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Анотація

Стаття присвячена збіркам психологічних есе сучасних українських авторів Лади Лузіної та Юрія Макарова, що мають однакову назву “Секс і місто Київ”. Проаналізовано літературні і культурні джерела обох книжок, своєрідність авторської позиції. Висвітлюється гендерний дискурс збірок, провідні стереотипи маскулінності і фемінності, а також тематичні збіги й розбіжності в есе.

Ключові слова: масова література, паралітература, гендер, есеїстика, жіночі спільноти, стервологія, Юрій Макаров, Лада Лузіна, Андре Моруа.

Аннотация

Статья посвящена сборникам психологических эссе современных украинских авторов Лады Лузиной и Юрия Макарова, имеющим одинаковое название “Секс и город Киев”. Проанализированы литературные и культурные источники обеих книг, своеобразие авторской позиции. Освещаются гендерный дискурс сборников, основные стереотипы маскулинности и феминности, а также тематические совпадения и расхождения в эссе.

Ключевые слова: массовая литература, паралитература, гендер, эссеистика, женские сообщества, стервология, Юрий Макаров, Лада Лузина, Андрэ Моруа.

Summary

The article is devoted to the collections of psychological essays by contemporary Ukrainian writers Lada Luzina and Yuri Makarov that share the common title “The Sex and the City of Kiev”. The literary and cultural sources of the both books are analyzed as well as the narrators' positions features. The gender discourse of the both collections is highlighted, the main stereotypes of femininity and masculinity together with the subject coincidences and divergences in the essays.

Key words: popular fiction, para-literature, gender, essay writing, female communities, “stervology” (“bitches-studies”), Yuri Makarov, Lada Luzina, André Maurois.

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FEATURES OF FUNCTIONING OF SYMBOLS IN TOLKIEN'S CREATIVITY AND IN THE LITERATURE OF THE MODERNISM

The trilogy “The Lord of the Rings” is the most known of literary works of J.R. Tolkien. It is considered to be one of the most readable books in the history of the

world literature. Being published in 1954–1955 for the first time, the novel causes till now invariable interest among the new generations of readers. In the coming century “Lord of the Rings” endures the next, rather rough period of the attention. An accessory of “Lord of the Rings” to the world literature (in the most global sense: both in time, and in spatial aspect) there is much more important, rather than its accessory particularly to the twentieth century literature. The strong tendency of the Tolkien’s creativity with the functioning symbols was underlined by many authors: R. Lewiss, P. Raily, S. Vurman, D. Hewiss and others.

There is one more reason, which implements the discussion about “The Lord of the Rings” as the monument of the literature of the former century. It is an existence of the whole subculture in which the novel has played a pivotal role. We have to mention the subculture, formed in the mid-sixties (right after the publishing of the trilogy in America). The American students considered the book to be the symbol of their cult. Then “the flame of the American enthusiasm was threw and on other countries” [3], and this movement has extended also across Europe and Asia. Ukraine in this aspect didn’t become an exception: in spite of the fact that the first part of the trilogy has been published in 1982, the Ukrainian reader already knew the full version of the novel – thanks to the pirate versions of the edition – from sixtieth years. Movement of such societies hasn’t lost due to the viability, but also continues to develop in our days; they accept the numbers of new admirers which look for the hidden sense of the symbols in the creative work of Tolkien and anoter representatives of the modernism. So as the **aim of our article** we can mark the analysis of the functioning of certain symbols in the pointed literature.

The using of a mythological method with its generalizing force in Tolkien’s and modernists creativity involves the occurrence of a great number of symbolical images, details and acts.

Due to the basis on the ancient myths, symbols in the literary heritage of world’s culture, and also in the conditions of the coincidence of esthetic preconditions shown above inevitably occurrence in their products of the symbols bearing similar value. But Tolkien’s and modernists’ creativity are more connected thanks to the using of the same features of functioning of symbols in their works. Symbols in this case are not just the concrete realities of the art world at the same time they simultaneously carry the ideologically-thematic component, concepts of the plan of the maintenance.

In the creativity of modernists and in Tolkien’s books symbols bear the communication with other levels of a literary work.

