrainian descendants in Paraná and Brazil. Even today, the context is bilingual and the Ukrainian language predominates in the daily lives of communities (COSTA and LOREGIAN-PENKAL, 2015), maintaining the Ukrainian identity after a century of immigration.

In these interviews, the descendants talk about the difficult arrival of their ancestors in Brazil. Informer 4, for example, tells that his parents came on a boat after World War I and were deported from Austria. He also comments: “They didn't bring any tools to Brazil, they were left here in the woods, in a tent there, and turn around”.

Descendants of Ukrainians learned the Ukrainian language at home, with their family, and often only had contact with Portuguese at school. One of the informants, informant 4, makes clear in his interview the difficulty encountered in learning the Portuguese language and how difficult it was to comply with the imposed prohibitive measures, citing the difficulties encountered by them: “Look, the problem is that we did not know how to speak Portuguese, it was difficult to study”.

In another excerpt, he recalls the prohibition measures so that the immigration languages were not used by immigrants: "In the time of President Getúlio Vargas it was prohibited to speak, right, another language, today it is freed." The reference is to Decree 406, of May 4, 1938, decreed by President Getúlio Vargas, which prohibited the use and teaching of foreign languages in Brazilian territory.

In the speeches of other informants, it is possible to see how the contact with the Portuguese language was at school, with teachers who were often of Ukrainian descent, but could only teach using Portuguese. Informant 6 says: "We didn't know how to speak Portuguese well, she spoke a little Portuguese mixed with Ukrainian". With these lines, it is evident that Ukrainian was the language learned at home and Portuguese was only learned at the beginning of school learning. Informant 7 in his interview states: "I only spoke Ukrainian at the time, I learned Portuguese at school, I learned it a bit by force". The oral testimonies of the VARLINFE interviews register the Ukrainian legacy in Brazil and allow descriptive research on the Brazilian Portuguese spoken by these Brazilians of Ukrainian descent. Our research sought to contribute to this with the description of rhotic sounds in the Prudentópolis sample. As shown in the results, the tepe variant predominated in the sample and the program selected as conditioning factors for the performance of the rotic tepe [ɾ]: the syllabic environment, education, the type of word and the context prior to the rotic.

The syllabic environment of medial attack, as in the word *carro*, was the most favorable to the occurrence of tap. This realization is not typical of Portuguese, as in this syllabic position a strong rhotic is productively produced, predominantly the velar fricative and, in some dialects, the alveolar vibrant. The fact that tap predominates in the medial attack and occurs little in the absolute attack can be explained by its intervocalic nature, as some researchers describe the sound as an occlusion that cuts through the nuclear vowel of the syllable (NISHIDA, 2009; SILVEIRA and SEARA, 2009). Thus, the nature of the sound would justify its greater predominance in the medial attack between vowels.

As for the second factor favoring the completion of the toe, education, it is necessary to refine the analysis with the addition of more informants in order to have a balance in this factor. As for the role of the morphological word class, we believe that future statistical surveys of the presence of rhotics by word class are necessary. The role of nouns may have been skewed by the presence of sound in complex attacks, for example. In the context prior to the rhotic sound in the word, the predominance

of the high anterior vowel can be explained by the acoustic space of this vowel, which favors more anterior articulations.

CONCLUSIONS

This research, still in development, revealed as favoring variants three internal or structural variants that may be linked to the nature of the rhotic sound, its articulatory and acoustic characteristics. The presence of a difficult-to-describe sound, named in this study as an unidentified variant, may be due to the influence of the palatalized rhotics of the Ukrainian language. We hypothesize that the bilingual context may influence the production of rhotics in the speech of Ukrainian descendants in Prudentópolis. These conclusions point to the need for acoustic analysis of rhotic productions that allow investigation of their phonetic details.

The fact of the predominant production of the tepe variant in the medial attack, contrary to what is currently produced in Portuguese, points to a very peculiar dialectal speech in the Brazilian context and characteristic of the community. The Ukrainian legacy is present in the public space with monuments, church architecture, in cuisine, in the dances of folklore groups and also in the Portuguese spoken by these Brazilians who maintain the Ukrainian identity even after a century of immigration. Finally, this work, which is still in progress, aims to contribute to the knowledge and record of Brazilian Portuguese and Slavic ethnicity in the country. Ukrainian culture is part of the Brazilian cultural and linguistic diversity, historically largely hidden, which must be registered and socially legitimized.

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**GRAMMAR OF THE IDIOSTYLE IN POETRY
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ABSTRACT

The article deals with the study of the grammar of idiosstyle in poetry. Theoretical basis of the study of grammar of poetic idiosstyle based on the material of poetry is the doctrine of the inner form of a word and language features, the theory of morphological field and achievements of functional grammar, modern developments in the field of linguistics, linguopoetics, and poetic aesthetics. In the structure of the poetic text, a unit of any of the levels is capable of possessing expressiveness, being an expressive unit, interacting with other levels. The semantic and functional enrichment of grammatical means in the poetic language of the 19th-20th centuries has an individual-author character, based on the systemic grammatical potential of the national language. As a consequence, these enriched units and categories form the grammatical system of poetic language as a subset of the national language. "Poetic cognition" is verbal in nature. The tools of "poetic cognition" are the artistic word and the structure of language as a system of connections and relations between linguistic units. Linguopoetic mechanisms of grammatical meanings actualization and neutralization in poetic language are based on general linguistic characteristics of morphological categories and on the regularities of poetic functioning, the selection of neutral and marked grammemes. In addition to the violation of the grammatical norm, poetic language

has a variety of artistic techniques and forms patterns, the basis of which is morphological selection and the formation of homogeneous groups, series, texts and their fragments, morphological attraction (assimilation of some morphological units to others). Besides, verse localization is a means of isolating and neutralizing the semantics of a certain unit. Within the framework of general poetic patterns in each text and “idiostyle” an authorial system of morphological selection and attraction is formed, which forms units and unities. The dynamics of the development of techniques and poetic means can be considered both within the framework of an individual work and in the comparative dimension, at the level of describing the idiostyle of an individual artist and in the idiostyles of different authors. Grammatical selection creates a variety of morphological dominants in individual works.

Keywords: idiostyle, inner form of a word, linguistics, linguopoetics, morphological categories, morphological selection, morphological dominant

АНОТАЦІЯ

Граматика ідіостилю поезії

У статті йдеться про дослідження граматики ідіостилю поезії. Теоретичним фундаментом дослідження граматики поетичного ідіостилю на матеріалі поезії є вчення про внутрішню форму слова та особливості поетичної мови, теорія морфологічного поля та здобутки функціональної граматики, сучасні розробки у галузі лінгвостилістики, лінгвопоетики та естетики поетичного слова. У структурі поетичного тексту одиниця будь-якого з рівнів здатна мати виразність, бути експресею, взаємодіяти з іншими рівнями. Семантичне та функціональне збагачення граматичних засобів поетичної мови 19-20 ст. має індивідуально-авторський характер, базується на системному граматичному потенціалі національної мови. Як наслідок, ці «збагачені» одиниці та категорії формують граматичну систему поетичної мови як підмножини національної мови. «Поетичне пізнання» має вербальний характер. Інструментами «поетичного пізнання» є художнє слово та структура мови як система зв'язків та відношень між мовними одиницями. Лінгвопоетичні механізми актуалізації та нейтралізації у поетичній мові граматичних значень, спираються на загальномовні характеристики морфологічних категорій та на закономірності поетичного функціонування, селекцію нейтральних та маркованих граем.

порушення граматичної норми, поетична мова має розмаїття художніх прийомів та формує моделі, основою яких є морфологічна селекція та формування однорідних груп, рядів, текстів та їхніх фрагментів, морфологічна атракція (уподібнення одних морфологічних одиниць до інших). Окрім того, віршова локалізація є засобом виокремлення та нейтралізації семантики певної одиниці. У межах загальнопоетичних закономірностей у кожному з текстів та «ідіостилів» формується авторська система морфологічної селекції та атракції, що утворює одиниці та єдності. Динаміку розвитку прийомів та поетичних засобів припустимо розглядати як у межах окремого твору, так і у компаративному вимірі, на рівні опису «ідіостилю» окремого митця та у «ідіостилях» різних авторів. Граматична селекція спричиняє розмаїття морфологічних домінант у окремих творах.

Ключові слова: ідіостиль, внутрішня форма слова, лінгвостилістика, лінгвопоетика, морфологічні категорії, морфологічна селекція, морфологічна домінанта

INTRODUCTION

The theoretical basis of the study of the grammar of poetic idiostyle based on the material of poetry is the doctrine of the internal form of the word and the peculiarities of the poetic language, the theory of the morphological field and the achievement of functional grammar, modern developments in the field of linguistic stylistics, linguopoetics and aesthetics of the word (for details, see Skorobogatova O.O. 2012, p. 4).

LITERATURE REVIEW

In the structure of a poetic text, a unit of any of the levels can have expressiveness, be an expresseme, interact with other units. As O. O. Skorobogatova rightly notes in the study “Grammatical meanings and poetic meanings: poetic potential of Russian grammar (morphological categories and lexical-grammatical classifications of names)”, “the poetic potential of a unit of the morphological level and the peculiarities of its artistic realization are caused by a number of factors, including the generalized grammatical meaning of the unit, its morphological characteristics; the status of the unit in the

language system (stylistically marked units differ according to stylistically neutral units); the frequency of use of the unit in the text (“idiostyle”) in comparison with the general linguistic and general poetic frequency (increasing the frequency of use first causes the unit to be actualized, and then the “loss” of expressiveness); normativity or non-normativeness of the unit, its occasionality or usualness; interaction of a unit with morphologically homogeneous and morphologically opposite ones; localization in the structure of a specific poem, stanza and entire poetic text; precedent of a unit or grammatical model” (Skorobogatova, 2012, p. 5).

Fundamentally important is the direction proposed by V. P. Grigoriev and his associates I. I. Kovtunova, N. A. Kozhevnikova, E. V. Krasilnikova, E. A. Nekrasova, O. G. Revzina, N. O. Fateeva and other scientists. At the end of the previous century, they proposed the theory of poetic “idiostyle” and carried out a series of investigations, which formed “Essays on the History of the Language of Russian Poetry of the XX Century”.

AIM OF THE ARTICLE

Based on the poetry of Georgy Ivanov to analyse peculiarities of the ideostyle as a separate grammar category

METHODOLOGY

A comprehensive description of the functional categories of “idiostyle”; characteristic of one of the categories that form the morphological specificity and originality of the author’s poetics; comparative analysis of the functioning of morphological units in different “idiostyles” and works; description of the morphopoetics of a separate poem. The study of precedent grammatical forms and models is oriented towards the detection of “hidden” intertextual interactions.

RESULTS

“Idiostyle” as a complexly organized sign system (invariant) allows to form a set of text variants, organized according to the principle of the system that generates them. The possibility of selection of representative means of marking the same content is the reason for the formation of different “styles”. Different “styles” include

similar language components, but in different combinations. The uniqueness of the “style” is acquired through differentiation in proportions and specific elements that make up the style. “Language” in such a case is a meta-tool, an opportunity to realize “idiostyle”.

Poetics borrows the term “idiolect” from sociolinguistics to denote an individual author’s poetic system, and the category “idiostyle” is introduced into the linguistic terminological apparatus to denote the peculiarities of the implementation of the system in texts. “Idiostyle” is a system of individual authorial features (the Author is a linguistic, speech, communicative personality); a means of reflecting the inner world of the author’s personality (the author is a speaker of a specific language of a certain historical period); a verbally explained fragment of the axiological picture of the world, the conceptosphere; corpus of lexical units with actualized personal meanings within the work; a complex of language tools for solving author’s tasks, containing a system of individual means of expression (tropes and stylistic figures); a set of language strategies and tactics (manipulative, etiquette, genre, etc.).

In the process of “idiostyle” analysis, different models and approaches are used (according to the chosen aspect of the analysis). The stylistic model used in the process of comparative idiostylic research of artistic texts is widespread. In such a case, indicators of the conceptual and syntagmatic profile are relevant.

“Idiostyle” is related to discourse as the realization of the activity of “linguistic personality”. This or that discourse is the environment for the realization of “idiostyle” - cognitive, communicative and linguistic “deployment of the idiolect of the linguistic personality” in textual activity under the influence of discursive factors. The basis for the formation of an “idiostyle” is a cognitive-emotional-motive complex as a mental-psychic formation caused by the extralinguistic and linguistic context. For the formation of an “idiostyle”, synergistic regularities that determine the development of the “unfolding” of the text are not relevant, because they have a universal character. At the same time, there is a regularity of identifying the individual against the background of the conventional. The “strong” and “weak” positions of the text, the “golden mean”, structurally and synergistically created beginnings and endings are not dictated by the author’s intention, but help to determine the “idiostyle”, because in the texts of the same author, indicators of percentage fluctuation of the structure (deviation from the limits of synergistic zones) “approach”. Accordingly, a significant place in the objectification of “idiostyle” belongs to: the lexicon; permanence of the

dictionary (this also includes the syntagmatics of the lexical core); grammarian.

“Idiostyle” and “idiolect” are related as general and partial. An “idiostyle” is a plan of content containing an “idiolect” as a plan of expression that “causes” the content. “Idiostyle” (individual meaning) is a system of substantive and formal linguistic characteristics of the works of a certain author. Through the mediation of such a system, the author’s method of linguistic expression embodied in these works is “unique”.

“Idiostyle” is a hyponym for the individuality of a creative “language personality”. In the typological aspect, let us distinguish situational, conceptual, compositional-functional and operational complexes, which collectively form a hierarchical closed system of dependencies that generate the author’s “picture of the world”.

The presence of the concepts “idiolect” and “idiostyle” emphasizes the uniqueness of the linguistic personality, the individual segment of whose structure, like a fingerprint or an intonogram (a graphic expression of intonation), distinguishes and distinguishes the individual.

It is permissible to describe morphological units of various categories and ranks from the standpoint of their creative poetic possibilities, in addition, in the process of studying the aesthetic and semantic results of artistic searches, linguists can describe both regular and single morphological, lexical-morphological, morphological-syntactic and morphological - compositional means of formation of poetic meanings and poetic fascination, in addition, it will allow (in some cases) certain forecasting. The grammatical description of the poetic language is based on the study of the linguopoetic potential of grammatical units and the study of their interactions in the composition of the poetic text. Let us consider the “structure” as a set of relations between the elements of the system. In this case, the morphological structure of the poetic text is a system of interactions of units of the morphological level of the poetic text. The unity of systemic-structural and communicative-functional approaches to the description of grammatical objects allows one to determine the poly-coordinate essence of poetic units with significant probability. The path “from the form of expression to functioning” causes the unity of the systemic and functional approach to the description of the facts of language and speech.

Semantic and functional enrichment of grammatical means of the poetic language of the nineteenth-twenty-first centuries has an individual authorial character, is based on the systemic grammatical potential of the national language

and, as a result, these “enriched” units and categories form the grammatical system of the poetic language as a subset of the national language. Artistic vision allows the poet to depict the image of the world and the image of language in the poetic space. “Poetic knowledge” is verbal and grammatical, because the tools of “poetic knowledge” are the artistic word and the structure of language as a system of connections and relationships between linguistic units. Lingupoetic mechanisms of actualization and neutralization of grammatical meanings in the poetic language are based on the general linguistic possibilities of morphological categories and the regularities of poetic functioning, the selection of neutral and gram-marked ones. In addition to violating the grammatical norm, poetic language has a variety of artistic techniques and forms models, the basis of which is morphological selection and the formation of homogeneous groups, series, texts and their fragments, morphological attraction (similarity of some morphological units to others), which is described in (Skorobogatova, 2012). In addition, verse localization is a means of isolating and neutralizing the semantics of a certain unit. Within the limits of general poetic regularities, an author’s system of morphological selection and attraction is formed in each of the texts and “idiostyles”, forming units and unity. The dynamics of the development of techniques and poetic devices can be considered both within a single work and in a comparative aspect, at the level of describing the “idiostyle” of an individual artist and in the “idiostyles” of different authors. Grammatical selection leads to the formation of a variety of morphological dominants in individual works to the appearance of idiosyncratic, grammatical features of a poetic trend or period. In modern poetry, regular means of actualizing morphological meanings, forms and models are formed, in some cases oriented to folklore tradition, and individual artistic preferences are revealed. Morphological characteristics of poetic “idiostyles” in many cases create their structural and semantic basis. Attention to “implicit” grammar allows us to single out the regularities of “idiostyle”, which can only be hypothesized beyond linguistic evidence. The issues of “idiostyle” development are related to the problem of intellectual and creative linguistic dynamics, because the study of “idiostyle” development provides material for observing the formation of general laws of the national poetic space.

In our opinion, the study of the grammar of the “idiostyle” poetic discourse can be conducted in the following directions: a comprehensive description of the functional categories of the “idiostyle”; characteristic of one of the categories that

form the morphological specificity and originality of the author's poetics; comparative analysis of the functioning of morphological units in different "idiostyles" and works; description of the morphopoetics of a separate poem. The study of precedent grammatical forms and models is focused on the detection of "hidden" intertextual interactions.

The vector of the linguistic description of the connections between the poetic language and the worldview of the poet can be different: 1) from the specificity of grammatical categories and forms to the description of "idiosyncratic" features; 2) from the features of the author's poetics to the identification of the specifics of the poetic language. This is the basis of hypotheses about "grammatical idiomatism" (for more details on "grammatical idiomatism" see (Skorobogatova, 2012, p. 97-98). The beginning of the active study of the poetic language is connected with the explorations of the so-called scientists. "formal direction" (for more details, see, for example, R. O. Jakobson "Formal school in Russian literature").

A significant contribution to the general theory of poetic language is the semiotic direction of linguopoetics, which developed the principles of poetic text analysis and proposed a set of investigations dedicated to the study of specific lyrical works.

Y. M. Lotman considered the poetic text as a complex multi-level system.

Y.M. Lotman focused on cases of "violation of the prohibition" (or "the effect of violation of the canon"), deviation from the norm. This approach, which determined the study of morphological deviations, dominated the research of morphological units of poetry for many years.

Fundamentally important is the direction proposed by V. P. Grigoriev and his associates I. I. Kovtunova, N. A. Kozhevnikova, E. V. Krasilnikova, E. A. Nekrasova, O. G. Revzina, N. O. Fateeva and other scientists. At the end of the previous century, they proposed the theory of poetic "idiostyle" and carried out a series of investigations, which formed "Essays on the History of the Language of Russian Poetry of the XX Century".

Ukrainian linguistics of the poetic text - V. M. Rusanivskiy, L. O. Bulakhovskiy, A. K. Moisienko ("The word in the apperceptive system of the poetic text. Decoding Shevchenko's poem"), L. I. Shevchenko, N. V. Sluchai, S.Ya. Yermolenko. In linguistics, "poetic language" is considered as a multi-level object, in which the phonetic, lexical, morphological and syntactic levels are differentiated, respectively. Sometimes, in addition to the morphological level, a derivational level is distinguished. A number

of researchers claim the presence of compositional, stylistic, figurative, etc. levels, but the difference in the principles of their separation makes a single classification impossible.

Works by L.A. Lysychenko, L.F. Tarasov (see, for example, Tarasov, 1976), A.T. Gulak, G.F. Kalashnikova, I.I. Stepanchenko (Stepanchenko, 2014), V. S. Kalashnik (see, for example, Holoborodko, 2010), E. O. Malenko (see, for example, Malenko, 1996, p. 20), K. Y. Holoborodko, O. O. Skorobogatova, O. A. Oleksenko formed a direction that can be called the Kharkiv school of linguopoetics of the late 20th - early 21st centuries.

Within the framework of complex studies of “poetic language”, the syntactic level and syntactic-stylistic figures are described in detail (research by Tomashevskiy, Zhirmunskiy, S.Ya. Yermolenko, I.I. Kovtunova, G.F. Kalashnikova, O.N. Panchenko, N.A. Kozhevnikova). In the research of O. O. Skorobogatova, the task of describing the linguopoetic norms of the functioning of the grammatical categories of the noun is solved, and in the two volumes of the collective monograph “Poetic Grammar” the functioning of the time and person categories in the poetic text is described. O. O. Skorobogatova proposed an approach related to the systematic description of the functioning of units of the morphological level - both expressive and marked, and neutral, unmarked, which makes it possible to reveal the poetic potential of certain morphological units and their combinations, which is realized in the text.

In the survey “Poetic speech (typological aspect)” by L. F. Tarasov, it is rightly noted that the word has a triadic character (conceptual core; figurative and sensual representation; emotional and stylistic coloring). In the context of a poetic work, the figurative meaning of the word is actualized, because it contains a “microimage”. The image, which has its origin in the word, is concretized in the context that enriches it, conveys to it the features of individuality and uniqueness. In the process of analyzing the lexical level of a poetic work, according to the researcher, it is necessary to identify direct and figurative meanings, techniques of imagery, means of enhancing expressiveness, transformation of an “ordinary” word into a “poetic” one by enriching its meanings (see Tarasov L. F., 1976, p. 9- 10).

