

Список використаних джерел

1. Гениева Е. Ю. Конрад / Е.Ю. Гениева // История всемирной литературы: В 8 томах. – М.: Наука, 1983–1994. – Т. 8. – 1994. – С. 378–381.
2. Женетт Ж. Фигуры / Жерар Женетт. В 2-х томах. Том 2. – М.: Изд.-во им. Сабашниковых, 1998. – 472 с.
3. Урнов Д. М. Реальная и мнимая «объективность» в стиле Джозефа Конрада / Д.М. Урнов // Теория литературных стилей. Типология стилового развития XIX века. – М.: Наука, 1977. – С. 465–481.
4. Conrad J. The selected works of Joseph Conrad / Joseph Conrad. – London: Wordsworth, 2005. – 1374 p.
5. The Joseph Conrad Society (UK). Official Website // <http://www.josephconradsociety.org/>

Summary. The paper tries to analyze the system of characters and imaginative symbols of the novel. Also it studies the peculiarities of the “existential reflection” of darkness between two main characters – Marlow and Kurtz. They open the opportunities and imminence of the absorption of this darkness in human’s heart and lead a desperate struggle against the inner evil. The existential reflection of Marlow that is the main content of the novel, is caused by the reception of Mr. Kurtz’ figure, who is, essentially, the main character, but his image takes too little place in the text area.

At first Kurtz seems to Marlow some kind of a modern symbol of civilization and progress. But very soon this type of image has crumbled. Marlow realizes that all his previous imageries about Kurtz were wrong. “The best agent of civilization” scares natives, snapping ivory from them, declares himself as “God”.

The image of Kurtz is implemented by Conrad to the position of the so-called “over man” proclaimed by Nietzsche. Kurtz is an individualist with an undistinguished “will to the power” doesn’t know any moral restrictions. However, the attempt to become God in life, presenting him over others, collapsed. “Over man”, that is apparently achieved the last step of the “ladder to the heaven”, is waiting for the inevitable fall. Against of Nietzsche’s expectations, allowing the will to the “inner world of instincts”, a strong man becomes not solid, “healthy” but insane, who has lost any contacts with the reality.

The correlation of Marlow and Kurtz’ image plays the important role in the novel. Marlow becomes from the mediator between hero and “audience” into an independent character. Kurtz, as the hero of the story, serves to identify internal contradictions in the nature of the last, a peculiar shade that projects his own secret illusions and doubts.

In Marlow’s reception, through the image of Kurtz comes the main symbolic image of the novel – the eternal and unconquerable darkness, unknowable chaos. “Heart of darkness” is a psychomental metaphor of depths and mysteries of human subconscious.

Key words: “existential reflection”, darkness, struggle, Marlow, Kurtz.

Отримано: 18.07.2014 р.

УДК 811.11’253

Shlapak I.M.

LINGUISTIC INNOVATIONS OF JAMES JOYCE IN THE BOOK ABOUT FINNEGAN

Стаття присвячена лінгвістичним новаціям Дж. Джойса у його книзі «Поминок за Фіннеганом». Особлива увага акцентується на застосованій Джойсом циклічній моделі побудови твору, що спостерігається як на рівні композиції, так і на рівні персонажів. Цей твір письменника, сповнений «екстранормальною» фонетикою, лексикою, синтаксисом став прикладом для лінгвістичних експериментів представників модерністської та постмодерністської літератури.

Ключові слова: текст, антропонім, міф, система номінації, поетовім, семантика.

One of noticeable achievements of modern linguistics during the last decades is the development of a text’s linguistics. The object of this linguistic discipline is a coherent text: a complete sequence of the expressions incorporated with each other by semantic connections. Linguistics of text sets the task to educe the essence of these connections and the methods of their realization, to find out the system of grammatical categories of the text with its content and formal units, to describe the essence

and the organization of human communication's conditions on the material of the text. In this aspect James Joyce's "Finnegans Wake" is a different phenomenon.

The researchers have always been attracted by James Joyce's linguistic technique, his word creation. The multi-layered and multi-component set of language and mental features that form the unique world of language in the works of the Irish writer are usually underlined.

Joyce created an original linguistic technique most brightly manifested itself in his last book "Finnegans Wake". The idea of the linguistic interpretation of myth, the idea of Viko concerning one general for all nations "mental language", was practically realized in this work. This idea was expressed not only in the structure of the book by the "multilingualism" but also in the designing system of a mythological type, related to the categories of "the beginning" and "the end", more precisely out of the categories of "the beginning" and "the end", as for Joyce these categories are the continuation of each other, an embodiment of the idea of recurrence that manifests at every level of the book: plot, motive, characters, composition.