It means that some principles not only define formal features of the book, “imposing”, for example, concrete composite decisions, but also are embodied in concrete realities of the art world, finding life in the form of details, events, the subjects described or mentioned in product.

Tolkien, for example, displays the essence of the world, but there is no explanation of its creation, beginning. This fact is clear but difficult for seeing with the same evidence, and the reason of the “perfect world” is lost. As an example it is possible

to mark the end of the story of J. Joyce "The Dead", finishing a cycle "Dubliners". It also possesses property to be embodied in a subject layer of product in the form of quite concrete subjects bearing, but just in the symbolical sense. It is necessary to distinguish such images and symbols in the text, from their symbolical analog. An occasion as the event affecting thoughts or acts of the hero, can be everything, everything: the girl on seacoast and hours beating off time at Joyce, a reflection of sun rays on a board and a smell of a grass in Tolkien's book. But symbols are constant and steady.

Owing to complexity and riches of this phenomenon we have to underline that in the number of cases there is not the "most significant" symbol, but there is the existence of their set. Its parts can replace each other owing to ambiguity of symbols and depending on the concrete author, work and a context. Almost each occurrence of such symbol bears at hardly noticeable, but connected and motivated sense. We can say that a symbol and the phenomena similar to it in Tolkien's modernists creativity has the system of three symbols: the Mirror-the Tower-the Sea. This system is brightly realized in creativity of J. Joyce, V. Woolf and J.R.R. Tolkien.

Traditionally the *mirror* is an art symbol. This value remains and in creativity of modernists of S. Brivik quotes words of J. Joyce: "My art is not a mirror held up to a nature, Nature mirrors my art" [4]. On the other hand, in the English literature the mirror appears as something showing the world from the unusual point of view. Thus, the mirror can be described as the certain artifact of culture separated from the real world by visible and distinct border by a frame, and representing exit or a window in other reality.

The tower appears often as a symbol of a position of the artist in its relation to the world. This is the possibility to see much further and simultaneously to influence world around. V. Woolf wrote in article "The Leaning Tower" that modern writers live in the lopsided tower in the sea.

The value of the sea owing to its ancient roots is less definitely. It symbolizes itself as the constant variability and mystery of the world, spontaneity, threat, and indifference of the nature. Reflecting something, the sea becomes a mirror. It is opposed a mirror and a tower as natural object (elements) artificial. Thus, the sea appears as something learned or overcome by art. Yet the sea has inspired the greatest amount of interest among writers. Endowed with human qualities, the sea has been portrayed as indifferent, hostile, welcoming, and fickle. It has generated stories involving the challenge of the sea as a force to be conquered and overcome. It has afforded writers the material for adventurous tales of romance and courage. It has been celebrated for its beauty, honored for its mystery, and likened to a mother who offers security to those who seek refuge upon her "heaving bosom." The sea has provided a vast and powerful landscape for American and English writers alike, and although the histories of the two countries differ, their emphasis on these basic themes is quite similar.

In Joyce's creativity it appears in travel to Stephen Dedala's soul not without reason the hero aspires to see the reflection in a mirror and understands its discrepancy to the internal shape. Also throughout all novels there is a theme of the sea. It is connected with death (vision of the ship with a body of Parnell) and with art: the dean in