Vyach. Vs. Ivanov notes that researchers constantly move “from the grammatical features of a particular work to conclusions about the grammar of poetry as a whole” (Ivanov, 1988, p. 66). At the same time, there is a “poet’s grammar”. The task of the researcher is not to list the sum of the grammatical characteristics of a specific

poem, but to find out to what extent these characteristics form the characteristics of a certain author or even an entire poetic school.

I. O. Ionova's study "Morphology of Poetic Speech" explores the expressive potential of morphological units of the Russian language. The researcher notes that "violation of the grammatical norm", juxtaposition of grammatical forms and meanings can be a means of expressiveness in poetry ("...grammatical form and its meaning are the emotional focus through which the poet sees the world" (Ionova I. A., 1988, p. 9).

Let's consider the collection of G. V. Ivanov "Heather" ("Poems of 1914-1915." ("We were bored in winter, fell in love in spring..."; "Lithograph"; "Rattled by thunderstorms - heavy oaks..."; "How I love Flemish panels..."; "Oh, a feast on the beach, in sight of the artificial sea..."; "Yellowed engravings..."; "Coffee pot, sugar bowl, saucers..."; "A passage ("July at the beginning. The sun burns..."; "Curly lindens, blue sky..."; "How good and sad to remember..."; "Squealing, the heavy winch crawls..."; "On grandfather's old kiset..."; "A modest landscape"; "Everything in life is sweet and simple..."; "The horns squeal. There is a scolding from the barques..."; "A Cytherian dove and a boy with a whistle..."; "About me a 'crook' in short..."; "My solitude is restless today..."; "Here is a grove and a secluded clearing..."; "Scotland, thy misty shore..."; "Everything forms a circle in life..."; "The fishermen have returned from their catch..."; "Like ancient jubilant glory..."; "Flakes of dry snow already..."; "The merry wind drives the ice..."; "Golden sunset. Snows..."; "All days with another, all days not with you..."; "No paradise I need..."); "Poems 1913-1914" ("In the sky over the smoky valleys..."; "The cold will come..."; "I am not loved by anyone! Empty Autumn..."; "Exhausted by a poisonous night..."; "Song"; "All breathless, all yellow..."; "Half-sleep"; "Faded gold, cold blue..."; "Book decorations" ("Peter in Holland"; "On a painted engraving in Leipzig..."; "Some Dreamy Lady..."; "A Vase of Fruit"; "A Screen Saver"); "The Chatter of the Banquet Caller"; "A Romantic Tavern"; "The Figurine"; "The Strolling Actors"; "I Am Screaming at the Variety in the Evening..."; "Autumn Phantom"; "Street Teenager"; "Excerpt"; "Traveling Gymnasts"; "Port Worker"; "Actress"; "The Angrier the Autumn Wind..."; "Letter in an Envelope with a Red Gasket..."; "Gazelles" ("If you say 'no' - I'll fall out of love..."; "Ah, I can't guess what I want..."); "Album Sonnet"; "Bird cherry flowers in a calm pond fly..."; "The Highlander was singing, but I wasn't listening...").

The grammatical dominants of the collection are:

1) the use of substantive exotisms:

*We played **tennis** in the hot summer ...*

Now we lie under the copper moon,

*And autumn rules the **convertible***

("We were bored in the winter, fell in love in the spring ...")

(Georgy Ivanov, Poems, 2021, p. 157)

*Already hunters in red **coats***

With cheerful hounds - galloped ...

("We were bored in the winter, fell in love in the spring ...")

(Georgy Ivanov, Poems, 2021, p. 157)

*The ruddy skipper argues without **passion**,*

But he gets excited, disagrees, friend

("Lithography")

(Georgy Ivanov, Poems, 2021, p. 157)

*And from the pole rushes to the **equator***

Arm and blue faded cuff

*And the sun's ray, flying through the **porthole**,*

Slides on the table, on the chair and on the flag

(«Lithography»)

(Georgy Ivanov, Poems, 2021, p. 157)

*The babbling of **mandolins** rushes, and the waves splash, echoing them,*

A light rocket will take off and scatter in the distance.

("Oh, the feast on the shore, in view of the artificial sea ...")

(Georgy Ivanov, Poems, 2021, p. 158)

*Oh, Watteau imitators, disguised as **marquises**, -*

Russian nobles, I love your homegrown Versailles

("Oh, the feast on the shore, in view of the artificial sea ...")

(Georgy Ivanov, Poems, 2021, p. 158)

*Let the **f**ans grow blue, let the timid pipes sigh,
Let the leaves sway under the pinkish moon,
And this world is resurrected, as on a faded **watercolor**,
Captured by his poet and painter serf
("Oh, the feast on the shore, in view of the artificial sea ...")*

(Georgy Ivanov, Poems, 2021, p. 158)

*Scarlet evening shines through the windows
Through the trees in silver
Golden **initials**
On the ancestral carpet
("Yellowed engravings...")*

(Georgy Ivanov, Poems, 2021, p. 159)

*First with a thin brush
Skilled craftsman by hand,
To make the background appear golden,
I drew curls with **carmine**
("Coffee pot, sugar bowl, saucers...")*

(Georgy Ivanov, Poems, 2021, p. 159)

*First lover, angry and proud,
Beats with a cane on the **jackboot**
("Excerpt")*

(Georgy Ivanov, Poems, 2021, p. 160)

*And after, with unhurried **grace**,
As in the old days - shed a tear:
Here the inconsolable lady
A **mausoleum** was erected for a **pug**
("Curly lindens, the sky is blue ...")*

(Georgy Ivanov, Poems, 2021, p. 162)



*Meanwhile the October moon rises
And gilds the **griffin** on the nose
("Screeching, a heavy winch is crawling...")*

(Georgy Ivanov, Poems, 2021, p. 163)

*Will order **whiskey** - and, stamping his foot,
The story will begin about his wanderings
("The horns are squealing. Cursing is carried from the barges ...")*

(Georgy Ivanov, Poems, 2021, p. 165)

*How tenderly touched by transparent **watercolor**
Trees sprawling curly tops.
("The Cytheran dove and the boy with the flute...")*

(Georgy Ivanov, Poems, 2021, p. 165)

*I polish my nails with a brush
And I listen to the old **polyphon**
("I am not loved by anyone! Empty autumn! ..")*

(Georgy Ivanov, Poems, 2021, p. 172)

*Away, aside - a cheerful bungler
Hurrying **coiffeur**, walking lady
("Peter in Holland")*

(Georgy Ivanov, Poems, 2021, p. 174)

*Yes, brightly painted
Theater, our, poster:
Guitar, hat, **bolero**
("The chatter of the caller to the farce")*

(Georgy Ivanov, Poems, 2021, p. 176)

***Hidalgos** are swarthy, mulattoes. Ringing, clatter
("Romantic Tavern")*

(Georgy Ivanov, Poems, 2021, p. 177)

*I danced to the **castanets**,
Mowing and strangely pursing his mouth
("Excerpt")*

(Georgy Ivanov, Poems, 2021, p. 181)

*We are fun gymnasts
And we are vagabonds...
... I am in chain mail and with a **rapier**
Attacking the bull.
Boldly **juggle** weights,
Burnt hand!
Throwing them around your neck
I suppress a heavy sigh
Although they are not heavier
Three or four **pounds**...
("Traveling Gymnasts")*

(Georgy Ivanov, Poems, 2021, p. 182)

*Rush in a fiery **matchish**
("The chatter of the caller to the farce")*

(Georgy Ivanov, Poems, 2021, p. 176)

2) adjectives in post-position:

*I hate **damp semi-darkness**
("I am not loved by anyone! Empty autumn!..")*

(Georgy Ivanov, Poems, 2021, p. 172)

*Fake gentle music **deaf**
("I am not loved by anyone! Empty autumn!..")*

(Georgy Ivanov, Poems, 2021, p. 172)

*Now **dreams** are **barren**
("Song")*

(Georgy Ivanov, Poems, 2021, p. 173)



*Squinted eye. The other is pressed against a **telescope***
("Peter in Holland")

(Georgy Ivanov, Poems, 2021, p. 174)

*And down by the water is the tavern of the Three Friends,
Where are the **colorful glasses** with the coats of arms of Amsterdam*
("Peter in Holland")

(Georgy Ivanov, Poems, 2021, p. 174)

*The shipyard and the **bone goblet** are both familiar*
("Peter in Holland")

(Georgy Ivanov, Poems, 2021, p. 174)

*What a boy with an **innocent smile***
*Spreads **glossy wings***
("Screensaver")

(Georgy Ivanov, Poems, 2021, p. 176)

*So the **last night passed***
("Excerpt")

(Georgy Ivanov, Poems, 2021, p. 178)

*Oh, whip! **Wolf muzzles** rushed*
("Excerpt")

(Georgy Ivanov, Poems, 2021, p. 178)

*Three of us travel **safely** on the **roads***
("Traveling Gymnasts")

(Georgy Ivanov, Poems, 2021, p. 182)

***Mule spotted** - Jack's namesake -*
He will sniffle discontentedly
("Traveling Gymnasts")

(Georgy Ivanov, Poems, 2021, p. 182)

*And in tow the barge stretches
After the **light fog**
("Port worker")*

(Georgy Ivanov, Poems, 2021, p. 183)

*The **necessary** words and looks will **come**
("Port worker")*

(Georgy Ivanov, Poems, 2021, p. 183)

*Wet **spring wind** blew
("Actor")*

(Georgy Ivanov, Poems, 2021, p. 184)

*Climbing the **creaky stairs**
("Actor")*

(Georgy Ivanov, Poems, 2021, p. 184)

***Same days** lost count
And my life is like a silent stream
It flows over yellow clay in the forest
("The turtledove sang, but I did not listen ...")*

(Georgy Ivanov, Poems, 2021, p. 187)

*And he kissed **narrow hands**
("The turtledove sang, but I did not listen ...");*

(Georgy Ivanov, Poems, 2021, p. 187)

3) attributes represented by adverbs, adjectives; adjective and adverbial inflections:

*I don't need any heaven
No terrible thunderstorm, -
Sorting through your hair,
Everything would look into cute eyes.
Like a source of sweetness, in which*



*A **traveler leaning** in suffering,
Sees with clouds and space
The **sky reflected by water**
("I don't need any paradise...")*

(Georgy Ivanov, Poems, 2021, p. 171)

*When a huge black man in a red mantle
Before us, **amazed**, appeared
("Excerpt")*

(Georgy Ivanov, Poems, 2021, p. 178)

*You go to the port and, **preoccupied**,
You do not notice the breeze
("Port worker")*

(Georgy Ivanov, Poems, 2021, p. 183)

***As painted, dawn**
("Port worker")*

(Georgy Ivanov, Poems, 2021, p. 183)

***With an unpainted face**
("Port worker")*

(Georgy Ivanov, Poems, 2021, p. 183)

*But **spoiled, pampered**,
Accustomed to his longing
I speak to you in a polite way
Literary language
("Port worker")*

(Georgy Ivanov, Poems, 2021, p. 183)

***An overturned glass** clinked
("Actor")*

(Georgy Ivanov, Poems, 2021, p. 184)

(Translation ILIESKU V.)

DISCUSSIONS

We observed the ways of research of poetic idiostyle and demonstrated some examples of “grammatical research” based on the poetry of Georgy Ivanov. We investigated the grammatical characteristics and found out to what extent these characteristics form the characteristics of a certain author. At the level of description of “idiostyle”, we considered grammatical selection, which leads to the formation of a variety of morphological dominants in individual works, to the appearance of “idiostyle”, grammatical features of the poetic direction.

CONCLUSIONS

Within the limits of general poetic regularities, an author’s system of morphological selection and attraction is formed in each of the texts and “idiostyles”, forming units and unity. The dynamics of the development of techniques and poetic devices can be considered both within a single work and in a comparative aspect, at the level of describing the “idiostyle” of an individual artist and in the “idiostyles” of different authors. Grammatical selection leads to the formation of a variety of morphological dominants in individual works to the appearance of idiosyncratic, grammatical features of a poetic trend or period. In modern poetry, regular means of actualizing morphological meanings, forms and models are formed, in some cases oriented to folklore tradition, and individual artistic preferences are revealed. The study of “idiostyle” development provides material for observing the formation of general laws of the national poetic space.

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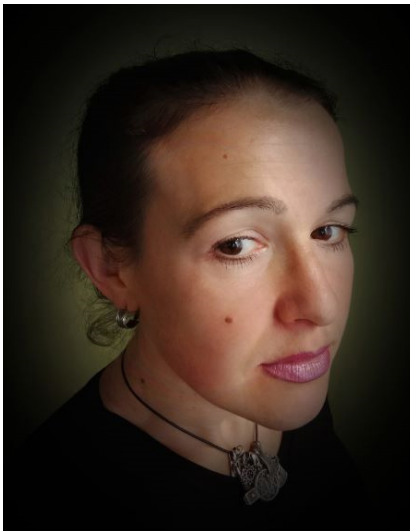
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THE IMAGE OF THE TREE AS THE EMBODIMENT OF COSMOLOGICAL AND SOLAR ASPECTS IN J. R. R. TOLKIEN'S WORKS

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ABSTRACT

English scientist J. Tolkien became world-famous as the creator of the fantasy genre and the author of the epic novel «The Lord of the Rings» which has overgrown the measures of a novel having become a cultural phenomena and causing cultural movement. His works – «The Lord of the Rings» and «The Hobbit» have already been analyzed in the light of the genre novelty. The **purpose** of this paper is to enlighten the ways of the embodiment of philosophical concepts of the image of the world tree in J. Tolkien's creative work. The **methodology** includes literature review related to the topic; methods of analysis, classification and comparative analysis. The image of the tree is analyzed as one of the universal symbols of the spiritual culture. It unites the Earth with the heaven, defines the human's way to oneself, to spiritual summits. In the works of J. R. R. Tolkien the tree isn't just a detail but also a character, the symbol of the eternal life circulation. Symbolizing the synthesis of heaven, earth and water, the dynamics of life, combining the worlds,

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the tree in the creation of J. Tolkien is a complex archetypal derivative that accumulates feminine as a source of life, male as a defender of the genus. The Trees of Valinor, lone tree-pastors, the creations of Niggl are characterized by the synthesis of cosmogonic and solar aspects. The depth of the perception of the artist («The Leaf by Niggle») the writer transforms into world creation. Niggle works much on details, but dreams of drawing the whole tree. The artist is inspired by a picture of a living tree, the embodiment of the mythological universe. It is **concluded** that the close relationship between the creator and creation is a reflection of the ancient beliefs about man and the tree as indivisible unity, that the tree could become a friend, a «twin brother» of a man, the incarnation of his soul.

Key words: the tree, personification, cosmological and solar aspects, determinism.

АНОТАЦІЯ

Образ світового дерева як втілення космологічного та солярного аспектів у творчості Дж.Р.Р. Толкіна

Англійський вчений-лінгвіст Дж.Р.Р.Толкін став всесвітньо відомим як творець жанру фентезі та автор епічного роману «Володар перснів», що переріс межі художнього твору і став культурним феноменом. Твори письменника – «Володар перснів» та «Гобіт» – вже не раз ставали предметами літературознавчих розвідок, переважно з точки зору новизни жанру. Основна **мета** цієї статті – це висвітлення шляхів втілення філософських концептів образу світового дерева у творчості письменника. **Методологія** дослідження включає літературний огляд, що стосується мети розвідки, методів аналізу, класифікації та порівняльного аналізу. Образ дерева проаналізовано як один з універсальних символів духовної культури людства. У створеному Дж. Толкієном світі, дерево є образом містким і неоднозначним; це не пейзажна деталь, а повноцінний образ-символ, що тяжіє до образу-персонажа; воно – динамічний багатоаспектний синтез космогонічного та солярного аспектів. Будучи залюбленим у валійську та фінську мови, у скандинавську та кельтську міфологію, Дж. Толкін використовує елементи останніх для побудови моделі власного художнього світу. Дерево – один з універсальних символів духовної культури людства – є тією центральною світовою віссю, що з'єднує Небо й

землю, людину та її шлях до духовних висот, цикли життя, Всесвіт та його процеси вічного й постійного оновлення, мудрість і таємничі закони буття. Символізуючи синтез неба, землі й води, динаміку життя, поєднуючи світи, дерево у творінні Дж. Толкієна є складним архетипним похідним, що акумулює жіноче як джерело життя, чоловіче – захисника роду. Дерева Валінору, самотні деревопастирі, творіння художника Ніггла характеризуються синтезом космогонічного та солярного аспектів. Глибину мистецького сприйняття у оповіданні «Лист Ніггла» письменник підносить до рівня світотворення. Працюючи над деталями, художник прагне намалювати цілу картину. Він натхненний образом живого дерева, що є уособленням Всесвіту.

У **висновках** зазначено, що тісний зв'язок між творцем і творінням є відображенням давнього вірування про незриму єдність між людиною і деревом, в якій дерево може стати «двійником» людини або втіленням душі.

Ключові слова: дерево, космогонічний і солярний аспекти, персоніфікація образу, детермінізм.

INTRODUCTION

Background of the study

English linguist J. Tolkien is world-famous as the creator of the fantasy genre and the author of the epic novel «The Lord of the Rings» which has overgrown the measures of a novel having become a cultural phenomena. The researcher V. Zavadskaya emphasizes J. Tolkien's role as «the demiurge, the ruler of cosmogonic power, the creator of the universe» (Zavadskaya, 2003). The creation of the novel, which made the scientist a cult writer, was preceded by an inspiration for the writing of a children's fairy tale «Hobbit, or There and back again», and the admiration of the so-called «elven» languages, created by him. Professor once confessed to his biographer and close friend H. Carpenter that, creating «The Silmarillion», he believed that he was not just inventing the plot. Those stories, he said, «arose in his consciousness as something certain. [...] All the time, he felt that he wrote something «existing» and not fictitious» (Carpenter, 1977). And as a result an extremely real world was created. It cannot be called artistic, as its reality extends beyond the limits of a particular work. The achievement of J. Tolkien is creating his personal mythology; he was a man who, according to his contemporary, K. Lewis, «visited the inner world of the

language» (Carpenter, 1977), for several decades of life he was creating an epochal thing of mythology. It was «The Silmarillion», and not the «Lord of the Rings» which the writer himself considered the work of own life. The Middle Earth is perceived by the reader as a real world as it is created by divine entities, experiencing the times of its birth and destruction. The look at Arda by the eyes of the demiurge is new, but not unusual. H. Carpenter admitted: «Tolkien made up his mythology in this way, because he wanted it to be unusual and, at the same time, not false. He wanted myths and legends to reflect his own moral ideas about the universe» (Carpenter, 1977). The latter resonates with the modern definitions of the genre of fantasy as a special model of the world, which laws «in terms of determinism seem absolute lawlessness, an adherent artistic model of the world» (Kovtun, 1998). At the same time, the fantasy world is a certain artifact characterized by the eternal existence of the Universe, living according to the writer's creation laws that are real for this world, and therefore is perceived as a parallel one» (Gusarova, 2007). The main secret of the latter, A. Gusarov, considers the creation of a demiurge as «linguistic, mythological, geographic and other detailed pictures of the imaginary world. [...] Due to it the first, the alogical world becomes deterministic and logical» (Gusarova, 2007).

LITERATURE REVIEW

J. R. R. Tolkien's bestselling fantasy novel «The Lord of the Rings» had an initial mixed literary reception. Despite some enthusiastic early reviews from supporters such as W. H. Auden, Iris Murdoch, and C. S. Lewis, literary hostility to Tolkien quickly became acute and continued until the start of the 21st century.

From the 1980s, academic studies began to defend Tolkien; since then, the pace has steadily increased, resulting in a thorough literary re-evaluation of his work. Interpretations of The Lord of the Rings have included Marxist criticism, sometimes at odds with Tolkien's social conservatism; the psychological reading of heroes, their partners, and their opponents as Jungian archetypes; and comparison of Tolkien with modernist writers.

Tolkien's works have since become the subject of a substantial body of academic research, both as fantasy fiction and as an extended exercise in invented languages. In 1998, Daniel Timmons wrote in a dedicated issue of the Journal of the Fantastic in the Arts that scholars still disagreed about Tolkien's place in literature, but that those

critical of it were a minority.

From 1983, Tom Shippey set about systematically rebutting the literary critics' claims. His *The Road to Middle-earth*, and Verlyn Flieger's 1983 *Splintered Light*, slowly began to reduce the literary hostility to *The Lord of the Rings*. Looking for the causes of the establishment's hostility, Brian Rosebury described the work as owing something to medieval romance, though also "more than is often believed" to the mainstream tradition of the English novel. Shippey stated that many writers revealed «gross inconsistency between their self-professed critical ideals and their practice when they encounter Tolkien».