The world of Joyce on the whole realizes a mythological *cyclic* model that shows up in two aspects: in the name of the protagonist and in the composition of the book. The categories of "the beginning" and "the end" play a decisive role in this connection. Once Y. Lotman marked that these categories can be an initial point from which spatial and temporal constructions can develop [2, 427]. Besides these marked by Y. Lotman moments, the function of onym is extraordinarily important for Joyce. We suppose that we may interpret Joyce's poetonyms not only in the aspect of the characterizing, "talking" names, but also in the aspect of a designing function in the structure of the book.

The markers of the beginning and the end of text usually include the standard formulas of "once upon a time" and "they lived happily ever after". "Finnegans Wake" by Joyce is marked in a specific manner (we suppose that this work is one of the few, if not the only in the world marked this way). The book of the Irish writer ends with the "ragged", uncompleted suggestion, and this concerns not only an unfinished idea, and also an *underlined* structure of a sentence: the absence of a full stop, the interruptance of the sentence by article (the violation of all English grammar canons): "End here. Us then. Finn, again! Take. Bussofthee, mememormee! Till thousandsthree. Lps. The keys to. Given! A way a lone a last a loved a long the" [6, 628] The "continuation of end" of the book, the continuation of the author's idea, is the beginning of the Joyce's novel: "riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs". Once again we underline the absence of the article (it remained at the end of book).

So, there is neither the "end" nor the "beginning", all the events, heroes, and life itself are a closed circuit of similar phenomena. The main idea of Joyce's book, i.e. the endlessness of life/death, the recurrence, is highlighted by the author graphically.

This universality, eternity, repetition is "demonstrated" by Joyce's heroes marked by the same "eternal" names. We suppose that poetonyms are the original explorers of mythological conception of Joyce's poetic world, the "language" that decodes his model of the world.

The proper name is found in the name of book – "Finnegans Wake". It sends us back to the ancient Irish ballad of "Finnegan's Wake".

Finn (from Irish "fis" – "a secret knowledge") in Irish mytho-epic tradition is a hero, a sapient and a clairvoyant. Tradition takes the feats of Finn and his 'fian' (detachments of warriors-hunters) to the 3^d C.A.D., however the final ideas were formulated by the 12th C. Therefore the image of Finn was demythologized, though saved quite a bit of ancient conceptions. Finn is provided with supernatural wisdom, that he purchased (yet carrying the youth name Demne) from the drop of a wonderful drink, getting on his thumb (since, putting it into the mouth, he got to know hidden secrets), on other versions, – tasting the "salmon of wisdom", after what he got the name Finn.

An apostrophe in the name of Joyce's book is absent, so we speak about Finnegans in general (as a family). A writer underlines that Finnegan is not a concrete person, but an indefinite one. Umberto Eco in his research of "Poetics of Joyce" insists that the subject of the book is "the *Finnegans* wake or some not individualized Finnegan", i.e. a symbolic hero of book is a not "one person, but a number of persons" [5, 319]. Therefore Finnegan personifies "a lot of people", becomes a kind of a super-person, all-person, an everyman.

The anthropological socially-philosophical idea of the 20th C. put forward the ideas and principles of equally close to both the writers-realists and modernists. The major principle of these was one of the anthropocentrism: a man was taken for the only "point of counting" out in the solving any of the problems, and everybody in the world had some value only in relation to him and in the connection with him. A man was a carrier of all the everlasting vital "senses" and "values". That is why there was a special value of onym in the text of literary works, however, this concerns not only the indicated period. The system of the proper names always forms not only the "categorical" sphere of human language but also a special mythological layer of language. Y. Lotman, B. Uspenskiy considered that in a number of

language situations “the behavior of the proper names is so different from the corresponding behavior of words of other language categories, that it involuntarily pushes on an idea that we meet an incorporated in the layer of a human language some other, differently arranged language” [2, 530].

It has been stated that the mythological layer of a human language is not to deal with the proper names directly, however they are its nucleus. A number of the specialized linguistic researches (V. Ivanov, V. Toporov, S. Tolstoy) demonstrate that in a language a special lexical layer may be distinguished, which is characterized by an “extra normal phonetics” (Y. Lotman) and by some special grammatical peculiarities taken as abnormal in terms of this language. The saturation of Joyce’s book by an «extra normal” phonetics, vocabulary, syntax is immense. The work of Joyce became the original example of «cultural non-translatable» (in the terminology of Catford J.).