conversation with Stephen assimilates depth of questions of an esthetics to sea depth. Sea is overcoming flight for Stephen's mission of the true artist. All three symbols arise in the first episode of "Uliss": a tower of Martello is the dwelling of the artist (whence it, truth, it is compelled to leave), a center of the universe, mentioned in an episode of "Proteas" rays of light whence flow. This symbol sets the major for the novel a theme of mission of the artist. The mirror, before which Bick Milligan has a shave, repeatedly assimilates characters to the Irish art. The sea is named by mother. Thus, these symbols all together mean from what the artist should leave, refuse the native land, from banal representations about art and a role of the artist. But the image of the sea is more many-sided: its variability it and variability of human soul, memoirs on history, is one of images of death (compare constant mentions of drowned men). All novel, meaning parallels with "Odyssey", it is possible to characterize as travel on the everyday sea. In creativity of Virginia Wolf this theme finds the brightest embodiment in the novel "To the Lighthouse". After the death of Mrs. Remzi the hero tries to finish a picture, she sees Mrs. Remzi and in this moment it is necessary to look at a boat which is swimming up to a beacon. Only after both "images" the picture can be finished. Thus, achievement by heroes of the purpose of a beacon on island coincides with instant comprehension by other heroine, Poured, relations of people and an art role. Mirrors repeatedly arise in creativity V. Woolf as distancing of the world (compare for example, the story "the Woman in a mirror"), they reveal external both true. The picture and a mirror, thus, this is the excellence of possible windows in a reality. Suicide of Septum's (it is thrown out in a window) in the novel "Mrs. Dalloway" can be interpreted as attempt to leave in a true reality. The header image of the novel "To the Lighthouse" a beacon can be interpreted differently. As writes L. Raddik, "this symbol is the unique bridge between final, a passing reality of language and an infinite reality which language can't be understand. D. Dajches interprets an image a little differently: to reach the lighthouse is to make contact with oneself, to surrender the uniqueness of one's ego to an impersonal reality". But from both interpretation probably to deduce more the general: it beacon appears as a symbol of relations, communications of the person and culture with unconscious and infinite inside and out of the person. L. Raddik is written about an image of the sea in creativity by V. Woolf: "*In all her writings Wolf elaborates her vision of the psyche and the world outside it with constant reference to the image of the sea*". Travel to a beacon becomes "*travel in search of the union with the remote reality which is usually reached only through death*" [4]. Thus, the image becomes the central image for prospect synthesis, connecting the visible and invisible worlds. The visible and invisible worlds cooperate in the life moments. But for the artist attempt to see eternal in time is the creation of a work of art. Therefore it is necessary to see not only the past, but also to reach together with a boat of the future. For D.G. Lourens and E.M. Forster this symbol is not so important, however in articles of the last art is repeatedly compared with the tower: in article under the name "The Ivory Tower" Forster protects the right of the artist to loneliness, in the article "Art for Art's sake" he writes that "beacons never stop to shine the ungrateful seas", meaning art and its role. But, on the other hand, probably with the aim of

assuming of the symbol of a cathedral, a temple in Lawrence's creativity and Forster can be connected with image of a tower: The architecture of "Passage to India" is the architecture of this temple. At the center that is small, secret and dark "inner core of the temple, the ultimate darkness around which is clustered all the complexity of the daylight world of appearance". In article "Monsters and Critics" Tolkien allegorically compares a poem of "Beowulf" with a tower constructed of old stones from which it was possible to see the sea. The towers are mentioned in a prologue: "They stone far off in the moonlight <...>. The hobbits of the Westfarthing said that one could see the Sea from the top of that Tower". In the second volume (named "The Two Towers") towers (fortress) start to play an active role in a composition and a book plot: there is a system of oppositions and comparisons, for example, Minas-Tirit (that in transfer "the guards Tower" means) Minas-Morgul (the Tower of black Evil), Ortank of Barad (it is translated as "the Dark stronghold"). The characters of each tower appear in the marked sense of a plot: The delay of Gendalf in a tower of Ortank doesn't lead to death of hobbits on the way to Rivendell, he stays on ruins of the tower standing on a hill of Amon-Sul, it is marked by the Ring of Phantoms, capture of Frodo in a tower of Kirit-Ungol. It was not the end of the traveling. The purpose of the traveling of the Brotherhood of the Ring is the destruction of the ring that should result in falling of the Evil. In general, it is possible to tell that the tower becomes image of the world where trap dangers, it is opposed the house (hobbits live either in holes, or in one-storeyed houses) and to those places where it is possible to have a rest, cure wounds to come to the senses (for example, Last House Shelter "Last Homely House" names Rivendell). Towers can be used for information transfer, as beacons: "The beacons of Gondor are alight, calling for aid. War is kindled. See, there is the fire of Amon Din, and flame on Eilenach; and they go to the west: Nardol, Erelas, Min-Rimmon, Calenhad, and the Halfrien on the borders of Rohan", tells Gendalf Peregrinu Tuku during travel to Gondor. The towers which are not used as beacons (Ortank, Barad-silly women, Minas-Tirit, a tower on Emin-Berajd to the West from Shira) also possess message of transfer possibility: there are magic stones - palantirs, whose name is translated as "far seeing". Palantirs, being a product of elves are brought because of the doubled image of the sea in the "Lord of the Rings": *"the Sea became a word of fear among them, and a token of death"*. But "for the seas of separations" elves, being immortal, return to the life "natural" for them. Connection of a window, a tower and the sea opens in the dream: *"Eventually he fell into a vague dream, in which he seemed to be looking out of a high window over a dark sea of tangled trees. <...> Then he heard a noise in the distance. At first he thought it was a great wind coming over the leaves of the forest. Then he knew that it was not leave, but the sound of the Sea far-off; he was on a dark heath, and there was a strange salt smell in the air. Looking up he saw before him a tall white tower, standing alone on a high ridge. A great desire came over him to climb the tower and see the Sea"*.