The pace of scholarly publications on Tolkien increased dramatically in the early 2000s. The dedicated journal *Tolkien Studies* was founded in 2004; that same year, the scholar Neil D. Isaacs introduced an anthology of Tolkien criticism with the words «This collection assumes that argument about the value and power of *The Lord of the Rings* has been settled, certainly to the satisfaction of its vast, growing, persistent audience, but also of a considerable body of critical judgment» (Isaacs, 2004).

AIM OF THE ARTICLE

Being fond of Welsh and Finnish, Scandinavian and Celtic mythology, J. Tolkien used the elements of the latter to build a model of his own artistic world. But, according to H. Carpenter, «being a Christian, he could not implement his ideas into the Universe without a god [...]. God is present in the work of J. Tolkien, though remains invisible» (Carpenter, 1977). The aspects of Christian belief of the writer are traced in an example of the process of creating by Eru Ilúvatar (the only God) which is depicted as a complex of melodies, the rebellion of one of the Valar, which turns it (melody) into disharmony. The image of Melkor (the rebellious deity) is a vivid allusion to the biblical Lucifer, and the depiction of women's divine entities is a reflection of worship of the Virgin Mary.

The **purpose** of the paper is to enlighten the ways of the embodiment of philosophical concepts of the image of the world tree in J. Tolkien's creative work.

METHODOLOGY

The **methodology** includes literature review related to the topic; methods of

analysis, classification and comparative analysis.

RESULTS

The artistic world of many works is built around a tree, which is not only a biblical image, but also a part of the social subconscious, archetype.

The tree is one of the universal symbols of the spiritual culture of mankind is the central world axis that unites Heaven and Earth, man and his way to spiritual heights, the cycles of life, the universe and its processes of eternal and constant renewal, wisdom and mysterious laws of being.

DISCUSSION

Scandinavian mythology tells of the ash of Iggdrasil, which has three roots that penetrate into the underground world, and from there disperse to the kingdom of giants and the human world. Its branches spread over the world and protect everything alive. The upper branches reach Heaven, while the highest one throws a shadow at Valhalla, where there live gods and the heroes who died in battle. This tree is always green and fresh, as the three sisters – Past, Present, and Future – water it every day. Under this ash, the gods are going to decide the fate of the world.

The biblical tree of knowledge is the center of the Garden of Eden, and for the first people it became a personification of moral choice. The snake guarding the tree represents the difficulty of comprehending truth and wisdom. The tree in the world created by J. Tolkien is a large and ambiguous image; it is not a landscape detail, but a full-fledged image-character, gravitating towards story character. In the mythology of «The Silmarillion» we find a dynamic multifaceted synthesis of cosmogonic and solar features.

J. Tolkien chooses the first source of light for his world as a man-made one: Aulë (one of the valar, the patron of the blacksmith's craft) takes two bright lights at the request of Yavanna (the protector of all living creatures). Therefore, the demiurge turns a tree into a symbol of the solar energy. In the world of J. Tolkien, it is not only an embodiment of the living energy of nature, but also shrouded by humanistic pathos, as the golden and silver trees – Telplion and Laurelin – grew by the blessing of Yavanna, who «blessed the seeds and for a long time had been sitting on the green

grass singing the Song of Behest in which all the thoughts of everything that grew upon the earth were invested» (Tolkien, 1977). And Nienna (the female deity, imbued with eternal grief and pity for all living, in fact, was a personalization of humanistic ideals) at this time, apparently, knowing about the sad lot of the trees, at that time being «silent and washed the mound with her tears» (Tolkien, 1977). The demiurge-writer describes the appearance of the Two Valinor Trees as «the most beautiful creatures of Yavanna», anticipatingly pointing out that «all the legends of the Ancient Epoch will be associated with them» (Tolkien, 1977).

Valinor Trees were created before the beginning of times by Yavanna and Nienna to become a source of light instead of the lamps destroyed by Melkor. The elder tree was called Telperion – Silver one, and the other one – Laurelin, Golden. The flowers of the first gave silver light, and the leaves of the other were cast in gold.

The writer's belief in the reality of the existence of Middle Earth world predetermines truthfulness, talented detailing of the image, which is not hindered by even a number of paradoxes. In particular, J. Tolkien tells about the flow of time in a fictional world, using the earthly, human system of measurement: «The trees were burning and extinguishing for seven hours every day; each of them began to shine an hour before the first extinguished. So twice a day a strange time arose in Valinor when the light of both trees was weak and their silvery rays were mixed up» (Tolkien, 1977).

Multidimensionality of the collective image of the Great Trees of Valinor has a spontaneously evolutionary character. The Scripture, describing the process of creating the world, emphasizes the spatial stratification of the sky and earth, water and land. J. Tolkien, in the universe of which, as already noted, God is present, is trying to synthesize the energy of light and water: «The light dew of Telperion and the rain of Laurelin Varda collected in large bowls [...], which became the valar for the whole earth sources of water and light» (Tolkien, 1977). The invisible presence of the creator and the mentioned synthesis of verses determines the pantheistic laws of the existence of the Middle Earth world.

The image of the creator in the mythology of the «The Silmarillion» is complemented by the aspect of the artist. Elven Master Feanor, who possessed the power over the elements, created silhouettes of diamonds and filled them with the light of the trees. J. Tolkien affirms the biblical maxim about the creation of a man in the image and likeness of God, which includes the aspect of creation, creative

influence on the world. After death of the Trees, the creation of the master became the only receptacles of their light, making Feanor a co-creator of the new world.

The Melkor, the rebel, was filled with hatred towards trees and with the help of the Ungoliant, the repository of chaos and darkness, who existed within the shape of a giant spider, destroyed the Trees, poisoned dew in the bowls and stole Sylmarils. In the idyll of Valinor the tree becomes a world-centered essence. The killing of the Two Trees is comparable to the Big Bang, the original combination of Tanotos and Eros, as this event becomes the source for the world creation via internal destruction.

The writer determines various aspects of the image of the Great Tree, since «on the top of the hill [...] Varda created for them (the first elves) a tree similar to Telperion [...]. It was called Galathion. Then it was planted in the garden [...], and was the first to begin with many such trees» (Tolkien, 1977). Galathion continues itself within Celeborn. The last name in the world of J. Tolkien accumulates the world around him (life-giving light and the universe), and has a personified embodiment in the elven prince. The love of his and the beautiful Galadriel, the morning star, gave birth to Arwen, the eve-star, a personified symbol of the completion of the golden elven era. The homonymous synthesis of the image-character and the symbol (it has already been noted that the tree in the world of J. Tolkien has overgrown these limits) in the writer's mythology. Lorien, or «the land of dreams», was also a dwelling place of the valar, one of which was also sometimes called Lorien, as well as the forest-principality of Celeborne and Galadriel. The name of Fangorn stands for the patron of the forest and gives the latter his name, giving life to all the trees.

From Celeborne-tree, the writer traces the genealogy of the White Tree of Gondor via the Numenor Nimlot, the organizing center of the given island. Sauron, having reached the island and received some power, poisoning the thoughts of the rulers, prohibits approaching the Tree. That's why Isildur secretly crawls up to it at night and steals the fruit, and then escapes from Numenor. The king follows the order of Sauron and destroys the tree, burning it, the smoke of which is winding for seven, as if giving a signal to Valinor.

The destruction of the tree begins the death of the island. The White Tree of Gondor is a symbol of royal power, the embodiment of its fate. Isildur (the one who cut Sauron's finger with the One Ring) planted the seed in the land of Minas Ithil, in order to fix the affinity with the Numenorian with the help of the tree, and via them with the elves and the valar themselves. Having captured this fort, Sauron first burns

a tree, confirming by the act of destruction the power of this symbol in accumulating moral and state power. The hope of revival is embodied by the writer in a germ, which gives life to the White Gondor Tree instead. The latter is the reflection, the embodiment of the destiny of the state, since it perishes, in order to be reborn in the seedlings found by the new king: «Aragorn turned and noticed a green spot over a stony slope. He quickly jumped up and saw a young tree [...]. The long, tiny leaves on it were dismantled, dark and silver skylights on the top, the tree was crowned with a bundle of flowers with white [...] petals» (Tolkien, 1977). Gandalf speaks of the fateful function of a fragile plant: «Such a seed ripens rarely, but the power of life can drown in it for centuries, no one can predict the time of awakening. [...] When the seed ripens, the tree must be planted so that the race is not interrupted» (Tolkien, 1977).

The writer determines the function of the tree as a source of light, giving the ability to revive. After the destruction of the Tree, «Nienna's tears could not heal wounds, but Yavanna for a long time sang in the dark». At that moment, when hope was almost abandoned, Telperion gave a huge silver flower, and Laurelin produced the only golden fruit» (Tolkien, 2002), which then became the sun and the moon. Thus, J. Tolkien defines the ways of a multi-dimensional development, of evolution, of such a Big Bang in his world, and at the same time allows it some authenticity, truthfulness, correlation with the real, since the professor noted that his Middle Earth is our Earth in ancient times, when the continents were different in shape» (Carpenter, 1977).

The image of the «living tree» is not a novelty in the literature: they are both friendly and angry with the human race; they are often found in folk and literary tales. A similar interpretation can be found in the first part of «The Lord of the Rings». Having left Hobbiton the four friends could die because of the insidious Old Willow Man as «the trees here (in the Enchanted Forest) are more alive than at home» (Tolkien, 1954).

After meeting with Fangorn in «The Two Towers» the hobbits began understanding the motives of the behavior of the former ents.

In J. Tolkien's mythology tree pastors awake awhile with other immortal elves, because their destiny was inextricably linked with the fate of Arda-Earth, and they were entrusted with the mission of protecting natural riches and experiencing all pain. This affinity is noted by Fangorn, meeting with the hobbits: «The ents are somehow like elves: we do not take so much care of ourselves as people, and penetrate deeper

into the essence of things. On the other hand, we are similar to people: we change faster than elves, adapt rather than change. Apparently, ents surpass both» (Tolkien, 1954).

Ents embody the living soul and the wisdom of nature, are the guardians of goodness. The depth of Fangorn's image of, his semantic load is traced through a portrait. Hobbits at the meeting were mostly struck by his eyes: «Dark brown, near-planted, in the bottomless depth of which there sparkled greenish lights» (Tolkien, 1954). The writer via Hobbit Pippin compares those eyes with the deepest wells in the world, in which there was «the memory of ages and endless wisdom» (Tolkien, 1954).

Ents embody the archetypal synthesis of the world tree and the wise elder one, standing at the head of the genus, at its origins.

The writer himself noted that hobbits, as a collective image, have their own traits: «I'm a hobbit in fact», Professor once admitted, « a hobbit in everything except height. I love trees, gardens, smoke the pipe, prefer easy food» (Carpenter, 1977). J. Tolkien embodies his love for languages and trust in the power of a word within Fangorn: «My name is real and long, – he says to his guests. – It grew with me, and I live long, and so it is a whole story. [...] And our language is history» (Tolkien, 1954).

The images of «living trees» are shrouded with sad romantic halo as they are doomed for loneliness: their female are separated to care for the grass and flowers far beyond the Great River. The artwork of a work is a kind of sublimation that can have a destructive character. An example of the latter are wicked trees in the enchanted forest near Hobbiton. One of these former ents almost murdered Frodo Baggins and his friends. The episode of the destruction of the mechanized Isengard by the wood-shepherds is some kind of an anti-urbanist motive, the usage of contrast between the harmony of nature and industrial chaos.

J. Tolkien is also the author of a number of philosophical tales. These are «Roverandom» – a story of a dog written for J. Tolkien's son, who was upset by a lost toy; «Smith of Wootton Major» in which the writer touches upon the problem of talent and spiritual potential; the story which is real Professor's confession – «Leaf by Niggle». The image of the tree is found in the last two works.

The mysterious star of the cake, having fallen into the mouth of the guy («Smith of Wootton Major»), strangely appears on his forehead, to accompany him until the time when he has to find successor of his, because «such things are received only for a certain time» (Tolkien, 1962).

The image of the so-called Royal Tree, which Smith comes across in the Magic Land, is similar to the above-described descriptions of the World Tree from the legends of many cultures: «It seemed as if the branches were reaching the heavens, a dazzling light like as a light of the midday sun was coming from it; the leaves were rustling on the tree, flowers were blossoming, and fruit were ripening at the same time» (Tolkien, 1962). J. Tolkien does not ignore the exclusiveness of his hero, who has innate observation, and therefore «every leaf, every flower, and every fruit» the Smith accepts «not like others» (Tolkien, 1962).

Once in the morning, J. Tolkien woke up with a ready-made fairy tale and immediately wrote it. That was the «Leaf by Niggle», in which the writer «expressed his worst fears concerned with his mythological Tree. He felt that he, like his hero, would be torn from work long before it had to be completed» (Carpenter, 1977).

The depth of the perception of the artist («The Leaf by Niggle») the writer transforms into world creation. Niggle works much on details, but dreams of drawing the whole tree. The artist is inspired by a picture of a living tree, the embodiment of the mythological universe. So Niggle himself becomes a creator, a demiurge: «At first he saw a leaf taken up by the wind. Then the leaf turned into a tree, it grew, spread forth many branches and penetrated with incredible roots to the earth's interior. A strange bird flew to it and sat down on the branch [...]. Then around the Tree and behind it, in the gaps between the leaves and the branches, the outskirts outlined» (Tolkien, 1962).

The close relationship between the creator and creation is a reflection of the ancient beliefs about man and the tree as indivisible unity, that the tree could become a friend, a «twin brother» of a man, the incarnation of his soul.

The tree becomes the creating centre of the main character's own universe, the logical conclusion of the artist's life search. Therefore, when Niggle sees «the tree, his tree, finally finished», he calls it a gift, «referring to art in general and the result in particular» (Tolkien, 1962). Not only mastery, but the power of the author's imagination is in the focus of the writer's attention. When Niggle finds himself in front of his creation, he sees all the leaves in their places, in addition, «not as he portrayed them, but how he saw them in his imagination» (Tolkien, 1962).

The vision of the perspective does not abandon the genius. The writer gradually opens the world of paintings to the readers. Firstly, he determines the place of the Tree in the Woods: «Later, Niggle turns to the Forest. Not because the Tree bored

him, on the contrary, it seemed to be stamped in his memory» (Tolkien, 1962). When the mountains, which were not the part of the picture, appear, although they «connected it with something else» (Tolkien, 1962), the artist himself becomes the personification of the creative process. This process does not end with the transition to another world, and the hero is a link that combines two worlds – real and created by himself. The other world is out of time. Therefore, among the trees formed by the imagination, or only by the Niggle's subconsciousness, «something was seen far away – it was the next stage, the next picture» (Tolkien, 1962).

The image of the artist can be compared with the elven master Feanor from «The Silmarillion». Via these characters, J. Tolkien embodies the concept of intercreation, giving his characters the ability to create own worlds and entire universes.

Ancient belief that the tree played the role of a «bridge», the mediator between gods and people, man and his ancestors J. Tolkien embodies into the reception of Niggl's meeting with the mysterious Voices, the judges of the otherworldly. The genius gets a chance to continue working, or, by becoming a creator himself, grows above physical existence into his own world. The image of the tree at the same time has a double semantic sense: firstly, it is the result of the painstaking work of the master, and secondly – the embodiment of the belief in the resettlement of the soul.

The image of the tree has a double semantic sense: firstly, it is the result of the painstaking work of the master, and secondly – the embodiment of the belief in the resettlement of the soul.

CONCLUSION

So, symbolizing the synthesis of heaven, earth and water, the dynamics of life, combining the worlds, the tree in the creation of J. Tolkien is a complex archetypal derivative that accumulates feminine as a source of life, male as a defender of the genus. The Trees of Valinor, lone tree-pastors, the creations of Niggl are characterized by the synthesis of cosmogonic and solar aspects.

Conflict of interests

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**ANALYSIS OF IMAGES OF ABUSIVE MOTHERS
ON EXAMPLES OF TWO NOVELS THE TIME:
NIGHT AND OUR CIRCLE WRITTEN
BY L. PETRUSHEVSKAYA**

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ABSTRACT

Power relations, analysis, and interpretation have been a research field of great interest for psychologists, sociologists, linguists, and other scholars. Even Sigmund Freud said that desire for power might be interpreted as a manifestation of libido. This research interest centered around two controversial novels of L. Petrushevskaya, *The Time: Night* (Время ночь, 1992) and *Our Circle* (Свой круг, 1988). It explained the meaning of female power relations in the Soviet family and the definition of women's dominance in the family.

This study aimed to investigate the idea of power relations through the mother's image in the prose of Soviet and Russian post-war female writer Lyudmila Petrushevskaya (1938-); to understand its connection with mother's love.

Subjects of this study were novels *Our Circle* and *The Time: Night*.

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They were chosen because of the following reasons. First, the author raises social topics and talks about domestic violence in these novels. Second, the author explores the psychological characteristics of women (=mothers).

In this research, the following methods were employed. The language and images of mothers presented in prose will be examined through the textual analysis research method. On top of it, this research represents the systematic analysis of the narrative patterns through which motherhood was studied.

Due to the chosen approach, the following conclusion was made. An image of a powerful or abusive woman (mother) might be interpreted as a destructive woman, whose actions lead to catharsis, and to her daughter/son's freedom. On the other hand, it can be interpreted as an act of pure mother's love.

Keywords: Russian literature, female literature, femininity, womanhood, motherhood, gender, woman, abuse.

АНОТАЦІЯ

Аналіз образів владних матерів на прикладі двох романів

Л. Петрушевської «Час ніч» і «Своє коло»

Владні стосунки, їхній аналіз та інтерпретація є і були сферою досліджень, яка представляє великий інтерес для психологів, соціологів, лінгвістів та інших вчених. Ще Зигмунд Фройд зазначав, що прагнення влади може бути інтерпретовано як прояв лібідо.

Дослідницький інтерес цієї статті зосереджено навколо двох провокаційних та суперечливих романів Л. Петрушевської "Час ніч" (1992) та "Своє коло" (1988). Авторка у цих творах спробувала не лише проаналізувати, а й пояснити сенс жіночих владних відносин у радянській родині та надати своє визначення чи трактування жіночого домінування у таких сім'ях.

Метою цього дослідження, по-перше, було вивчення ідеї владних стосунків через образ матері у прозі Людмили Петрушевської (1938 р.н.). По-друге, спроба зрозуміти і пояснити їхній (владні відносини) зв'язок із материнською любов'ю.

Об'єктом дослідження стали романи "Своє коло" та "Час ніч". Вони були обрані з таких причин. По-перше, у цих романах авторка порушує соціальні проблеми та говорить про домашнє насильство. По-друге, авторка досліджує

психологічні особливості радянських жінок (= матерів).

У цьому дослідженні були використані такі метод текстуального аналізу. Крім цього, за допомогою системного аналізу виявлено наративні патерни та психологію героїнь.

Завдяки цьому підходу, було зроблено висновки. Образ владної чи жорстокої матері може бути інтерпретований як образ деструктивної жінки, чії дії призводять до катарсису, що тягне за собою звільнення дочки чи сина (від тиску чи гніту матері). З іншого боку, це також може бути інтерпретовано як акт істинної, чистої материнської любові.

Ключові слова: жіноча література, жіночність, жіноче джерело, материнство, ґендер, жінка, насильство.

INTRODUCTION

This article provides a broader scope of research on the provoking image of mothers and the diverse image of power relations in the early prose of Lyudmila Petrushevskaya¹ who is a Russian novelist, poetess, playwright, screenwriter, and translator.

The aims of this study are:

1. To investigate the idea of power relations on the example of two mothers in L. Petrushevskaya's prose.
2. To understand the peculiarity of mother's love in L. Petrushevskaya's prose.
3. To analyze the definition of power relations and its correlation with catharsis.²

¹The most notable works of her are *Immortal Love* (Бессмертная любовь, 1987), *The Time: Night* (Время ночь, 1992), and *The Once Lived a Woman Who Tried to Kill Her Neighbors Baby* (Жила-была женщина, которая хотела убить соседского ребенка, 2009).

First short stories named «*Crossing the Field* (Через поля, 1972) and «*Clarissa's Story* (История Клариссы, 1972)» were published in 1972.

A play *Music Lessons* (Уроки музыки) was published together with other plays in an anthology in 1983.

A collection of short stories, *Immortal Love* (Бессмертная любовь), was published in 1987 (but was written in the 60s and 70s).

She wrote a collection of short stories, *Songs of the Eastern Slavs* (Песни восточных славян, 1990), and a novel, *The Time: Night* (Время ночь, 1992) in the 90s.

After 1993 Petrushevskaya changed her literary genre. She started to write fairy tales and later poems.

²It can be interpreted as an act that leads to renewal or restoration.