So, in this case the Sea is the symbol of the Death, which is able to eliminate from the world.

Other widespread symbol in Tolkien's and modernist's works is the tree, whose roots go back to a mythological image of the World Tree. Traditionally this image embodies "the universal concept of the world" [1] being, thus, on the one hand a symbol of orderliness of the world, correlation of its parts and sequences of history, and in another sense as a symbol of the person (in the Scandinavian mythology). In creativity of modernists the tree is presented as a symbol of the Life, Nature, and the natural person in opposition to corrupting influence of the Civilization. In the creative work of the Virginia Woolf the woman is marked as the blessing tree. In the novel "Mrs. Dalloway" the human soul is pointed as the wood. For S. Smith trees are alive. The tree is, thus, an interrelation symbol: *"tree suggests pastoral tranquility and the interconnectedness of branches, or human minds"* [4]. In E.M. Forster's story "Other kingdom" the girl reminding simultaneously on the Irish tradition and the dryad Greek, turns to a tree to avoid the power of the gold. Also the image of the tree is the novel "Hovards End" and in the story "Road to Colon" is important.

D.G. Lourensa in the novel "Aaron's Rod" the tree appears as a symbol natural, innocent as a civilization of the person, its natural essence. In this connection its reason in the essay "Fantasia of the Unconscious" is represented rather brightly: *"The trees seem so much bigger than me, so much stronger in life. <...> And all time it has no face... only a huge, savage, thoughtless soul"*. Thus, the tree has soul, but is thus deprived concept about good and harm, and it can be terrible to the person: *"No wonder Roman soldiers thrilled with horror when, deep in woods, they found the skulls and trophies of their dead comrades upon the trees. The trees had devoured them: silently, in mouthful, and left the white bones"* [4].

In the Tolkin's trilogy the tree appears as a symbol of life, naturalness: *"trees stand for life"* [2]. For example, the gold tree which has been grown up by Sam in the end of the novel, symbolizes itself returning of the normal, not perverted life in Shir: *"Trees as a general symbol of naturalness and fertility, are more than commonly important to the hobbits returning to the Shire"* [2]. In other part, the tree appears as a symbol of history, preservation of tradition a sprout of the White Tree found at top of mountain, is a sign on revival of kingdom of Gondor, restoration of a dynasty of kings. The revived trees (ents) store wisdom of preinitial times. But the image of a tree is dual: the Old Willow (Old Willow) ruins the travelers who have lost the way in Old Wood, revived, but unreasonable trees (huorns) revenge orks for destruction of colleagues.