L. Petrushevskaya is a Russian writer and a pioneer of postmodernism in Russian literature. Although L. Petrushevskaya does not call herself a feminist, she was one of the first writers who addressed such topics as the problems of female identity, women's issues, and the position of women in society and the family. In addition, Petrushevskaya was one of the first writers who started studying female psychology and highlighted the importance of paying attention to the topic of domestic violence in Soviet families.³

The reasons why it is necessary to analyze the literary works of L. Petrushevskaya such as *The Time: Night and Our Circle*, and the topic of abusive relations are described below:

1. L. Petrushevskaya is a notable representative of Russian modern women's literature.

2. L. Petrushevskaya was one of the first female authors who questioned femininity, womanhood, and the "traditional"⁴ image of women. Moreover, she was one of the first writers who addressed the topic of domestic violence in Soviet families or tried to understand the psychological or moral-ethical causes of violence in such families (e.g., she mainly described it in her two well-known novels *The Time: Night and Our Circle*).⁵

3. The investigation of relationships between abusive mothers and their children described in *The Time: Night and Our Circle* is essential for understanding the peculiarities of mother's love in L. Petrushevskaya's prose as well as studying the essence of the meaning of abusive relations for the author.

4. Moreover, power relations, analysis, and interpretation have been a research field of great interest for psychologists, sociologists, linguists, and other scholars. Therefore, it is significant to analyze the early novels of Petrushevskaya who was one of the first female writers who addressed the topic of "power relations" in Soviet

³ Josephine Woll. *The Minotaur in the Maze. Remarks on Lyudmila Petrushevskaya*. *World Literature Today* 67, no.1, 1993, pp. 25-30.

⁴ In this article the word "traditional" means the one that Soviet propaganda implied.

⁵ Липовецкий М. Диапазон промежутка (эстетические течения в литературе 80-х годов). М.: Культура, 1993.

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Russia (Woll, 1993).

LITERATURE REVIEW

The literary works of L. Petrushevskaya are the subject of research by many well-known scholars and literary critics, including M. Lipovetsky, T. Prohorova, K. Numano, H. Goscilo, M. Remizova, and others.⁶ T. Prohorova and M. Remizova center their research on discussing the fictional world in Petrushevskaya's prose and women's images in her works. On the contrary, M. Lipovetsky researches the writing methods, plot, literary language, and Petrushevskaya's stylistics, as well as an idea of fate in Petrushevskaya's early literary works, while the other critics mainly focus on narrative intonations in her works.

Moreover, M. Lipovetsky and M. Remizova primarily examine Petrushevskaya's heroines and put forward a theory about archetypes and maternal doom. M. Lipovetsky also explains the daughter-mother relationship where the daughter inherits the mother's fate, or in other words, acts according to the mother's archetype (Lipovetsky, 1994). This theory helps develop the idea of catharsis and its relation to the mother-daughter relationship.

Finally, it is necessary to highlight that the analysis of the works of these scholars and critics helped to prepare a knowledge base for a further investigation of Petrushevskaya's works.

AIM OF THE ARTICLE

The aim of this study is to investigate the idea of power relations through the mother's image in the prose of Soviet and Russian post-war female writer Lyudmila Petrushevskaya (1938-) and understand its connection with the mother's love.

⁶ Прохорова, Т. Проза Л. Петрушевской как художественная система. Казань: Казанский гос. ун-т, 2007.

Нумано, К. К созданию нового мифа: "женская проза" сейчас. Slavic Research Centerю Hokkaido University. 2001. СС.60-69.

Goscilo, Helena. *Dehexing Sex; Russian Womanhood During and after Glasnost*. Michigan: The University of Michigan Press, 1996.

Липовецкий, Ibid.

Прохорова, Ibid.

METHODOLOGY

In this research, the following methods are employed. The language and images of mothers presented in prose will be examined through the textual analysis research method. Also, this research represents the systematic analysis of the narrative patterns through which motherhood will be studied.

RESULTS

This study mainly investigates an act of violence or repression (e.g., a manifestation of power) as an act that causes a rebirth or liberation for children and to understand the idea of mother`s love in two novels. For this reason, *Our Circle* and *The Time: Night* were chosen. In these novels, L. Petrushevskaya (as opposed to other literary works) describes such relationships. She draws two images of a tyrant mother. The first one is pictured in *The Time: Night* (i.e., Anna Andrianovna = A.A.). It is an image of a controlling mother who permanently commits emotional abuse over her children (Alyona and Andrei) and grandson (Tima). In the end, her destructive behavior leads her to horrible consequences. Her daughter left her alone, and shortly A.A. died. However, her death releases her daughter (i.e., causes the liberation) and helps her to get free from a family doom.

On the other hand, in *Our Circle*, an image of either abusive parents or indifferent and abusive mother was described. It is necessary to highlight that all mother`s interactions with her son are shown through scenes of domestic violence. She either allowed her son to be physically abused or committed psychological violence herself. Even in the last scene, where she eventually shows her love for her son, her love is shown through an act of violence that also releases her son in the end.

1.1. The Time: Night

The novel is written as a diary of a middle-aged woman named Anna Andrianovna (protagonist). She is a mother of two children. Her diary is interspersed with entries by A.A.`s daughter, Alyona. Alyona, in her 20s, is a mother of three children from three different men. She was married to her first child`s father when she studied at university. However, primarily because of her mother`s influence (Alyona, her husband, their first child Tima, Andrei (A.A.`s son), and A.A. – all lived together), she separated (later divorced) from her first husband.

When she became pregnant with her second child, Alyona left A.A.'s home.

She was not allowed to meet or take care of her son Tima. A.A. did not let her do it. Instead of her, A.A. was taking care of Tima, trying to raise him in her way. Meanwhile, Alyona got pregnant with her third child. A.A. tried to persuade Alyona to do an abortion. Alyona decided to keep her child. She also tried to come back to A.A.'s place. In response, A.A. brought back home her elderly mother, who belongs to a psychiatric institution. It forced Alyona to take her children and leave home. In the end, A.A. died alone, saying (about her daughter Alyona and her grandchildren): «ЖИВЫЕ УШЛИ ОТ МЕНЯ (They have left me alive)» (Petrushevskaya, 2011:48). The last line is essential because it shows A.A.'s genuine attitude toward her children and grandson. She is ready to let them go only when they are dead. However, she is not ready to let her children go just like that. It would mean that they would break free from her control, and A.A. would lose the meaning of her life (meaning of life = raising children = controlling her children). Therefore, in the end, when she lost all her children and grandson (which means she lost her meaning in life), she died.

In this novel, the author shows the looped fate of three women: Grandmother Sima, A.A., and Alyona. Two of them systematically destroy their children's lives (Sima and A.A.). Sima destroyed her daughter's marriage and controlled her daughter (A.A.) until her daughter placed her in a nursing home. And then, A.A. herself drove her daughter's husband out of the house, interfered in her daughter's life (reads her diaries), and took her son away from her, raising him in her manner with hatred for his mother (Alyona). In the end, only Alyona will break the looped fate and go free. It is necessary to highlight that A.A. constantly calls her daughter: «МОЯ **далекая дочь** (my **distant** daughter)» (Petrushevskaya, 2011:86), which can be assumed that the author wanted to highlight how **distant** Alyona and A.A. are: the word «distant» explains both the distance and separation from mother's influence. It can also be interpreted as a symbol of liberation.

1.1.1. A tyrant/dominant mother

Referring to the image of the tyrant (=dominant) mother, it is necessary to underline that according to Russian linguist M. Lipovetsky and a Russian critic M. Remizova, the protagonist A.A. became a tyrant mother and destroyed the life of her daughter Alyona only because her mother (Sima) destroyed hers in the past. Following her mother's example, who ruined her marriage, settled her and her

children with her, and constantly interfered in her life, wanting to become the center of her life and her love, A.A. coping mother's behavior and unconsciously expected her daughter doing so too. For example, when A.A. was talking about the way how her mother got rid of her husband, she explained: «Моя мама, пока не случилось все ужасное, именно так выжила из дому несчастного моего мужа (My mother, before everything terrible, happened, that is how she drove my unhappy husband out of the house) (Petrushevskaya, 2011:105). However, right after this, A.A. convinced her daughter to get rid of her husband: «Девочка моя, гони его [мужа Алёны] в три шеи! (My girl, chase him [Alyona`s husband] away!)» (Petrushevskaya, 2011:47).

Most definitely, A.A. somehow understood that what her mother had been doing was wrong (it can be seen in the tone Anna used when she was talking about her husband). However, on the other hand, she has been unconsciously following her fate (or looped fate) and finally destroying her daughter's life (Lipovetsky, 1993). M. Lipovetsky explains it as the need of Petrushevskaya's heroines to refer to a particular archetype, archetypal formulas, or archetypes of destiny (Lipovetsky, 1993). In the case of A.A., follow the archetypal formula of her dominant mother.

For example, it is clearly shown in the moment when A.A. complained about her mother: «Моя мать сама хотела быть объектом любви своей дочери, то есть меня, чтобы я только ее любила, объектом любви и доверия, это мать хотела быть всей семьей для меня, заменить собою все (My mother herself wanted to be the object of her daughter's love, that is me, to be the object of her love and trust, it was my mother who wanted to be the whole family for me, to replace everything)» (Petrushevskaya, 2011:51). According to this line, young A.A. was judgmental of her mother. However, as soon as she (A.A.) becomes a mother herself, she also tries to become the center for her daughter, trying to convince her to kick her husband out of the house: «Мы сами! (We will do it ourselves! (Petrushevskaya, 2011:105).

Finally, it is necessary to highlight that the quotes above show that heroines (Sima and A.A.) cannot break out of their habits or, as Lipovetsky and Remizova explain, break the loop (= an archetype/destiny of a dominant and abusive mother-tyrant) (Lipovetsky, 1993; Remizova, 2007). Therefore, either Sima or A.A. became a tyrant and ended up ruining their daughter's life.

1.1.2. The scene of catharsis

Finally, it is important to explain the meaning of catharsis⁷ in this novel. It is shown in the scene where A.A. found out that Alyona, her daughter, did not return to her. Instead of it, she took all her children and left. A.A. who discovered it said: «Живые ушли от меня (They have left me alive)» (Petrushevskaya, 2011:48). Petrushevskaya shows that A.A. was unable to let her children go. Furthermore, she finally realized that her children had left her forever. She went into a state of shock that killed her. Her meaning in life is gone. The children are gone. There is no one to raise anymore (= no one to control). This scene and this line are the peaks of the novel. It can also be interpreted as cathartic, leading to Anna's death or liberation from her fate. On top of it, it leads to Alena's liberation from both her mother and fate. Furthermore, it can be also assumed that it was A.A.'s abusive behavior that led to Alyona's contrary and leaving home, rather than blindly copying her mother's fate. Intuitively or not, A.A. saves her daughter, realizing that the meaning of her life is gone, and dies.

1.2. *Our Circle*

1.2.1. An image of an abusive mother

This story is written as a monologue. The narrator is telling readers about her friends, her son, her husband (i.e., ex-husband), and her relationship with them. She also describes what has been happening in her family. The most shocking scenes in this short novel are scenes of child abuse. For example, the narrator describes in detail how her husband has been abusing their child in front of her. The narrator did not do anything to stop him. Moreover, she carelessly left her husband and son alone. Heroine explains it as: «Когда Коля в первый раз застал, проснувшись от Алешиного плача, это безобразие, он саданул Алешу прямо по щеке ладонью <...> Я только усмехнулась и вышла вон, и пошла на работу, оставив их расхлебывать. (The first time Kolya woke up from Alyosha's crying and saw all this mess, he slapped Alyosha right on his cheek with his palm <...> I just grinned, got out, and went to work, leaving him to deal with our son alone.) (Petrushevskaya, 2011:160). This scene highlights that the author shows a «reverse abuse». However, the father commits the actual abuse. The readers have a strong feeling that the mother

⁷ In this research catharsis means the act that leads to renewal or restoration.

became an accomplice. The heroine does not beat her son. Nevertheless, she does not stop the violence either. She just carelessly walked away. And this leaving is even worse than the father's violence itself. The iconic mother's image is usually associated with the person who protects her child regardless of the price or the effort needed. However, the heroine is the exact opposite of this. Hence it can be assumed that her image is the most shocking and provoking in this novel.⁸

On top of it, it is necessary to underline that the narrator also describes another scene of violence against her son: «От Коли ждать не приходилось <...> в редкие моменты посещений [он] кричал на Алешу, что тот не так ест, не так икает, не так сидит и роняет крошки на пол, и в заключение орал, что тот все время смотрит телевизор и вырастет черт те чем, не читает ничего, сам не рисует (I did not expect a lot from Kolya<...> in the rare moments he visited us, [he] yelled at Alyosha because Alyosha was eating wrong, hiccupping wrong, sitting wrong, was dropping crumbs on the floor. Finally, he yelled at him because Alyosha was always watching TV and, according to Kolya, would become a total mess. After all, he was not reading anything or drawing himself (Petrushevskaya, 2011:159)». Indeed, the image of the father in this scene is despicable. However, the mother, who does not try to protect her son, becomes «evil» too. Although she did nothing, it is needed to be understood that it takes the form of non-verbal violence.

As the story progresses, the reader discovers the real reason for the narrator's indifference. The heroine explains: «Все начиналось теперь у меня, такие были дела, до того ли мне было, что Алеша мочится в постель и что Коля его ударил? Предо мной открылись новые горизонты, не скажу какие, и я начала принимать свои меры. (Now everything has happened with me. It is what it is. So, would I care about whether Alyosha wet the bed and whether Kolya hit him or not? New horizons have opened up in front of me. I will not say what kind of horizons. However, I began to take action) (Petrushevskaya, 2011:160).» Although the illness and the loss of her mother and father in one month made the heroine emotionless, it can be assumed that she was the same before too. It would be wrong to suppose that the illness made her a bad mother. It should be noted that she was not a good mother before too. She has repeatedly talked about herself as a tough person: «Человек жесткий, жестокий <...> всегда ко всем с насмешкой (Tough, cruel [person] <...> always

⁸ Пахомова, С. Энциклопедия «некультурности» Людмилы Петрушевской. Звезда, 2005. СС. 206-212.

to everyone with a sneer)» (Petrushevskaya, 2011:135), what can be one of the most significant definitions of her. She also mentioned that her father and mother mostly raised their son: «Мой отец с матерью воспитывали его, баловали его и вообще растили, а теперь Алешка остается один вообще. (My father and mother raised him and spoiled him. They raised him in general, and now Alyosha is all alone.).» (Petrushevskaya, 2011:159). What points out that she did not pay enough attention to her son before too.

1.2.2. The scene of catharsis

As it was explained above, the heroine realizes that she is dying: «За одну зиму я потеряла родителей, причем мать умерла от той болезни почек, какая с некоторых пор намечалась и у меня. (In one winter, I lost my parents, and my mother died of that kidney disease which has been looming in me) (Petrushevskaya, 2011:161)”. Surprisingly, the heroine`s violence exists until she reaches the turning point (i.e., she finds out about her disease = and reaches the peak that has changed her). She learned that she would die soon, and at that very moment, she realized that her son would be abandoned. It encouraged her to transform into a loving mother. In other words, it can be assumed that the moment or scene when the heroine finds out she is sick is a time when she feels a catharsis that transforms her into a “new” or better version of herself. She knew that her husband would not take care of her son after her death. Therefore, she decided to set his life. Of course, since the heroine is a tough person and unlearned how to love or show love, her love is shown through the act of physical abuse. The heroine explains it: «Я <...> ударила по лицу (I <...> hit his face.).» (Petrushevskaya, 2011:144-5). And later: «Алеша, я думаю, приедет ко мне в первый день Пасхи <...> он меня простит, что я не дала ему попрощаться, а ударила его по лицу вместо благословения. Но так лучше -- для всех. Я умная, я понимаю. (Alyosha, I think, will come to see me on the first day of Easter <...> he will forgive me for not letting him say goodbye but punching him in the face instead of blessing him. However, it is better this way - for everyone. I am smart, I understand it)» (Petrushevskaya, 2011:170). Becoming a destructive, overbearing mother, she shows an act of true love. She says that she makes a good future for her son.

This scene can be interpreted as a second catharsis, which happens not only to Alyosha but also to the heroine. The timing is significant. That time is Easter. The word «Easter» comes from the Greek language and means «**transcendence**» and

«salvation». Therefore, it can be assumed that the author wanted to point to the release from suffering (domestic violence, abuse for Alyosha) and the rebirth or the transformation from the earthly to the heavenly – death (for the narrator).

1.2.3. Abusive relations in *The Time: Night* and *Our Circle*

Finally, it is needed to underline that in two stories that were not only published one after the other but also close in time, Petrushevskaya explores the nature of destructive relationships. The center of the family in her novels is the mother, who suppresses the child with her abusive behavior. The act of violence leads to a catharsis that transforms into rebirth and liberation. In addition, domination or matriarchy is expressed by the woman's desire to lead and suppress her child. In the novel *The Time: Night*, this desire is dictated by the mother's desire to become the center of her daughter's love. While in the novel *Our Circle*, it is the opposite of domination. The mother demonstrates dominance through her demonstrative aloofness. As a mother and woman, she is shown to be much stronger than her husband. Nevertheless, she does not stop the violence but even indulges it. This shows her reverse dominance over her battered child. On the other hand, what is remarkable is that she, as a strong woman, as a mother who did not stop her husband in the beginning, in the end, ensured her son a good life. Indeed, it can be assumed that her actions were dictated by the strength of her spirit and the power of her love.

DISCUSSIONS

Having carefully analysed the images of mothers in the literary works of L. Petrushevskaya, it can be assumed that the behavior of powerful and abusive women might be called destructive. However, at the same time, it was proved that their actions might have three following explications:

1. Distractive behavior leads to catharsis, which changes their children's life.
2. Distractive behavior leads to the liberation of their children.
3. Distractive and abusive behavior might be interpreted as an act of pure love.

Hence, it is needed to be highlighted that L. Petrushevskaya in *The Time: Night* and *Our Circle* tried to explore different expressions of love, which are far from ideal. On top of it, she tried to draw a variety of women and analyze the diversity of motherhood in order to discuss and condemn Soviet propaganda (this essential fact

was not explained in detail in the article, but was only mentioned).

CONCLUSIONS

This study aimed to identify the nature of the power relationship and analyze the destructive female archetype of the tyrant mother in Petrushevskaya's prose. Therefore, first, it is necessary to highlight that this research has shown that the image of the controlling, destructive mother and her behavior can be interpreted as an act of cathartic that leads to the rebirth and liberation of her children. Alternatively, it can also be interpreted as the expression of true maternal love.

For example, in the story, *Our Circle*, the act of violence of a controlling, powerful, destructive mother leads to her son's liberation and transformation. He becomes the object of his father's love (i.e., gets a good life).

On the other hand, in the novel *The Time: Night*, the daughter Alyona, through the destructive behavior of her controlling tyrant mother, leaves home with her children, breaking free from the vicious circle and family doom. Emotional abuse can be interpreted as an act that brings liberation and rebirth to her daughter.

These two cases explain how an act of violence/abuse (which is interpreted as an act of catharsis: in the case of *Our Circle*, it is an act of physical violence; in the case of *The Time: Night*, it is the death of A.A. or an act of her daughter's emotional abuse), in the end, transformed into a manifestation of true maternal love or liberation. Indeed, an analysis of Petrushevskaya's heroine, her archetype, or the mother's image in L. Petrushevskaya's works has taken place many times. However, few studies examine abusive relationships in Petrushevskaya's works. Therefore, there are considerable difficulties (a lack of material) in analyzing these novels, *The Time: Night* and *Our Circle*. Abusive relationships have been a cutting-edge topic in the past and present too. Hence, there is a need to pay more attention and study this topic deeper. Therefore, it is important to highlight that in the future, there is a severe need for a detailed study of the mother in these two novels (*The Time: Night* and *Our Circle*) from a psychological point of view, drawing on Carl Gustav Jung's⁹ theories of archetypes and Sigmund Freud's¹⁰ theory of dominance and power relations.

⁹ Carl Gustav Jung (1875-1961) - was a Swiss psychiatrist.

¹⁰Sigmund Freud (1856-1939) - was an Austrian neurologist and psychologist.

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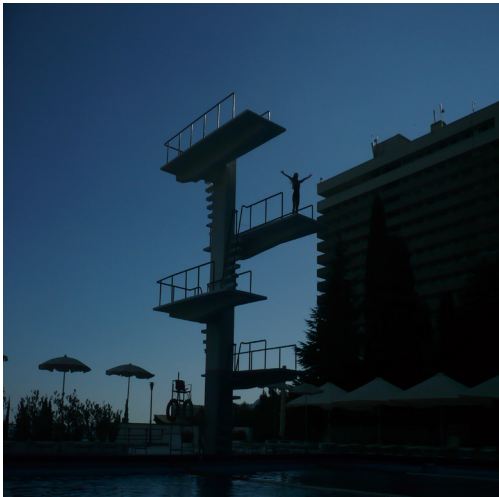
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FICTION



**APPSIRANTESS. EXCERPT FROM THE
NOVEL
THE TRAGIC CONFESSION OF
MYKOLA KHVYLOVY IN THE NOVEL
BY LELYA AREY APPSIRANTESS**

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The theme of the executed revival of the 1920s-1930s in the context of Russia's current active aggression against Ukraine, which has been going on for nine years, when the Russian occupiers are shooting not only the Ukrainian intellectual elite, but purposefully destroying the entire Ukrainian nation, has acquired special relevance.

The importance of the slogan “Away from Moscow” by Mykola Khvylyovyi, one of the most extraordinary representatives of the period of the most powerful and brilliant literary and artistic development of Ukraine, increased in the plane of the fierce struggle of the Ukrainian people with Moscow for their freedom and independence.

The ability to foresee the future through critical thinking and deep intuition led Mykola Khvylyovyi to appeal to fellow writers with a proposal to reorient Ukrainian literature toward a psychological, cultural and intellectual Europe. He sought to contrast the power of European individual consciousness with the artificial Moscow

massism that, in his opinion, would surely lead society to catastrophe in due course.

Lelya Arey, in her novel “Appsirantess”, tries to uncover the phenomenon of Mykola Khvylyovyi, in particular his socio-political views, his world outlook and the mystery of suicide, in a thanatological mystical paradigm. The author involves in the plot the spirit of the murdered writer, who in communication with a researcher of his work reveals the details of his biography in both premature and otherworldly life.

The theme of a temporary return to premature life in the plane of the mystical model of life after death is popular in world literature, where the traditional way of communication with the spirits of the dead is a spiritualistic session of mediums.

The heroine of the novel “Appsirantess” does not need the help of mediums and communicates with the spirit of Mykola Khvylyovyi through direct dialogue without intermediaries. Such an artistic device gives the fact of filling the white spots in the biography of Mykola Khvylyovoyi, and also correlates with the manner of his writing, according to which in the created literary characters the writer reflected the inner world of his own soul, its experiences in three-time planes before death after death, as, for example, in “The Story of the Sanatorium Zone”.

The spirit of Mykola Khvylyovyi in the novel “Appsirantess” similarly appeals to the past - the time plane before death, the present - the time plane at the time of suicide, the future - the time plane after suicide, supposedly erasing the borders between this and that world and demonstrating the continuity of events.

Therefore, this text prompts reflection on the similarities between the tragic situation that occurred in Ukraine almost a century ago and the even more tragic reality of today’s horrific Russian-Ukrainian war, essentially a logical bloody continuation of Russia's destruction of Ukrainians.

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Apsirantess. Excerpt from the novel

Lelya Arey

XIV

Vira was preparing for the last candidacy examination within the specialty (Ukrainian literature) – May has come. For the past six months, Vira had been constantly telling Kirill that they needed to part, that she was tormented by remorse, and then continued to date him. He said he loved her, valued her personality, did not want to oppress and would accept any of her decisions. Vira did not tell Bohdan anything like that, continuing to date him as well.

She lived in a feeling of nervousness: it was necessary to collect and process material for writing a dissertation, prepare for candidacy examinations, participate in scientific conferences, undergo graduate practice, conducting seminars for students, date Bogdan, feel his suspicions, date Kirill, tolerate his reproaches, hide this connection from parents and acquaintances, avoid discussing the problem of the might-have-been wedding, reply to "sympathetic" questions on the dissertation writing process... Vira, nervously, began to cry for no reason, regardless of where she is: in a cafe, at a lecture, on the street... If someone nearby happened to be interested in the cause of her tears, she replied that she was trying to understand Khvylovy's creative process and immersed herself too deeply in the hermeneutics of his texts.

Vira no longer sang when walking down the street, she did not rejoice in the sun or rain, often, almost always, thought of Kirill, absorbed in feelings of guilt and desire to be with him always. A week later, they were going to a scientific seminar in Canada on the Ukrainian diaspora. Vira has never been to Canada before, she was interested in learning the culture and mentality of this country. But instead of a thrilling anticipation of the adrenaline and novelty she felt anxious and bored: she was scared, and she suddenly began to miss her mother, as piercingly painful as in kindergarten. Vira had lunch at the "Chateau's" viranda on Rymarska Street together with Khvylovy. Rather, Vira had lunch, and Khvylovy, invisible to anyone, sat at a table and entertained her with a conversation. All the restaurant staff secretly and with curiosity observed the visitor, who was laughing contagiously and loudly, suddenly indignant, talking, mimicking remarks, delight and indulgence with herself.

"Why is it so painful and difficult for me? - Vira asked Mykola."

"Because you intuitively feel that you went the wrong way, but you still keep going."

"Then why can't you stop me?"

"Because it is your choice and you, subconsciously, are fighting for it. I am powerless to do anything."

"Why did you kill yourself?"

"Because I felt guilty because of my helplessness... And why are you interested in it?"

"Firstly, you probably forgot the topic of my dissertation, and secondly, this problem is of interest to all specialists and just cultured people who know history.

Can you imagine how lucky I am! But I'm just a lucky girl! I can, without rummaging through archives and other people's letters, perverted newspaper articles and often false documents, find out information from the first source, you know!"

"You mean, my life, my grief is called information !?"

"Mykola, dear, I'm sorry, you know how dear you are to me, how grateful I am to you for being near, what a wise friend you are... Well, forgive me, please. This word is foolish... You know what a period we live in now: without pathos, ridiculous pseudo-exclamations that have remained in the pop culture of mass. Moreover, in the postmodernist interpretation the concept of information is the most valuable..."

"But you yourself wrote that the postmodern era is over, and that another kind of art, which the French call "critical fiction", is being formed now."

"Forgive me, I will try to be more refined and sentimental..."

"Please, I beg you, return the romance, with your own boys you are kind and gentle, so why are you such a rusk in science ?!"

"But this is a scientific style. That's how they teach me ..."

"Who teaches you ?! They're about to learn from you!"

"You flatter me... So tell me, why did you do it? This is a sin according to the canons of the Christian religion..."

" You are talking about rules now... But I have always been an exception... At least the fact I am talking to you now... Intuitively, I always wanted to do something special in art, I felt responsible for my nation, now I want to help you... Fortunately, people forget bad things quickly. You probably don't remember your mother in the 80's buying groceries on the quiet, and at the same time gladly taking whatever she was offered to her. Such a concept as the expiration date simply did not exist. How she bought hand cream for 30 pieces and dimensionless tights in any color and size, and in the 90's she paid the dressmaker with flour and eggs, because you couldn't buy

anything with money.”

And today, how do you buy groceries? You have peaches and tomatoes in your fridge in winter, but yesterday in the confectionery the fragrant freshness of 30 types of cakes did not inspire you. The country is stocked to the brim! No one is surprised by anything! And thank God for that! Remember, the history textbook describes the events of 33 year. It was the memorable spring of famine.

And can you imagine, the Central Committee of the Communist Party expressed its condolences to the deprived Ukrainian people in official department language and, most impressively, blamed this very Ukrainian people for the causes of the famine. Just imagine, agitation propaganda worked hard to prove that peasant conservatism, the ordinary villager unwilling to accept collective forms of economy, was to blame; in general, all the troubles were pushed on the poor kulak, declaring him an enemy of the people and a Ukrainian nationalist who was committing counterrevolutionary intention.

I walk down Sumska Street with Arkasha Liubchenko, and the bony, long, yellow, trembling hand of a young woman, who has aged prematurely with grief, reaches out to us:

“Have pity not on me, but on my children!” - and next to her are two turned blue sons.

There were more and more such starving people in Kharkiv day by day, despite the fact that the authorities ordered not to let them into the city, it's the capital, after all, but they found ways to somehow get in and fill the streets with unrestrained crowds. The police drove them dirty from the central streets - they were crowded in the alleys. These poor peasants were not professional beggars, and they often begged without words, through gestures and half-dizzy looks of hungry eyes. Of course, I gave this woman everything I had with me, because she - a peasant woman, was the first to have the right to bread, and instead of which she, under shitty socialism, asks for a piece of bread. You know, it just didn't fit in my head! Could it be true that everyone in the Kremlin is so clueless that they did not think of everything in advance and, accordingly, did not prepare properly?

Of course, I understood perfectly well that this could not be the case, and so I had to draw a single conclusion, the only explanation for what was happening was the "general" line - a perverse means to destroy the Ukrainian nation, tear it apart, scatter it, rape it, eradicate.



Vira observed as Khvylovy's emotional outburst moved the ghost from calm, wise prudence to the material outlines of the human body. It even seemed to her, when he wrapped his arms around his head, that Mykola would cry now. Vira recalled that in his memoirs Arkadii Liubchenko focused on Khvylovy's temperament, whose characteristic feature was the strength of spirit, a deep organic force that captivated, excited, made the people who listened to him tremble. Vira was amazed at how worried Khvylovy was and how his excitement worried her. Khvylovy's spirit did not cry, instead Vira cried.

"You know, I have never been stopped by difficulties, on the contrary, they have always stimulated me. Despite the hardships I endured, I was not disappointed in life, I always tried to enjoy, I believed in the future of Ukraine. At the same time, I was well aware of the suffering my people were going through. But even in that horrible, disgusting situation, I tried to do something. That's when I had the idea of creating a semi-official studio called "Urbino", a prototype of VAPLITE, we gathered in my apartment - it was very fun... Then one day the Free Academy was formed, which, if you remember, the authorities declared "counterrevolutionary." Then we published the "Literary Fair", which, of course, was defeated. However, I did not despair, I could write. By the way, do you know how Solomiia Pavlychko described my "exercises"? - Psychopathic discourse. Ha-ha-ha. Do you know what the saddest part is? - That I am lonely. Nobody understands me - not even my descendants. I tried to portray the collapse of civilization, which the revolution led to, the destruction of the foundations of life, morality and the psyche, but I am called a romantic revolutionary, whose artistic characters are schizophrenic psychopaths. Virochka, darling, maybe can you understand me... Well, read me correctly, please! When I saw what they, the fucking revolutionaries, were doing to my culture, my people, I was dying. They killed my Ukrainian pride, my Ukrainian conscience gradually, methodically, thoughtfully.

Yes, I was thinking about death. When it comes suddenly, it's scary. However, if you prepare for it, it's a different matter. In fact, we were all living in a modernized prison. Our Ukrainian literature was squirming in the casemate, suffocating from the all-Russian "parasha". And behind the door they were tirelessly watching, rudely nodding: together with various Smerdiukov and Sydrygailo, their own Khokhls, various Yakovenko, Pylypenko, Mykytenko, Kyrylenko, enko, enko - Kaina's brothers, hired assassins! But their fate is the worst. You'll see! Besides the disgrace, their inevitable demise awaits. They will be used as long as necessary, and then thrown

overboard like extra ballast, finally destroyed. You'll see! You, Virunchik, say that suicide according to Christian canons is a sin. But there are cases, however, quite rare, when death deserves justification.”

“Example?”

“For example, when it became quite obviously to absolutely everyone, including me, that by an act of death one can do something more for one’s people than by being present in life. And my death (not the death of a miserable citizen, some burgher there), but mine - the death of a genius... Sorry, darling, now I can afford not to doubt that I am a genius ?!”

“Well, yes, of course...”

“Uh-huh, merci, there’s the thing: my death in the end has to be purposeful. You see? I did not depend on myself. I was really an ideological person, serious about my work, my activities, the people who were around me. Thus, my death became an act of protest, which had to draw attention to the horrors and injustices that have become conventional and commonplace. Of course, it was my secret.”

“Tell me, were you unable to come to terms with the general injustice or was there a specific case, maybe?”

“Of course, there was. This occasion is my best buddy Mykhailo Yalovyi, who became the last straw. After Arkasha Liubchenko and I had traveled through the villages of the Lohvytskyi district, where he had fallen ill, I returned to Kharkiv, and found a radical search of the Council National Commissars of Ukraine. Firstly, Ulas Chubar was hanging by a thread, because Liubchenko was appointed his first deputy. In addition, Skrypnyk was removed from his position as People's Commissar of Education, and V. P. Zatonskyi was appointed in his place, whose first deputy was Andrii Khvyliia. I was struck by this. Clearly that I interpreted this as the first blow to the leadership of those Ukrainians who had a national backbone. The removal of M.O. Skrypnyk marked the beginning of the destruction of Ukrainian culture and science. Secondly, the ODPU reported that a counterrevolutionary organization which operated mainly in Ukraine and was headed by Fedir Mykhailovych Konar, Deputy People's Commissar of Land Affairs of the USSR for Agriculture Mechanization, had been disclosed and shot. Fedir Mykhailovych's real name was Palashchuk. He is a native of Galicia, a patriot, of course, a Ukrainian who was strongly associated with Ukrainian cultural and political life. Thirdly, the arrests of O. Shumskyi, K.Maksymovych, Academician M. Yavorskyi, Sologub and many other my interlocutors were an impressive event.



Fourthly, my friend Mykhailo Yalovyi was arrested. All this happened at the end of April 1933.

“Did you try to do anything?”

“Of course?! The three of us, Dosvitnyi and Kulysh, immediately rushed to the Central Committee and the ODPU demanding that they explain the reason for Mykhailo's arrest. And there we were "explained"”

“What exactly?”

“Well, I'm still a man, let it remain my secret... But after this visit I realized that this arrest was associated with a "great" plan of a carnival provocation against the Ukrainian literature. And, thus, the creativity was out of the question. That's when I started looking for some way out of this dead-end situation. I was isolated from the press, publishing houses, printing houses. What could I do? Go against the flow again? Go to the Central Committee of the Party and throw a Party card on their table, making a statement to that effect? But what good would that have done? No one would have heard about it, because after such a campaign, I would probably never come out of there and simply disappear without a trace, like the others. I was crushed. I felt that I had to break with the Party, which consists of the murderers and jailers of my Ukrainian people. But how? I needed everyone to know about it, and this fact to go down in history. You see, it was a matter of life and death. I tried to drink - it didn't help. And then, focusing on Roman aristocrats, I came up with an anecdote. Vira frantically began to rummage through her bag and, not finding what she needed, said:

"Wait, wait, don't tell!"

She pulled out a notebook with a pile of library order forms and a pen.”

“Wait, darling, I need to write it all down... Come on!”

“On May 13, 1933, I called my closest friends by phone: Mykola¹, Oles², Hryhorii³, Dniprovskiy⁴, Johansen⁵, Ivan⁶, maybe there was someone else - no matter. We were drinking tea, it was fun, everyone was in a good mood, talking excitedly, lively discussing something. I took the guitar and began to sing a fragment from Pushkin's

¹Mykola Kulish

²Oles Dosvitny

³Gregory Epic

⁴Ivan Dniprovsky

⁵Mike Johansen

⁶Ivan Senchenko

"Devils" to the accompaniment:

*Sir, I tell you on the level:
We have strayed, we've lost the trail.
What can WE do, when a devil
Drives us, whirls us round the vale?*

"And you can imagine, my comrades felt some fatality in this farce, my veiled cry... and unnatural silence reigned... In the doorway between the room and the kitchen stood Uliasha, my wife, and smiled sadly. I stopped singing, dropped my guitar and got up. Kulish, I think, in order to defuse the situation somehow, theatrically suggested:

"And now - a shot for us!" They poured. They drank. The mood worsened even more. I told an anecdote about love of life. Then Mykola⁷ started telling jokes, everyone laughed. In the corner near the closet sat my favorite dog Pom (I always took him with me on the hunt) and participated in the conversation: when everyone laughed, he barked. Even he was here, along with everyone. I approached him and began to pat his ears, he was spinning merrily, waving his tail happily, whining, then got up on his hind legs and hugged me. I pulled him away and went to the study, closing the door tightly behind me. I sat down at the desk, opened the drawer box, took out the preloaded revolver, remembered mine daughter and wife once more, and shot myself in the right temple. I did not feel pain, on the contrary, it became so easy and spacious, as if I had freed myself from something heavy. From the next room, Mykola could be heard shouting: "Are you out of your mind!" A few seconds later, he burst into the study, followed by Uliasha. Uliasha screamed hysterically: "Doctor!" I felt somehow sorry for her, I approached her to hug, calm down, began to kiss her eyes and tears, and she paid no attention to me and kept screaming and crying. I looked around and saw that I was sitting at a table, my head slightly tilted, and blood flowing from my right temple. My right hand was helplessly lowered, my revolver lying on the floor. And then I realized that, most likely, I was dead, and that's why Uliasha was beating herself. Honestly, I enjoyed it. I tried to tell her that I had left a letter on her desk, but she did not hear me.

A doctor arrived, touched my pulse for proforma and pronounced me dead. My

⁷Mykola Kulish

body was left sitting in a chair. Hryhorii⁸ and Ivan⁹ carefully inspected my desk, where they found and read two letters: one to Uliasha and her daughter, the other to the Central Committee of CP (b).”

“Do you remember these letters?”

“Literally, fortunately, no, but the general meaning, of course, I remember. Are you interested in this?”

“Of course! These are historical documents! I wonder if they are preserved in the archives ?!”

“Uliasha's letter, maybe, but in the letter to Central Committee - I'm sure not. The bottom line is this: I asked Uliasha and my daughter, my periwinkle flower, to forgive me for bringing them more suffering than joy. And the letter to the Central Committee was in the style of my pamphlets. In the introductory part, I described the real picture of the state of the modern village - famine and mass impoverishment of the peasantry. I attributed the responsibility for these crimes to the Central Committee of the Party. Then I threw a harsh remark at the Party in betraying of the revolution ideas, in rebirth, in bowing to Russian nationalism and in destroying the basic cultural and economic rights of the Ukrainian people. I described the arrest of Mykhailo Yalovyι as the beginning of terror against the revolutionary generation at all, and Ukrainian writers in particular. I claimed to be responsible for the great ideals of the 1917 revolution, and for the activities of my generation, including. That is why I protested against both the population-killing policy in the villages and the terror against the Ukrainian intelligentsia. And since all the means of protest were taken away from me, I protested last, what was still at my disposal at that time – my life.”

“How old were you?”

“41.”

“Were you at your funeral?”

“I think everyone was at their funerals. And I'm no exception. Interesting! The next day, May 14, Ivan¹⁰ and Petro¹¹ transferred my body from the Slovo house to the

⁸Gregory Epic

⁹Ivan Senchenko

¹⁰ Ivan Dniprovsky

¹¹Petro Punch

Blakytyni house. Peter fussed to make my mask for the monument, but of course he didn't succeed. He was very annoyed and quietly angry: "Do they think they should not erect a monument to him?" About 11 o'clock, with a slight delay, my body was placed in a coffin in a small hall. Ivan Kyrylenko from the Writers' Union and Naum Kaliuzhnyi from the Printers' Union spoke. Les Kurbas and Pavlo Tychyna stood by the coffin in the so-called "honor guard". Surprisingly, they had very stern faces, Pavlo had a deathly pale mask instead of a face, and I wish they were happier. It is striking that Volodymyr Koriak, my brother and opponent, did not come to the funeral. He must have chickened out!

About one o'clock, the coffin was taken out and placed on a special platform of the car. It is unknown where the crowd came from. People did not fit in the hall or in the yard, and filled the intersections of Pushkinska and Kaplunova streets. The car drove slowly up Pushkinska, to the city cemetery. The car was followed by mother, sisters, Uliasha and daughter, closest friends: Mykola¹², Kurbas¹³, Dniprovskyi¹⁴. Behind them, in the second column, Mike¹⁵, Pavlo¹⁶, Dosvitnii¹⁷, Epik¹⁸, Yanovskyi¹⁹, Sosiura²⁰, Senchenko²¹, Panch²² and many others, I did not even expect. The orchestra, which was sent from the union of printers, played Chopin's funeral march. I saw familiar faces, the coffin with flowers and myself in the coffin, or rather my body. I saw Mike, tall, athletic build, broad-shouldered, unashamedly openly crying. You know, I enjoyed it. Next to Mike was Pavlo, who was supported by Dosvitnii. It seemed that if Dosvitnii did not hold Tychyna firmly, Pavlo was about to stumble and fall. Tychyna's silent and yellowed face gave the impression of a ghost. He didn't seem to see anything, and then I realized that he was jealous of me for doing something he never dared to do. He moved maniacally with the crowd and looked at me in the coffin. Do you know his poem "Wind from Ukraine"?"

¹² Mykola Kulish

¹³ Oles Kurbas

¹⁴ Ivan Dniprovsky

¹⁵ Mike Johansen

¹⁶ Pavlo Tichina

¹⁷ Oles Dosvitny

¹⁸ Gregory Epic

¹⁹ Yuri Yanovsky

²⁰ Volodimir Saussura

²¹ Ivan Senchenko

²² Petro Punch

“Something familiar, but I do not know it by heart.”

“He once dedicated these poems to me.”

“I will definitely watch them.”