In this connection the role of the myth as certain scheme (the narration increases under construction), realizes in the images connected with primary mental representations. The myth, thus, is used for art streamlining of the world. In the art world created by means of a myth, despite its visible disorder and anarchy reigning at it, it is possible the comprehension of the ethical consequence of its esthetic orderliness. The world of the work of art created thus appears as the closed, integral, having own laws established by the author, taking up a role of the demiurge of this world. Such understanding is reached during the special moments withdrawn from a stream of real time and connected with understanding of an essence of the world through

understanding of the nature or soul of any separate object. Experience, being by the nature connected with an esthetics, appears in the art world with the spokesman of truth, true of the given world that is why it is hidden or obviously bears in itself ethical installation. Such vision of the world and work of art finds formal expression in the novel which, from the point of view of modernists and Tolkien, is capable to transfer the most adequately new relation to the world. The novel, without losing the genre features, assimilates also lines of old epic genres, being reconciled even with presence of those signs of the epos which most expressively underlines a novel and epos difference. The novel from all genres appears the most suitable for reflection of all complexity, all interrelations of the world created by the author. The way of conducting subject lines, in a root distinct from used in the traditional novel is for this purpose used: the interlacing of subject lines, display of simultaneously occurring events helps to feel variety and diversity of the created world with all completeness. The concept of two realities finds expression at problem level: in the art world there is the certain global opposition realized in opposition of the Nature and the Civilization, and also in the feeling of necessities of tradition. This opposition defines also system of characters and separate types of heroes. Besides, the concept of two realities influences symbols: symbols not simply bear in themselves something from “the maintenance plan”; they appear capable to be reflections of some principles of the form. The similarities of creativity of Tolkien described above line and modernists form the certain system which line probably to allocate. Form and content in their products appear connected more closely, than in traditional realistic products. For example, at Tolkien in “Silmarillion” the ideas defining the basic ethical conflict, appear are embodied in characters in the literal sense of this word: they are the demiurges of the world embodied and animated ideas, thoughts of god-creator. It functions not only as a certain episode, a text fragment, it at form level defines a plot and a product ending, and at maintenance level is embodied in certain system of symbols. The parallel organization of various levels of a literary work isomorphism of substantial and formal layers of a thing takes place, thus.

Allocation of common features of creativity of modernists and Tolkien can promote the vision and understanding of a modernism as the type of culture generated on the XX-th century. The allocated lines can help to see a modernism as the global phenomenon. The Tolkien's creativity can be considered as closely connected with development of the literature of the XX-the century, being not on a roadside, but in the basic stream of the literature of our century.

In conclusion we may say that Tolkien and representatives of the modernism used the similar features, symbols of the esthetic and topical images which were realized in the connected system of the world's creation. They were looking for the new method which is able to show all the peculiarities of their lives, full of changes and hope. Tolkien and modernists defined the vision of the world inherent as perception of two realities, two plans of life household, ordinary, ordinary and spiritual. Both Tolkien and modernists aspire to perceive both these realities in integrity, in unity. Accordingly, association of realities is in the aspiration to such understanding of the world and it becomes the

purpose of a work of art. The most suitable method for expression of similar vision of the world is the mythological or symbolical method which releases authors from necessity to follow habitual conventions and gives the chance to reflect all complexity and discrepancy of a picture modern it of the world.

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Summary

The article is devoted to the analysis of functioning of the symbols in the literature of period of Modernism and in the creative work of Tolkien. The symbols and images of the Sea, Tree and Mirror are described on the literature of the mentioned authors.

Keywords: symbol, image of the Sea, mirror.

Аннотация

Статья посвящена анализу функционирования символов в литературе периода модернизма и в творчестве Толкиена. На материале произведений указанных авторов описаны символы и образы Моря, Дерева и Зеркала.

Ключевые слова: символ, образ моря, зеркало.

Анотація

Стаття присвячена аналізу функціонування символів у літературі періоду модернізму та у творчості Толкієна. На матеріалі творів зазначених авторів проаналізовано образи та символи Моря, Дерева та Дзеркала.

Ключові слова: символ, образ моря, дзеркало.

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ПЕРСОНІФІКАЦІЯ АНІМУСУ ЯК ПРИНЦИПУ ЛОГОСУ В УКРАЇНСЬКІЙ НАРОДНІЙ КАЗЦІ

Проблема архетипів як інваріантних елементів культури, якими вони є за термінологією швейцарського психоаналітика К.Г. Юнга, надзвичайно **актуальна** у сучасній вітчизняній культурології. Перш за все, інтерес до символічної репрезентації архетипів в архетипових образах і мотивах пов'язаний з пошуками