“There were two speeches at the cemetery: Petro Panch spoke on behalf of my friends, and Ivan Mykytenko spoke on behalf of the Organizing Committee of the Writers' Union. Most strikingly, both Mykytenko and Kyrylenko, even at my funeral, voiced the official version of my suicide: they touched lightly on some of my achievements and scrupulously analyzed my mistakes and "guilt." Can you imagine, Kyrylenko said:

"Khvylovy once preached Ukrainian nationalism, colored by Trotskyism...". Mykytenko muttered that instead of finally correcting my mistakes, I did not return to the Party, but lost my courage and went into a dead end of individualism, from which I decided to find a "way out." He then summed up that my action was "meaningless," which has nothing to do with being a member of the Communist Party. Against their background, Petro Panch's speech contrasted with philanthropy and, even in some fragments, sincerity. He tried to speak in an official tone, barely squeezing out the words that were very difficult for him: "Khvylovy's talent is extraordinary. We, the Soviet writers of the second vocation, almost all entered the distant unknown literature under the sign of the restless, infectious and romantic Khvylovy. With his shot, he made a hole that no one can close today." Maybe, thanks to him, I was buried as a writer. Because a month later in the Central Committee they finally "reached" the true meaning of my letter to them.”

“And what exactly did they understand?”

“They understood that my death was not a "loss of courage", not a "lack of revolutionary passion", not an "intellectual demagnetization", not a "last mistake", but the last, conscious blow against the party and its politicians. That is why my death was described as a "demonstratively hostile act" and all my activities were condemned as "nationalist", thus, I became an "enemy of the people". All my works were confiscated from libraries - they were included in the police index, and my name disappeared from the history of the Ukrainian literature. Moreover, almost all of my associates, or even just contemporaries, were arrested and exterminated in death camps.

“All of them?”

“Well, maybe, except for Tychyna... He punished himself. He made his own

choice – He got the wind up. It is better to die in a concentration camp than to write poems like Pavlo in the 1930s. This is the apocalyptic balance of Stalin's massacre of the Ukrainian literature of the 1920s, which wanted to embark on its own path of development, independent of Moscow. Of the 260 Ukrainian writers, 228 were arrested, shot and sent to concentration camps.

Mykola Zerov²³ was fluent in Latin. Horace's credo - the "Golden Mean" was close to him, he especially skillfully used this ancient rhetorical technique during our polemics. When the opponent lost his temper, shouting, proving his position, Mykola always calmly, but thoroughly accurate, gave strong arguments - without shouting and fighting, elegantly "put" his "opponent" on the shoulders. He elegantly translated the Ukrainian ode "To Delliia" into Ukrainian. It was striking that the words of the second half of the bloody first century BC were very relevant at the beginning of our bloody twentieth century.

*In an hour of despair
be able to restrain yourself
In moments of joy
Keep calm...
Because know:
You'll still have to die
Oh, Dellij, my beloved!*

I really liked these terms. I liked to recite them loudly. Liubystok also knew these lines, and she almost always repeated them after me in her childish, girlish voice. It seemed that we were reciting the canon with her.

Liubystok was very sensitive, vulnerable, however, even with her it was very difficult for me to restrain myself. The only place I mistakenly thought I could be honest was my home. Wrong, because over time I realized that our apartment is being eavesdropped on. Maybe even on the street it was safer than at home. We were all specially gathered in one house so that it would be easier to follow and wiretap our apartments."

"Do you mean the house "Word"?"

"So. Glorious, comfortable, with large apartments in those days, because the

²³ Zerov Mykola (1890-1937) Ukrainian poet, leader of the Kharkiv trend of "neoclassicism", literary critic, translator of ancient poetry, used the genre of sonnet, polemicist.



writer always had a library, with offices - the house of writers "Word". That's where we were all gathered to watch us. Who came, to whom, what he said, how he answered... I had a very hard time with the unjust attacks on me, my friends and colleagues. Indeed, I was very scared to do what I set out to do. I loved life madly: "How much I love life, you can't even imagine," was written in my last letter to my friends on May 13, 1933. My suicide was a desperate decision I made because I felt that terrible disaster that approached the generation of our writer friends - the flower of the Ukrainian intelligentsia.

On the eve of this event, on May 12, 33, I was terribly excited and kept repeating myself, "... It can't be! This has to stop! " I received a postcard in which it was written: Khvylovy was arrested. I shot myself, maybe to save my like-minded people. However, all of them also suffered. An entire generation of writers has been wiped out. All my works were hidden.

There is still my correspondence with Zerov. I considered Mykola to be my creative mentor, who could prompt and explain to me. I respected and loved Mykola very much. He was my mentor, but he was also my friend. My close associates included Mike Johansen, Mykola Kulish, Ivan Dniprovskyi, Myshko Yalovyi, Maksym Rylskyi, Pavlo Mykhailovych Vyshnia. Many, many other writers came to my house. We had our own home club of writers, where our friends gathered and discussed literary news, and sometimes it was a club "e-2 / e-4", when everyone was fond of chess. I was an avid hunter, and I encouraged my friends to hunt: I gave them hunting dogs, mostly English Setters. Those were happy days of unity with nature, almost always a friend was with me: either Mykola Kulish or Pavlo Vyshnia.

Once Uliasha, Liubystok and I went to Sukhumi. It was late fall. I was sick, my lungs were bad, and the doctor advised me to go where it was dry and sunny. Lida Vovchan and Maya were with us. Lida is the wife of Vasyl Blakytnyi, Maya is his daughter. She was then a little over two years old.

Vasyl did not go with us, but Myshko Yalovyi was with us. It was Myshko, who took care of Liubystok and Maya, and he practiced with them very well. He told the girls fairy tales to decorate the trip. It was 1925. The weather was gloomy, it was raining. That's why we weren't there long. In 1928 my family (Uliasha, Liubystok and I) went abroad. We were in Berlin, Leipzig, Dresden, Vienna. We spent the longest time in Berlin (that's where we celebrated the New Year) and in Vienna. Vienna used to be called Little Paris, and when we arrived, it was already empty, and we couldn't

understand for whom the famous place of entertainment Prater was built. Liubystok felt the anxiety of the adults, which she remembered. It was then that a literary discussion took place abroad, and I was afraid that we would not be allowed to go home.

These moods for Liubystok are so far and so close... She perceived me as "Boiling", striving for creativity. I always wrote at night, and then read it out to Liubystok in the morning I. After my death, she wondered if I had had time to write all my ideas? Definitely - No! Constant harassment, not to the extent of careful critics who continue their black work after my death, kept me in terrible chains. Finally, the terrible tragedy of our country has reached the generation of Ukrainian writers - the most sincere and talented.

People often came to us who I loved and respected very much. Then I hoped, and now I know for sure, that this spiritual kinship was mutual."

Vira asked:

"Who visited you?"

"Who visited us? Ostap Vyshnyia, Mykola Kulish, Mykhailo Yalovyi Ivan Dniprovskyi, Oleksa Dosvitnii, Mike Johansen, Hryhorii Epik... Then Ivan Dniprovskyi wrote good memories about our family. Ivan's wife, Marii Mykhailivny, had these memories stolen from her. Of course, the NKVD... Who else can use such methods? Who needs other people's memories? She believed that they had "disappeared somewhere", maybe one day they would be found. I know that there are two of my letters in the archive. I even saw how Academician F.D Ovcharenko read them. He is a former secretary of the Central Committee of the Communist Party of Ukraine."

"And you didn't think about your relatives, about your wife, about your daughter... You didn't even warn them..."

"Yes, I did not warn. Of course, they were very impressed. Liubystok still interprets this day as tragic. Of course, the daughter have unpleasant memories, some cold - terrible. She went to music school. She had the music lesson that day, and when she returned, she was not allowed to go home. There were some strangers near our apartment, so when she reached the second floor, she was taken away by Vira and Hrytsko²⁴. They were silent around her for a long time, they walked around

²⁴ Epic Hryhoriy is a Ukrainian poet, Vira is his wife.

Liubystok upset, and finally they "told" her everything. I was next to her then, watching, realizing everything that was happening to her. She felt like lightning! She was in serious condition, as if semi-crazy! Afterwards, a woman took her to the town of Zolochiv (where her mother Uliasha was born). There - my grandmother's hut, apple blossoms, the sun set. She was no longer crying, but moaning!

Liubystok never saw me dead. She returned to Kharkiv when I was buried. Later, after Academician F. Ovcharenko read my two farewell letters, one of which was for her, she lost her temper, although a long time passed. She even wrote to him, asking him to rewrite these letters, or at least the one that concerned her. The academician did not answer her. And she really wanted to have these letters, or at least the one addressed to her. There was silence in response. Although she asked very much ... Very much! Very! She asked! She did not want to mention May 13, 1933. Over time, she received those letters from Ovcharenko, which made her even more sensitive. Then she asked him for Zerov's letters. For her, they were as holy as those sent by Fedor Mykhailovych²⁵. Then she had our photos. Good people sent them from the Kharkiv Literary Museum.

I remember doing lessons with her... our chats ... Once I read Mike Johansen's "The Journey of Scientist Doctor Leonardo " to Liubystok. Personally, I was very impressed by this work. She said that I was already shining, reading so wonderfully. By the way, as always. Mike lived above us, in the house Word on the fourth floor. Mike was a friend of mine whom I loved dearly.

After celebrating my 95th birthday in 1988, Liubystok sent my photos to people I met, who wanted to know something about me – Koval²⁶, Drach²⁷, to the Kharkiv Literary Museum. In those photos, I, Uliasha after returning from the front (remember "Cat in boots" 1920: Who's there?), Liubystok, my mother. In one photo Liubystok aged 10-12 years in someone's arms, it was my gift – a German pointer – the Sea. Liubystok collected articles about me – Zhulynskyi²⁸, Koval, tried to distribute them...

²⁵ Ovcharenko Fedir Mykhailovych – academician.

²⁶ Koval Vitaliy Kyrylovych (1937-2001) – Ukrainian writer, critic, journalist, winner of the V. Vynnychenko and H.S. Skovoroda International Prizes.

²⁷ Drach Ivan Fedorovych (1936-2018) – Ukrainian poet, translator, playwright, screenwriter, public figure, supporter of Ukraine's independence in the 20-th century, Hero of Ukraine.

²⁸ Zhulynsky Mykola Hryhorovych (b. 1940) – Ukrainian literary critic, director of the Taras Shevchenko Institute Literature of the National Academy Sciences in Ukraine.

We talked to her about literature as well. It was from me that she heard how I interpreted the meaning and our place in the world. Although she was small, she understood and even remembered something.

“What exactly did she remember?”

“That our Ukrainian literature and culture in its development should be based on the achievements of world culture, in which each population (each nation) in specific historical periods contributed its destiny. I explained to her that the cultures of all nations are equal to each other, and each of them has the right to influence world culture. Therefore, I believed that Ukrainian culture has the right to take all the best from the cultures of all people without restrictions. But she should not wander in the tail of Russian culture like a poor younger sister.

You see, I lived in a very difficult period of the country's development, of which Soviet Ukraine was an integral part. I wondered how Soviet Ukrainian culture and literature should develop in those difficult conditions. On the one hand, Ukrainian culture and literature were dragged back into the idealized past by Ukrainian "education," and on the other hand, it was increasingly threatened by great-power Russian chauvinism, aided by Stalin's growing centralization of party and Soviet bureaucracy, regardless the need for cultural development of all people of the Soviet Union, taking into account the peculiarities of their historical development and national peculiarities. Furthermore, at that time, among many Moscow intellectuals who contributed to the development of Soviet culture, there was an ideological and cultural mixture in addition to the bourgeoisie. What began to flourish during the creation of the NEP. All this worried me very much. I'm Khvylovyi.

I saw that in these difficult circumstances an ideological demarcation was needed with the so-called "friends" of the Ukrainian people, who did not really care about the real development of Ukrainian culture and literature, but only their own, useful, group interests and great Russian chauvinism.

I tried to find a historically necessary way to develop Ukrainian culture and literature, which would be based on all the achievements of world culture and contribute to its prosperity along with the development of culture of all people of the Soviet Union.

However, I wrote my works and polemical articles not in a quiet study, to which the noise of a fierce struggle did not reach, but in the circumstances of a brutal struggle between representatives of various strata of Ukrainian society. The complexity of

the circumstances at that time was increased by the fact that a significant part of the working class of Ukraine were Russians, and many of them were among the intellectuals.

In this struggle, in polemical fervor, I did not always perfectly formulate my views and thoughts. Of course, in such a difficult period of world history, I could not draw a perfectly correct path of development of Ukrainian culture and literature.

But Stalin immediately realized that my ideas, as well as those of Skrypnyk and other Ukrainian writers who cared about the flourishing of Ukrainian culture among other Soviet people, including Russia, were a deadly threat to his goal – national autonomy of all people of the Soviet Union, at the head of which he sits – "leader of the nations."

Therefore, Stalin called these ideas nationalist and, using my apt words, such as "away from Moscow, the center of the All-Union bourgeoisie," attributed political connotations to them and accused me of being an enemy of Soviet Power. It was a signal of my harassment, which was picked up by my "opponents" and then became an official assessment of my work and activities.

Therefore, it is not surprising that for almost 60 years my name was disgraced, and my works and real views were silenced.

My rehabilitation was very important for Liubystok. She was glad that during the perestroika period, among others, as she believed, those who were falsely offended, my name "shone", too. However, she was very worried about one moment. If before "scientific men" received PhD and doctoral dissertations, and some academic ranks, when they disgraced all the ideas and all Khvylovyi's works, today many of those "scientific men" returning 180 degrees rushed to recklessly write about me only "enthusiastic words."

She did not understand how instead of a serious, genuine critical analysis of the writer's ideas and works, and the invention of his thoughts, which can be used now in search of ways to develop Ukrainian, then Soviet, as it was in the 80's, culture and literature, in light of the development of the Ukrainian people, she and other readers read only lengthy articles on how I was disgraced, without mentioning who disgraced me, and looking only for new and new "beautiful" words to evaluate my work. This is not clear to Liubystok, she considers this state of affairs is unfair.

She, as my defender, believes if we really want to correct the guilt before the world memory of Mykola Khvylovyi, we must find and use all the wealth of his

creativity and views, and he looked and saw much more and "further" than many of his contemporaries, to contribute to the true and rapid prosperity of the country, its culture and literature, which I dreamed of.

Liubystok talked to the staff of the Kharkiv Literary Museum and corresponded with Svitlana. Strange things happened to her here. Liubystok learned from her friend that I had another marriage. Liubystok did not know about it. At least Uliasha and I didn't discuss it with her. It was a trauma for her when she found out about my other marriage and even my "child"! Maybe ealously mingled. She learned that now my relatives have been "dug up". That my daughter's name is Iraida Lvivna Kryvych, that she has a son V. Kryvych.

For Liubystok, this was an incomprehensible story. She couldn't believe that I have never told her about it, like her mother. She had never heard from Uliasha and me about marriage or another child. She was not pleased that the Russian-language Kharkiv newspaper "Vremia" called Iraida "the daughter of Mykola Khvylovyi," who is now 75 years old. That she lives in Kharkiv (her portraits were added to the newspaper).

Liubystok was offended: why couldn't they publish her appeal to the participants of the anniversary evening dedicated to the 100th anniversary of my Birthday. It was very important for Liubystok. In the 5-th²⁹ volume of my works, published in the United States by Kostiuk, this issue is discussed in detail.

Liubystok thought that this story was rather strange, based only on conversations and chats. She did not understand why these "relatives" were silent all the time while I was being scolded (and I was called both a fascist and a Nazi), and now they have appeared and shamed me in the newspaper. She was worried that the appearance of these "relatives", as she called them, would prevent the publication of her "appeal" and "Memoirs". She really wanted the manuscript of "Memories" to be published in Kharkiv.

Something made me feel sad..."

Vira suddenly noticed that there was already a chilled Solianka on the table next to her, and she looked around in surprise. The waiter approached:

"Can we serve steak, you're not going to eat the Solianka?"

"Of course, I'm going to. Heat it up, please, and you can already carry the steak.

²⁹ Khvylovy M.H.

Khvylovy was not at the table, looking around, Vira quietly called: " Mykola!"

"Do you want something?" The waiter asked.

"No, no, it was nothing anyway."

"He disappeared without saying goodbye," Vira thought. She was calm and well, she began to enjoy the food, looking at the cars passing by.

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THE DOUBTS OF A LEATHER CHAIR WORKING JUST AS A CHAIR IN A TATTOO SALON THE TEXT AS A POLYGON

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At a glance, this text is a common phenomenon in modern literature. Not only because it is written as confession-speculation of a young man who works in a fashionable place - a tattoo salon, a speculation that covers three days of 2014.

The definition of the genre includes this particular piece of writing, as well as its author, in the world of modern literature: 'I lost my thread of thought, bent into thirty-three triangles that formed ninety-nine sharp angles and a hundred unequal segments of lust, pain, and, of course, the shamanic mystery of the tattoo artist who once, quite by accident, visited a porn theater'. The narrator's conceptual poetry involuntarily provides an association with the well-known playwright Neda Nezhdana, who describes her drama 'Suicide of Loneliness' (2004) as 'a tragedy of 13 steps, one pause and one fall'. However, the definition of the text as a polygon-99-angle is clearly correlated with the gesture of retention, which actualizes 'De docta ignorantia' (1440) by Nicholas of Cusa, where the asymmetry of truth and the ability to know it is reproduced in the figure: a polygon inscribed in a circle. According to the philosopher who lived in the end of the Middle Ages, no matter how close the polygon was to the circle, it would never be able to be equal to it. Just like the truth, it will never correspond to the whole set of texts that record the attempt to know it.

Such a discovery of 'scientific ignorance', 'knowledge of ignorance', which the philosopher made before the infinity of the sea and the sky, the modern writer also experiences: 'We were sitting on the edge of the world, dangling his legs over the abyss. Someone had been sitting there before us. We were drinking wine. We were

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looking at paintings by Salvador Dali, nailed to the Milky Way. We were ashamed of our human shells, despite being proud of the large number of tattoos. The Almighty writer was busy. A publishers' forum was to take place next week. He was preparing the fifth volume of 'War and Peace'.

Only the modern writer is aware of the many ways of experiencing infinity, which involve going beyond the world of profane history as a sign of Aristos. Among them is shamanism, which today remains a problematic position in the humanities. The speculations of the young man from the tattoo salon are based on Mircea Eliade, author of the book "Shamanism: Archaic Techniques of Ecstasy" ("Le Chamanisme et les techniques archaïques de l'extase", 1951). There, shamanism is seen as a universal pre-religious theoretical and practical experience, which involves the establishment of human unity with the universe through ecstatic techniques. A shaman is a person who transcends the boundaries set for other mortals, comes into contact with a supernatural force present in the world as hierophany. Thanks to this ecstatic gift, he overcomes death, travels to the territory of the dead, frees the souls of people from the power of death. Having such a truly divine power, he heals people, depriving their bodies of disease.

Tattooing is not just a trace of shamanism, but its real presence: tattooing is the removal of a person's deep mental values and meanings, his fears and anxieties, liberation from the repressed, giving the surface a mythical depth.

But the fact is that the modern writer remains a bearer of metaphysical uncertainty, mystical disappointment, which is traditionally described as postmodern doubt. His principle is 'remember in order to doubt'. His search for meaning is accompanied by unanswered questions: 'Either God or space...'; 'Neither God nor space...'

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**The doubts of a leather chair
working just as a chai in a tattoo salon**

Books are dead trees whose corpses are covered with multiple tattoos

(c) The Endless Plains of the Great Internet

Entry 1. The first day. Year 2014.

Remember in order to doubt.

The logic of the drunken writer whom I had just met was as clear as a day to me: the lack of consistency is compensated by the liveliness of the image; therefore, the priority was not what, but how. The skin under his 38-year-old eyes had acquired a darkish tint, a side effect, no doubt, yet not from the drug use, as he suspected, but from the treatment of the addiction, inflicted upon himself once in the West, during another creative crisis. He spoke a lot, he wrote little. The movements of his lips fascinated, and in combination with the speech he was giving were more like him throwing the words right from his chest, dragging them through his throat and mouth – all of that prompted speculations about the sense of life, then about its senselessness and, of course, about its inevitable ending, approaching ever so fast. So naturally, instead of asking strictly philosophical questions, I just continued to do my work and listened, I really listened to that drunken speech of his.

Speaking of work, it included the following: the writer's right forearm longed to be decorated with a tattoo in the form of a deer head - its eyes unimaginably sad, its antlers branchy and long, with green leaves growing from them. I was forced to satisfy this longing, because once I imagined that I could satisfy people's longing, based on my own longing for money and my dream to spend it on myself, cherished and beloved, and occasionally - on someone else. Oh the society of consumerism, my decrepit idol!

Well then, let's get back to the deer. According to the right forearm of the 38-year-old writer, the head of the animal was to be emphasized by a halo of bright yellow color. The drunken writer didn't satisfy my halo-related curiosity with a short explanation: "This is from the Bible." But now as it is I do not remember any scenes in the Bible where the deer's antlers would sprout green leaves and a halo would appear. Well, if it's from the Bible, so from the Bible it is. Or might even be from the "Book of Mormon" – whatever. The only requirement from the writer in question is not to pass out in the process, and then to pay in time.

Sure thing, he did pay in time, having told before that he had received an

advance payment for a new book the day before. He discouraged me to buy it, though, labeling his new novel as total trash written on a whim of a fucking mass reader. "I wish I could find out where this mass reader lives. The editors say he is four hundred years old, a tenacious bastard, yet hasn't changed his tastes even for a bit. I'd beat him to a pulp! To a pulp! On behalf of the whole union of writers and the like" - he said raising his hand above the imaginary head of a very real mass reader, and fell on his back, bent over in an awkward position. Picasso used to say that a good artist should keep a child in himself, well, I think I can feel the kid's presence and embarrassed laughter in this room – right here, right now.

About the room.

The room is a square, or rather a cube, half submerged in the ground and filled with cement, because it is part of the house. 'tis located in the basement. The walls are made of red bricks, although in reality they are only red on the outside, inside they are painted with black paint. There is a hole in one face of the cube - a window of some sort, with a wooden frame and clean glass. The hole in the opposite face is a door. During the day, the window replaces the TV, broadcasting all kinds of shoes and pieces of people's calves. Live. These calves sway smoothly when walking and shake (not smoothly at all) when the dog barks out loudly from the cell above us.

In the evening, the window ceases to exist and the owner of the dog doesn't know anything about it. None of my team has ever seen his face. All we know about this Mr. X is that he's been wearing gray Nike sneakers for the sixth season. All that he knows about us is a hole in the floor, covered with a piece of glass. Once again, he doesn't even realize that this hole ceases to exist at night, perhaps, if he knew that, a threat would hang over our existence, but it hadn't happened so far. People brought their bodies, we decorated them, we listened to their stories, with some even been retold to other customers, listened to the humming of a tattoo machine for hours, got dirty with ink, laughed at the shaking calves running from the barking dog in the room above, drew sketches, enrolled other people's bodies in our own queues, sometimes stayed overnight in this room, but more often just went home, to return later, and everything started anew. Yet, sometimes it seemed to me I didn't exist at night, when my hands let go of the tattoo machine and get stuffed into the very depths of my pockets, at the bottom of which rests last year's tobacco and a tram ticket crumpled to the size of a pocket fly.

Entry 2. The first day. Still 2014.

“I have a certain question,” - a man rushed in, the one of short stature, in an old-fashioned hat with brim and a case under his arm, - Does it hurt to get a tattoo?

I’m standing in front of him, still breathing heavily after dragging the body of the writer that got a pseudo-biblical image on his right forearm out of the salon straight into the cold evening streets 3 minutes ago. So, I am standing, breathing heavily, looking with all my eyes at his incomprehensible hat, born in the previous century, and I think that if the questions have character, then the question of this short man is clearly cowardly, clearly from fear and – quite possible – for the sake of fear, for the sake of overcoming it and, as a result, its destruction, although...

“It depends,” - I reply, calmly observing his reaction.

“Is it expensive?” - He asks immediately. His pressure surprises and interests me at the same time. There is clearly some delicate story behind it. I’m nodding twice, indicating that it’s not just expensive, but expensive squared: the cost of the tattoo, plus the cost of correction, which should be done in 3-4 weeks, being 50 percent of the cost of the tattoo itself, plus special gels for healing, and slightly higher prices for tattoos done in color.

“No problem,” - he said indistinctly and half-loudly, as if in a foreign language, which he had not learned properly and was embarrassed by this lack of practice. It should be noted that people who first come to a tattoo salon often begin to seriously talk to themselves, as if convincing or dissuading themselves from applying the desired image. At a glance it looks as if you were in a psychiatric hospital and you play the role of either a chair or a couch on which one patient falls, feeling like there are two of them. And those two are indulged in an intimate conversation while the patient is whispering something to himself, changing the timbre of his voice from complete confidence to a pitiful squeak of fear.

But actually no, I'm lying, no one feels complete confidence here, perhaps even myself, who ceases to exist during my free time, piercing the space of the underground crossings, turning another day into night, and night into day with the line of strange new clients.

“I'm ready!” – At last, the short man said.

“Ready for what?” - I asked, perfectly understanding the objective, but the point was different, I had to give him a chance to retreat, the last chance, after which the

ink stain on his body would never be washed off, except that it would fade.

“I'm ready to get a tattoo,” - the man said quite confidently, clumsily placing his briefcase on the floor, next to the fluffy pink slippers of my working partner, whose name was Sonya.

“I think it's too late today. The closing time's in 45 minutes. But if you really want to get a tattoo, I could sign you up for next Thursday. - I knew this proposal would disappoint him, my conclusion was based on the amazing mixture of indecision and tenacity that was scattered in front of my eyes this evening.”

“I am ready to pay twice, just ask you to do it immediately!”

There were 44 minutes left until closing time. I didn't want to go home, but I didn't want to start a new drawing either. The drunken writer gulped down a bowl full of my daily dose of inspiration. I was practically empty. From the monotonous hum of the tattoo machine (by the way, I always liked this sound) my head felt numb, almost ready to let me interrupt my pitiful existence and...

“I'll take you, - Sonya declared in a happy loud voice, going down the creaky wooden steps into the basement. - Take a seat by the window. What exactly do you want to get? A drawing? An inscription? A portrait of your beloved woman, maybe?”

Sonya. At twenty-two, she knew three languages, had a master's degree in cultural studies, understood literature so well that she could easily explain the basics of postmodernism to a 6-year-old preschooler hooligan and an old lady living on a bench at the entrance, up to this day praising communism and her constant unwillingness to leave the country either for tourism or for any other reason, but in fact just praising her own financial incapability. Everyone loved Sonya, but Sonya loved just a few. After 6 years of knowing her, I still did not fully understand whether she really loved me or whether it was something else. Her eyes flickered from side to side, as if they were at gunpoint. At first I blamed her embarrassment, later I found out it was because of the disease, the name of which I do not remember, or maybe don't know at all. One thing I can say for sure: talking to her is never to be forgotten. I guess, the most distinctive Sonya's feature is the ability to disappear suddenly from any meeting of more than two people, and, of course, the opposite which is the ability to suddenly appear, bringing the smell of freedom into the atmosphere of the gathering, blowing cold breeze, like from the Dirol chewing gum. By the way, it was Sonya who advised me to buy a leather chair for the salon, which we later used for various purposes.

About the chair.

If I needed a chair... Hey, wait, I didn't need any chair at all, this was all Sonya's doing, with her ideas like "change the design of your room and the world will change, too", "red things must not be placed in the corner", "cacti absorb negative energy, let's stop smoking and buy more cacti. " So, smoking we stopped, yet instead of the cacti valley on the windowsill, we brought this leather chair, which cost me as much as 5 average lousy sessions of tattooing.

"Sonya, do you remember why we bought this leather chair in?"

"Nope, I don't."

This is always the case. At first she comes up with some crazy idea, and after that, she simply forgets it all. No, I don't want to say that the idea of buying a chair for a tattoo salon is a crazy one, I just don't remember any need of chairs, since our salon is well-furnished and comfortable enough without that: a black sofa \ leather \ 1 piece, black armchairs \ a special design \ 2 pieces, a couch \ 2 pieces, a bar counter \ mahogany \ 1 piece, a computer \ 1 piece, copies of Salvador Dali \ 3 pieces and something else similar, but not quite the same, chests of drawers \ black \ for working tools \ 2 pieces, a clothes hanger \ 1 piece, a coffee table \ undefined color \ 1 piece, thematic magazines about tattoo art – endless amount.

I don't know if it's necessary to mention that we had sex on this chair with the regularity of receiving bills for electricity, water supply and other services, kindly provided to us by modern society. By the way, the bills were usually summed up, divided into groups "urgent pay off" or "can wait a bit" on this very chair too. And sketches of tattoos, with the help of special paper, were transferred to our clients' the body parts also right here, in this very chair. I must admit, it perfectly fit in with our team, which consisted of Sonya, me and a constantly updated, never ending list of clients.

From a conversation between a person who is opposed to tattoos with a person who is disposed for tattoos and, judging by the flow of the conversation, has already got at least one:

"So you think my tattoo will look awful at the old age? Tell me how will you look then ?!"

"Me?"

Entry 3. The first day. The same 2014. Again.

"I'll leave, then."

"Go ahead."

"OK."

"Bye."

"See you tomorrow."

"Perhaps."

"I'll call you, - I said, lifting my foot right at the bottom of the stairs."

"Like hell!" - Sonia announced instead of a goodbye. It was her favorite expression, which she repeated so often that she involuntarily began to evoke associations with these words, and also with the smell of smoke, but not from cigarettes, but from a creepy place full of hell flames. Or at least from a fire.

Between the space of a black underground cube, almost continuously buzzing, and the world of unpredictable events, fresh air of fresh exhausting fumes and crowds of apathetic, but nevertheless hurrying human masses, there I was, separated by only 9 steps of a really rotten wood. This path took me exactly 9 seconds, one creak per step, a second each. When saying this in my mind, I am involuntarily led by the stream of consciousness to Darwin's theory of evolution. Never mind. Opening the door and getting out, I stumbled upon an obese woman, visibly nervous, a little absent-minded; who drew attention to me and at the same time did not notice me at all. I passed around her in three steps and turned at the nearest crossroads. That was the end of my day, but it wasn't over yet.

I was walking down the street and admired the faceless creatures that every now and then were dining in the large windows of cafes and restaurants or various fast foods, choosing books in bookstores with slightly smaller windows, and were locked themselves in their cars with very small windows. On my way home, I thought how generously Darwin showers me with examples of wildlife in the iron jungle, and then suddenly I saw a poster near an empty theater that read: "Darwin showed the path from a monkey to a man, Freud made mankind go this way in the opposite direction! Only today and only one session! Scientific conference in collaboration with the Christopher Roth Charity Foundation."

In the bottom right corner, there was a red circle with the number 18+. No name, just one sentence mentioning Darwin and Freud, which is to my taste. I thought it was a sign and I decided to drop by. Thoughts are material! One has only to want

something and...

... and you will definitely lose it. The ancient wisdom of all those who once had their hearts broken, who broke themselves against obstacles, who gave up and died under the pressure of circumstances. It seems to me that any phrase only works if you believe in it. If you listen to the unobtrusive chatter of linguists and their crazy theories that there is no text, then it turns out that behind the Bible there is only a stack of paper sheets, nothing more, nothing less. And the tattoo on the writer's hand depicting a deer with a halo does not become something more than just a drawing deer with a halo. If everything in this damn world is individual, partial and relative, how did we create such a gigantic universal model of aspiration as fashion?! But fashion changes, tattoos fade, religion transforms into fear of death or vice versa... and there is only one session!

“Like hell!” – Sonya’s voice sounded in my head. That is how I decided to visit this wonderful event.

There were not very many people. The line at the cashier’s desk was moving pretty quickly. The ticket prices were a bit too high, as far as I was concerned, but was it strange, especially in comparison with the fact that at the entrance to Hall 3 (the experimental small stage), the smallest hall of this not the most popular theater in the city, condoms of the size XXL were handed out, together with the lubricant, generously wrapped in gift paper with the inscription: "Is it worth blaming a man just for being a man ?!"

Entry 4. Night.

Where do I get ideas for tattoos? In absolutely ordinary things, you know: in the neighbors' dirty laundry basket, in the parents' dirty laundry basket, in my own dirty laundry basket. It does not matter at all whether this basket is half-empty or half-full. Details are important. As an artist, I will note that one and the same phenomenon can actually be of completely different origin, which means it can carry a different message. For example, yellow is the sunrise and yellow is on my father's underwear, red is the color of sunset, but if you find the same color in the laundry basket, it's a bad omen. Actually, though, clients are more likely to come with their sketches.



When the spectators filled the hall was for about a quarter, the lights went out and nice music began to play. The girl (?) sitting next to me touched my hand. For some reason, it seemed it was not an accidental touch, although it lasted no more than two seconds. The darkness was so dense that you couldn't even see the tip of your nose. After a short time, someone again touched my body. This time, the mysterious hand selected my right knee, slowly sliding a finger over my thigh towards the belt. I was sitting there, totally confused. I waited for the light to turn on, actors in the images of urban neurotics and chimpanzees to appear on the stage, finally throwing the veil of uncertainty off the face of the person sitting next to me. But nothing like this happened. So, still hopefully it was a girl. The first moans came from the back rows.

Speculations of a person who is opposed to bad tattoos:

If tattoos can be done with henna, massage should be considered a surgery.

Entry 5. The second day. The same year.

As it turned out the next morning, yesterday's short man with an idiotic hat wanted to immortalize the name of his Beloved on his arm, because he was so much in love and was no less afraid of her. His Beloved was the same fat woman who had been standing at the entrance of the salon. Apparently, she was beating him, but he did not resist, could not resist, taking his height, weight and fighting abilities into account, with the latter being stuck at the level of a schoolboy who had just become interested in karate lessons. Kind Auntie Sonya listened to a long story of an ashamed boy – pardon – man for whipping, which turned out to be rather boring and even a bit pathetic. The storyline was the following: he loved her, she loved him, but she was jealous and periodically beat him, falling into violent attacks of jealousy, and therefore anger. It happened only once that he really cheated on her, with a colleague. A conscience beaten with a wooden bat tormented the man of short stature, so much so that in the end he made up his mind, gathered all his pocket courage into a fist and confessed to his Beloved of what he had done, sincerely repenting and begging for forgiveness. Beloved, in turn, did not believe him, decided that he was just teasing her and demanded proof. And since the matter took place on the Valentine's Eve, she thought that he was preparing her an extraordinary surprise, wants to play a joke on her or something. When evidence in the form of women's panties with a pleasant, but

still someone else's scent was provided, the Beloved simply broke off the chain and discarded all social barriers and public censures (that is complaints from neighbors for long-lasting cries for help) decided to finish him off using all the same wooden bat. During the many hours of battle, the unfortunate weapon was split in half, which further infuriated the Beloved, and gradually the participants of the fight relocated to the street, where the short man came up with the idea to flee, which he did after running five blocks and hiding in our tattoo salon. She seemed to lag behind and the threat vanished into thin air. The problem was that sooner or later it was necessary to return home, and this meant certain death. In general, since fate brought him to a tattoo salon, the man decided to tattoo her name on his arm, which would symbolize his love and serve as an eternal reminder of what he had done, which would not allow this mistake to be repeated in the future. "Anastasia" - 9 black letters, a total of one and a half centimeters high and 15 centimeters long, adorned his arm from the elbow to the wrist and – mind that! - all in vain. When he returned home, contrary to expectations, no one began to kill him and no one even raised her voice, everything was accompanied only by silence and a rare clatter. Waiting for him too much at the entrance of the salon, the Beloved decided to return home and in just a little over an hour she collected all his stuff, packing all 8 years of marriage into 3 suitcases and two small boxes, putting them – and him – behind the doors of her life. out at the door, and at the same time him.

The man of short stature's next beloved woman was called Olga (the girl with whom he had cheated on his Beloved), but neither me nor Sonya will ever know about it.

Entry 6. The second day. 2014

What a lousy story. Tell me who is doing tattoos with names now ?! And where in the world can I find a person with such an amazing excess of imagination?! Unbelievable! And so corny. "He loved her. She beat him." Fucking bitch!

Another thing is the story that happened to me at the same time. Are you listening to me, Sonya?

- Like hell!

Even as a teenager, reading my father's porn magazines, I knew that in free and remote America there is such a phenomenon as porn cinemas, where anyone, for a certain fee, can relieve stress with their own hands, looking at cocaine porn on

the big screen, or proceed to baths stylized as Sodom and Gomorra, usually located next to the buildings of such cinemas, and resort to the services of professionals. The thing is, my world turned upside down last night after I got into the porn THEATER. Sonya, just listen to these words: "I ended up in a porn theater!"

"One thing surprises me."

"Which one?"

"It concerns money. It was a long time ago, in those times immemorial, when my lips loved to embrace cigarette filters and did it so often that I began to consider them as a new replaceable type of organ, but this is not what I meant to say."

"What then?"

"Well, I was once standing in a line at a cigarette shop, and in front of me there was an American, who apparently had just arrived, since he hadn't yet managed to exchange dollars for hryvnias. He was standing at the window and asking for a lighter in lousy Russian. The shop-assistant told him that the lighters were out of stock and offered to buy a box of matches. The American agreed and the shop-assistant dryly announces the price, something around 20 kopecks. The American took out his fancy phone with the image of a bitten apple on the back panel, turned on the "currency convector" function and tried to convert 20 kopecks into the American currency."

"So what?"

"You should have seen the expression on his face when the English word "ERROR" was highlighted on the screen of a smart overseas phone. It turns out that there is a product, but it is so cheap that if an American pays for it with the smallest American coin, then he will have to be given change."

"Well?"

"That's the problem: there's nothing to give him as change. Nothing! We are too poor for America, so poor that we do not fit into their currency."

"So what?"

"Do you not care?"

"Dunno."

"How comes?"

"What were you doing at the theater last night?"

"Travelled around America!"

At 11 am sharp, Sonya got her first client. It was a young girl who had had her appendicitis removed a year ago, leaving a slanting scar on her pale skin as a reminder of the surgery, which she wanted to hide behind a colored tattoo in the form of a child's slingshot. Usually we managed to get 2 - 3 tattoos a day, no more. Then comes fatigue from work, and this is a sign of poor quality. Working without inspiration is a guarantee of failure, and since our work is done once and for all, this should not be allowed.

“Sonya.”

“Ah?”

“What do you know about orgies?”

“Ahem, - she coughed, looking up from her work. The girl was obediently lying on the couch, exposing her belly. Sonya straightened her back, sitting in a haughty pose, snapped the fingers of her left hand, uttering a characteristic sound, and bawled like a tongue twister learned by heart: “An orgy is a group sexual intercourse in which three or more people take part. In Ancient Greece, Rome, Egypt and other countries of the world, orgy elements were used in religious rituals associated with the cult of the gods. According to some believers, such rituals help to cleanse the soul.”

While listening to her sonorous voice, I suddenly realized that the tattoo artist may not know the secret of Monet's robot or the Pythagorean theorem, but he must know the lion's share of all the unusual facts of this world, otherwise he won't make a good tattoo artist. I think this is due to the fact that even today, when the views of the majority on tattoos have changed, become more loyal, when the presence of a tattoo no longer portends problems with employment and does not guarantee the censure of the Puritan (!) Society, people nevertheless treat tattoos as something mystical, wild, one might say even tribal. The tattoo artist is equal to the shaman. There is something primitive in this, forgotten by the mind, but still so close to the soul of a person locked in a concrete box, in a black cube with two holes for bodies.

Looking at the photographs of tattoos that I had made (and their number is rapidly approaching the number with three zeros), I really feel like a shaman, applying mysterious hieroglyphs to human bodies, making them special, leaving marks on them, covering ugly scars with ink, outlining a state of mind of these bodies' owners.

The tattooing process is painful. A session can last as long as an hour, or four, or five. It is not recommended to conduct a session longer than this time, as the pain can become unbearable and the client has every chance of losing consciousness.

Although, to be honest, I must note that the pain from the tattooing process is not an ordinary pain, it is not similar to the pain from falling off a bicycle or the pain that remains after undergoing surgery, no, this pain is more similar to the feeling of bliss when you break through the invisible veil of reality with your forehead, the one that separates day from day, year from year, creating calendars, provoking the past to expand to the limits of an illusory giant attic with mountains of rubbish, and the future does not come at all. This special pain allows me to plunge into childhood, when I was afraid of injections and my mother was called to school to calm me down. In childhood, when I was not at all like myself, who now writes something in this useless notebook, who reads the works of Friedrich Nietzsche, Jean Paul Sartre and attends the porn theater. In a childhood that used to be so pure and yet has become so alien...

“So what happened in that theater?”

“I don’t know, but it was definitely strange.”

“ Did you make love in the theatre hall?”

“No, I had sex.”

“ What was her name?”

“ I don’t know.”

“Where did you meet her? At the cashier’s box? In the parterre??

“I got the next place.”

“ Was she sitting on the right or on the left?”

“Both.”

“ What does it mean?”

“ And she was also sitting behind me. And those three who were sitting in front were also her. She was everywhere. Literally.”

“ Was it group sex in the theater? How is this possible? So disgusting! What a perversion! How could you only have the guts for such a thing?!”

And then the answer came to my mind:

“ Is it worth blaming a man just for being a man?!”

Sonya hesitated. I knew that despite the shown disgust, she was just jealous of everything, she was envious, blaming herself for the missed opportunity, and was actually ready to bark at me, shout her insult, listing my shortcomings, forgetting about the merits, forgetting why we need this salon, forgetting about the magic of

tattoos.

“ You know... you ... you are a bloody bastard.”

No, I was not one. I was just a humble shaman.

Shaman, according to religious beliefs, is a person able to communicate with spirits in a trancelike state and heal diseases. The scalpel of the inner world.

Shamanism is an early form of religion. This phenomenon is associated with magic, animism, fetishism and totemism. Its elements can be found in various religious systems. Shamanism was developed among the peoples of Northern Europe, Siberia, the Far East, Southeast Asia and Africa, and among the Red Indians of North and South America. In one form or another, it existed among most of the peoples of the Earth. In this sense, shamanism is considered to be the oldest religion, dating back tens of thousands of years.

Entry 7. The second day.

Let's say there were only 50 seats in the hall. Suppose half were left empty. Total – 25 minus me gives 24 people undressing each other right in the theater, on soft chairs upholstered with velvet, kissing cheeks, necks and other body parts, standing in front of the darkness of an abandoned stage, swaying with pleasure, forgetting about the obstacle of the genders, allowing fingers to slide on someone else's flesh, to feel the excitement of a stranger through the elasticity of scarlet nipples. Scarlet? I don't care, they were scarlet in the dark. In the dark, I saw (!), and not imagined them scarlet, exactly. In the dark, 24 people were transformed into a legion, exuding the foul smell of lust. Moans. Oh, these are fabulously honest. I came to the theater to transform from a passer-by into a spectator, to precipitate on a velvet chair, and instead I myself became an actor. The one who was sitting next to me, luckily turned out to be a woman and unfastened my belt so deftly as if it was her job to unfasten the belts, and she caressed me, and I knew this was just a prelude to something bigger, enormous in its madness, in the unreality of what was happening. Goosebumps running down my spine felt like "The Metamorphosis" by Franz Kafka (the script on the back, lines for the mute). The nails digging into her skin are Shakespeare's Sonnets translated into the London Cockney. Her eyes I can't see are Eliot's Hollow Men. The Art and sex. The art of sex. Orgy as part of a religious ceremony. Superstition. Shamanism. I feel like a part of something unthinkable, but quite tangible. Someone crept up

from behind. I feel a previously unknown pressure, strength, like the wind speaking English with my fucking accent: I understand, I give in, but at the same time I am ashamed and shy away, I crash into someone's body, asexual until you touch the most important thing - Hamlet's monologue. In this theater, in this masquerade without masks, in a truly living library, where books ooze lust and the cadaverous poison of love, bleeding from the pages, falls onto the floor like a white liquid.

"The best thing that a person can do is to repeat their actions after the gods, especially if the well-being of the entire Universe, with its animals and plants, depends on it. His intemperance plays a very definite, beneficial role in the structure of the sacred. It destroys barriers between a man, society, nature - and the gods, helps the forces of life and seed, enclosed in specific objects, to move from level to level, from one sphere of reality to another. The emptied is filled; the split is reunited; the isolated is poured into the bosom of all living things. It is the orgy that gives impetus to the sacred energy of life. Those moments when nature either declines or, on the contrary, manifests itself especially generously, provide a classic pretext for orgies. "

[Eliade Mircea. Essays on Comparative Religious Studies. Moscow, 1999, P. 325-331]

"I don't believe you."

"Why?"

"Because I don't!"

"I believe you! - yelled the girl with a scar from appendicitis. I wondered why she did it? What was she thinking?"

Entry 8.

A colored square in the center of the room. In Russian it is light blue (a blue screen), in English it is silver screen, but in reality it is the color of a naked woman, the color of her wet hair and a can of soda, which we are invited to quench our thirst with. Advertising!

There are two Freuds: theoretical and practical.

Theoretical Freud is several dusty volumes next to Fitzgerald, not because we like Mr. Fitzgerald's works, but because the books are arranged alphabetically. Only that.

Practical Freud is an advertisement that we see on TV, which we try not to notice in the underground, which we no longer pay attention to in the street. The sexuality associated with the soda brand. Manipulations with public consciousness. In Sigmund Freud's book "Psychology of the Masses and the Analysis of the Human Self" one can find a quote from Le Bon: "By the mere fact of his belonging to an organized mass, a person descends several steps down the ladder of civilization." It seems to me that this quote is particularly well suited to start a great discussion with Friedrich Nietzsche: "Run, oh my friend, into your solitude! You lived too close to small, pitiful people. Run from their invisible vengeance! They are only revenge against you." One has only to add a little modernity: "Run, oh my friend, from the obsessional image of soda, run!"

Oh human masses, you are impulsive, you are changeable and excitable. Your impulses are so imperative that they do not allow manifesting not only personal interest, but even the instinct of self-preservation. Your desires are short-lived. You can't stand the delay between wanting and fulfilling your wishes. Sometimes you feel omnipotent and I know about it. The most terrible thing is that the individual concept of the impossible disappears in the mass. You will stop at nothing!

The mass can be organized and unorganized, and this division is very arbitrary. For example, a person travels by the underground at rush hour, the carriage is crowded - this is the human mass. But someone is reading a newspaper, someone is listening to music with headphones, and someone is looking at the ADVERTISING, everyone is busy with different things - this is a disorganized mass, despite the common goal - to get from point A to point B. It seems to me that the crowd is within the individual and in order for the crowd to become organized, just a large crowd of people is not enough, it is necessary to apply at least a minimum of effort. That is, if people were not traveling by the underground, but – let's say – by ship and each of them would have a paddle instead of a morning newspaper or an iPhone with headphones from Panasonic, they would appear before the theorist's eyes as an organized mass. Or look at this one: people come to a rock concert, stand, wait for their idol and they still are something malleable, formless, but the idol goes on stage and starts singing: "We want some change!" and everyone repeats these words after him, everyone is united by a common goal, everyone is on edge. It's clear that waiting for an idol is a

secondary goal, not as strong as the one following it, which unites both you and your idol, and thousands of random people opening their mouths at the same time, into one whole, into one giant yawn, so to speak. And at such moments, the phrase "We want some change" sounds much more aggressive than in the recording, it can be perceived as a call to action, which often happens on football fields. Yet the two most stably organized masses in the history of mankind are the following: religion and army.

"The state of death is nothing, nothingness. When we die, we make up God," Fowls once wrote in Aristos. Superstition. Fear. The inability to find answers for the questions that frighten us. Time passes - we die - we feed death - we feed God - we are God.

Both religion and army are ruled by a leader. The leaders, in their own turn, must make certain efforts to ensure that the masses do not creep apart. There is something artificial about this. External forced compulsion. Glue. Both army and religion have a supreme ruler, the former have a Commander, the latter have Christ. This commander loves everyone with equal love. The Church is imbued with a democratic spirit precisely because everyone is equal before Christ. The situation is exactly the same with the army, where the commander plays the role of a wise father. It should be noted that each individual person in these two organized masses is associated simultaneously with the leader and with other members of this association.

Socialism is another good example.

Intolerance towards outsiders is a side effect.

This is what Zarathustra said about it: "State? What is this? So, listen to me, for now I will tell you about the death of nations."

The army gives us a father. Religion gives us a father. A father is destined for us by the state mechanism, even if we vote for somebody else or abstain in the vote, putting a cross next to the position "against all fathers at the same time." Ha-ha. Not a question, but a reproach-doubt, which simply rolls off the tongue into the space of closed ears, was formulated by Freud back in 1921 and sounds like this: "It is possible that in the Oedipus complex there is a reverse turn, in which the father, with a feminine attitude, is objectivized and is bound to satisfy immediate primary sexual urges..." Amen.

The individual exists consciously, while the mass, the crowd - unconsciously, since consciousness is individual, and the unconscious is collective. The crowds are conservative despite their revolutionary ways of acting. They end up restoring what they first overthrew, because for them, as for everyone in a state of hypnosis, the past is much more significant than the present. But how partial can this past be in the eyes of the crowd, if at the same time the same individual in the crowd is opposed to himself – but outside the crowd. And the levers of influence can be regression tripled: a TV set the color of a naked woman, the color of her wet hair and a can of soda, with which we are invited to quench our thirst or fear of being alone.

If we make up God, and God plays the role of a father in the organized mass, in the mass that we also make up, are we not an insulting oversight of ourselves, who once overly underestimated its own strength?

Entry 9. The same day. The same year.

When the scar from appendicitis was hidden behind three hours of work, when the girl grateful to Sonya and deeply satisfied, ran out into the world of hurrying people, when the sun reached its peak and froze in anticipation of a slow fall, I realized that Sonya used to love me, that jealousy is the actual proof of her love, and that now ... now I have lost her love.

We were left alone and I listened to her silence. She was sitting on a leather chair, on the very chair we'd bought for some unknown reason, perhaps even for this moment, which will soon become history, to be later forgotten, or maybe not.

“ Could you take me to this theater? - she asked quietly, almost in a whisper. I doubted, but still gave a positive answer, hoping that her question was just mere words that did not lead to any action. But the actions did follow.”

“ Let's go then.”

Sonya glanced at the pink slippers standing at the entrance, the ones she really liked, which she had mentioned more than once, but for some reason had never worn in front of me.

“Now shall we?”

And then it dawned on me:

Either there is no God, or there is no Cosmos.

Speculations of a person who is opposed to tattoos:

I heard that after a person gets the first tattoo, he begins to want the second, then the third, the fourth, and so on. Tattoos are a disease, the rash of which inexorably covers your entire body. What if the tattooists add drugs to the paint?! This needs to be dealt with. I wonder what authority I could turn to with this problem.

What kind of music should be played in a tattoo salon?

Usually, in our small but cozy salon, something from good old rock is played, something like AC\ DC and Black Sabbath, sometimes the music changes to more modern, and even more hopeless, such as Placebo, and the loudspeakers, imperceptibly built into a mahogany bar counter, behind which the first acquaintance with clients usually takes place, begin to scream about lost hopes, about the thirst for rough, unbridled sex and at the same time about salvation from vices, about the pure and righteous path, and therefore so inaccessible. Save me from my desires.

Behind a wall, no more than a fragile Sonya's fist, is a laundry room, in which two old women work, replacing each other day after day, endlessly complaining about loud music. Twice, or even three times a day, they impudently burst into the salon and complain, expressively pronouncing their demands to turn off the music and behave more decently. They claim we scare away their customers. We answer: why do you need such clients who are afraid of Ozzy Osborne's music?! Once, he bit off the head of a bat. Later he got old and said that this was nonsense, and when he said this in the dust of someone's square, or even rectangular TV, millions of viewers were looking at his tattoos. The circle closed. The mastermind needs ideas and inspiration as much as we do. Idols age, tattoos fade, tattoos need correction, idols need death.

Behind a wall the size of a woman's fist, washing machines are constantly rattling, fragile beams rot from humidity, paint comes off, moisture collects under the ceiling, turns into drops that are about to fall, but for some reason do not. The laundry smells of dampness and the ironed linen, and also of Tide washing powder with the aroma of a crystal Lake freshness, but the old women assure their customers that they use other powders, naturally, more expensive ones. If our tattoo machines weren't buzzing as loudly as they do, our salon would have lost some of its special charm. Fear. Black Walls and Ozzy Osborne are fearful. People are scared to get their first tattoo because they don't know the degree of pain they will have to endure here in this leather armchair, next to this damn chair that we'd bought for some unknown

When the old women ask us to turn off the music, we turn it off and turn on horror movies. Sonya is in the state of the permanent foreign language studies. She begins her morning with reading Stephen King in English, continues with convulsive flipping through a Polish grammar book on the way to the salon, here she watches films in English with English subtitles, on her way home and at home before going to bed, she listens to audiobooks in large headphones from the company, the name of which I can't pronounce (well, 'tis a very long German word). "American Horror Story" is the title of the new series she watches in the salon while working. The voicing, of course, is in English and neither I nor the clients usually understand anything except the screams of people who find themselves in mysterious situations, chaining their lives in the rusty chains of mysticism. I don't think that our beloved old women, hearing screams in English, understand that these are not real screams, that this is just a recording of a voice, masterfully edited by a Hollywood sound engineer and released all over the world. I don't think that these women - washing - machines can tell the difference between screaming in English and screaming in Russian, and yet there's a difference the size of the Grand Canyon.

Only when you get your first tattoo and find yourself in such a strange environment with pain from the process, with Ozzy Osborne in the loudspeakers, those heart-rending old women-washing machines, a mixture of smells of humidity and ironed linen, Sonya and her Hollywood screams, you begin to understand that the state of trance is not just a beautiful fairy tale from the TV series for divorced women who are in their thirties and who are forced to return home after work, counting their steps as if walking over an abyss, and falling on the couch with relief upon reaching home.

Hypnosis is an altered state of consciousness that simultaneously combines the signs of wakefulness, sleeping and dreaming. Hypnosis allows mutually exclusive states of consciousness to coexist. The hypnotic effect has been known for more than 3 thousand years. Several hundred earthly lives ago, I made my living with this. Now I have to hide it.

Either there is no Cosmos, or there is no God.

When we approached the theater building, it was closed. It reeked of emptiness and the ghost of a ticket queue. At the main entrance there was a playbill "A Midsummer

Night's Dream" based on the play by William Shakespeare. Tickets were sold for next to nothing. There was no hint of any porn theater, the same as yesterday. Sonya said that she would come here tomorrow and buy two tickets. And when tomorrow, inevitably, came, she came here, stood in a line at the cashier's box, thinking just how much she hated standing in a line, and eventually bought two tickets. But no one offered her a condom or lubricant, and Shakespeare's play turned out to be just a Shakespeare's play.

Either there is no God, or there is no Cosmos.

"I'm embarrassed to talk to you."

"Why?"

"Because you are not me."

Either there is no Cosmos, or there is no God.

"Why are they so happy?"

"Because they haven't run out of wine yet."

"But the wine has not run out here either."

It's either Cosmos or God.

"Do you remember how we met?"

"I don't."

"So we have a great excuse to reinvent us."

It's either God or Cosmos.

"I bought a book by a modern writer. Reading it now. This book seems to hate me."

"You're right."

It's either truth or verity.

"Sentimentality still touches the readers."

"Especially if the novel of two disabled people is made into a film."

There is no God, no Cosmos.

"Do you believe in reincarnation?"

"I hope this is nonsense. Having escaped, I want to escape from here once and for all."

There is no Cosmos, no God.

"In the beginning there was a Word and the Word was with God ...". But, if there was no God, did I invent the word myself?"

“Ancient people often gave their victories to others, fearing execution. Remember Galilee!”

Either there is no God, or there is no Cosmos!

We were sitting at the edge of the world with our legs dangling over a precipice. Before us, someone had also been sitting there. We were drinking wine. We were looking at paintings by Salvador Dali, nailed to the Milky Way by the stars. We were ashamed of our human shells, despite our pride in the large number of tattoos. The Almighty writer was busy. The Publishers Forum was due to take place the next week. He was getting the 5th volume of "War and Peace" ready.

Porn theaters. People who take part in such events are as silent as night cemeteries; instead of words there are moans and sex as a signature on a document informing you about the right to keep silence. I don't know where they arrange such meetings, I don't know how they organize such events, I only know their sponsor is lust, and people ... in everyday life these people are no different from me, and you, my greedy reader. Few people know the phenomenon of sacred prostitution. Modern people have forgotten their ancestors would have sex in the fields, upon the ploughed land, with the aim of increasing the harvest. Oh, great arable. A spell uttered by means of the penetration of one body into another. Conception of lust instead of conceiving a child. Continuation of the family, prolongation of the sin, the sweet whistle of the wind erases shame. Should a man be blamed for being a man? Is it worth condemning orgies if nature itself orders you to take off your tight clothes that hinder movement?

Pain. Passion. Lust. Harvest. Hypnosis. Moans. Either there is no Cosmos, or ...

Entry 10. The third day of the same year.

We have canceled all sessions for today. The customers were not satisfied. We didn't make any discounts, we just apologized. We really enjoyed the play, but was that what we had expected? Oh it was! During the performance, I realized that not only me, but also Sonya does not know whether she loves me or it is something else. During the interval, she whispered to me that she would like to call on to the salon after the theater, which we safely did. The first thought was: why are we here? The second intruded: where are all those who have ever been here. And after ... after that I realized why we had once bought this leather chair. If only all these people knew what we were doing on it, if all these electricity and water bills felt the warmth of our

bodies, if this room could accumulate the pain that someone had once experienced here if ... If only ... if only ... There was no doubt - she does not love me and at the same time she does not dislike me either. There was no doubt about it - it was completely irrelevant, it just didn't matter. She put on her favorite pink slippers and I felt like her client. I thought she hadn't put them on in front of me before, so as not to violate the border "friend - foe", but by now all the borders have been destroyed. She tattooed me with a heart tattoo from an anatomy textbook, it was bleeding, it was beautiful in its ugliness. Instead of paying for the work, we did it again. Leaving the salon, we did not say a word. This is how this story ended, which hadn't begun this way. A story of jealousy, pain and emptiness. A pitiful plot, I know, but the matter is not in the plot.

Falling asleep, I whispered a spell designed for ... I personally didn't know what it was designed for, ok, but for better or for worse that was not important either, besides, all these spells work in a different way. Remember in order to doubt. The logic of the writer with whom I had just met was clear to me like broad daylight. I lost my thread of thought, bending it into thirty-three triangles, forming ninety-nine acute angles and one hundred unequal segments of lust, pain and, of course, the shamanic secret of a person working in a tattoo salon who once – purely by chance – visited a porn theater.

Entry 11. The last one.

A man spent a quarter of a century on the brink of genius, but only after losing his mind, he got recognition. He loved to travel. He hopped from city to city with his hair fluttering from the wind of exile, prohibitions and other misunderstandings. Like many geniuses, my genius was a jerk. It was difficult for him to make friends. Sometimes, he was too lazy to even open his mouth to talk to people. For people, he could only write, only so as to avoid unnecessary and stupid questions, questions about his personal life, health, family, which he had never had, and couldn't have.

They use gray, damp branches as whips, especially in autumn, when you want to leave the house with only one purpose ... only one purpose ... to get wet. And you do want, with all your might, to jump up to the clothesline, attach yourself with old clothespins, and get myself dry, pretending to be a duvet cover as old as the old clothespins. You hang like this all day. And there is no one to take you off, to put you on the ground. And there's no wish to stand on this ground, either. And everything could be fine, but THEY use gray, damp branches as whips so often. And every new

autumn gives me a new scar, reminiscent of the rare scar that remains after the Siamese twins' separation.

One day, my genius had an imaginary friend. And this friend once asked my genius:

“ If a person has an imaginary friend, he is crazy. If many people have an imaginary friend - is that already a religion?”

After a short time, my genius died and got recognized. Before his death, he speculated on this question, but never found an answer. Every time he hopped from city to city, books fell out of his loose trousers. Only after his death did people begin to take an interest in them. But there was no one to ask questions. As well as there was no one to give prizes and awards, if only for the fact that my genius had erased the dust from Marquis de Sade's phrase, using it as an epigraph in his last book. It was the phrase: "The idea of God is the only lie that I cannot forgive humanity."

And the two signatures merged into one right under the black dot.

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POETRY



SHCHYHOLIEVA Svitlana

**ABOUT THE AUTHOR SHCHYHOLIEVA
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Svitlana Shchyholieva – modern Kharkiv poet, member of the National Union of Writers of Ukraine, engineer of Department of Experimental Physics of Kharkiv National University named after V. N. Karazin, write and sing her own songs.

Svitlana Shchyholieva started writing at the age of 5, but more seriously at the age of 16. She is the author of poetry collections in Russian “November berries” (2007) and “Live thread” (2018), have poems in Ukrainian and a little in English.

In 2022 S. Shchyholieva reacts to the war in Ukraine in a poetic form. Her poems depict nature's reaction to explosions, destroyed buildings, moods of a lyrical hero who cries, waits, endures and emotionally prepares for the corresponding blow. A separate place is occupied by the feeling of the lyrical hero of the Easter holiday during the war, which gives hope for justice: since Christ has already suffered for all us, we should wait for the Resurrection (in our case, this is an allusion to the Victory/Resurrection). But love, passion and thirst for life are represented as eternal. The desire to live is an eternal stimulus for existence, enjoyment, action.

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A quiet sunset...
I'm dreaming here
and feeling beauty
just in the air..

Dancing in the rain...
I`m in love again!
Shadow of my pain
disappears in lane.
Teardrops from the sky
help me feel myself
like a tiny elf,
tender firefly!

Welcome to fall!
Cry? Not at all!
Laugh, every day,
that's fairy-tale...
Welcome along
right now to love.
Leafes make free dance
like evidence...



Oh tiny magic fireflies,
which draw a story in my eyes.
It seems, I hear a lullaby...
in dream I eat an apple pie.
These fireflies are all around.
I never mind, begin to run...
My dream is over... and ahead
I see the sunrise in my hand!

After the rain
I'll be young again!
But where is my brain,
Cause I feel the pain?..

Now garden's rose
is tender and close,
and waits for propose...
But we're lovely both!

Butterfly turns like an air gymnast.
That's only now, but no future, no past.
Space all around is sweet as a feast.
Dance is the goal, not a flower... at least.

The winter (the best painter)
is drawing the white flowers.
My window becomes greater.
I feel oversome powers!
Believe, winter will over,
It will become fly birdy.
My soul falls in love slower
with you. But I feel body.

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