As an example of the original linguistic technique of Joyce we will bring a small fragment of text of the novel: «Do tell us all about. As we want to hear *allabout*. So *tellus* tellas allabout. The why or whether she looked alottylike like ussies and whether he had his wimdop like themses shut? Notes and queries, tipbids and answers, the laugh and the shout, the ards and downs. Now listed to one aneather and liss them down and smoothen out your leaves of rose. The war is o’er. Wimwim wimwim! Was it Unity Moore or Estella Swifte or Varina Fay or Quarta Quaedam? Toemaas, mark oom for yor ounckel! Pigeys, hold op med yer leg!” [6, 86].

The onomastics of Joyce, presented in the book, is also “abnormal”: starting with the title of the book, to the abbreviations, requiring a special decoding process. Umberto Eco reviews “Finnegans Wake” in “syncretic” unity as a novel about the language, “the end” of the language”, and as a “anthropological” novel not by accident, but also as a novel of “world history”, according to the author’s statement: “Wake” is “the world history” [5].

Let us have a look on Joyce’s name-creating process.

Finnegan = Fin again is, Finn again (Finn returns).

Finnegans – it is made from the name Finn and the English ‘again’s’ (again is). Wake – from English awakening, beginning. So, Finn again, Finn resurrected, rosined. According to other interpretation, the name is related to the words of ‘fin’ (end – Fr.) and ‘negans’ (denying – Lat.), i.e., the denial of the end. Thus, Joyce’s Finnegan is not only a kind of some generalization, but also possesses immortality, as well as a mythological character. Finn appears as a personification of all the great heroes of the past. His return is the demonstration of the universal repetition of certain roles and situations. For this reason Joyce’s book has neither the begining nor the end. Thus, everything passes by and returns. The metaphor of recurrence is displayed through the dream of the hero (a variant of death is in a myth), when the characters turn into their mythological doubles. Therefore Finnegan at the beginning of the book is a hero of the Irish ballad “mixed” up with the Celtic epic Finn soon.

In this “endless” conception death (=dream) is only “a moment” of life. The mythologem of death/resurrection becomes the basic metaphor of a history’s cyclic conception. The past, the present and the future of Ireland must appear in the form of a dream, and essentially the development of the whole humanity, like the humanity is reflected in Finnegan. And as usually a global problem is presented by one of the many representatives of the humanity – an unnoticeable, unattractive “little man”, everyman, an innkeeper from the Dublin suburb of Chapelizod (chapel, Isolde), Humphrey Chimpenden Earwicker (ear, wicker).

This everyman appears in the book under the initials of H.C.E. They can be read as “Has Children Everywhere” (in an original Haveth Children Everywhere). His name can be deciphered as “Here Comes Everybody”, “Every Comes Here”, “Hardest Crux Ever”, etc. Any meaning of the abbreviation underlines a “common humanity” of the hero (the term was created by Joyce after the “Ulysus”). Therefore in an unattractive, little man, in H.C.E., all the history of the humanity is reflected, as well as in his wife, Anna Livia Plurabelle (plural, belle – Fr. beautiful) an eternal woman’s beginning is reflected, passive and rational nature, life as a whole.

In the artistic works the proper names perform, foremost, the characterizing function, that consists of the presentation of complex information, defining spatio-temporal coordinates, national and social features, different ideological descriptions of objects of nomination. If a poetonym genetically belongs to the language system, it brings into the literary text all spectrum of the seme, fixed by a native speaker. Therefore poetonym Finnegan for an Irishman was really informing, “talking”. It brought to mind not only certain mythological reminiscences, but also created a new figurative structure. Archaic mythological thinking ‘worked’ in the new vivid system.

Yet A. Potebnia reviewed a myth linguistically through the word semantics. He united a language, folklore and literature, keeping in mind that mythologically and symbolically the understood word is a paradigm for every verbal art. There is a concept of an “internal figurative form of word” in the center of his theory. An internal form of a word is the perceptible sign of its semantics. The entity of an image and its meaning determines, according to the theory of Potebnia, a particularity of The

scientist considered that a language was the main and the first “instrument of mythology”. He was the first to specify that originally not the abstract but concrete, unconsciously metaphorical meanings dominated in a language, as the “metaphorics is usually a property of language and to translate it we can only from metaphor to metaphor” [3, 590].

Joyce’s poetonym “Finnegan” became the original metaphor of the recurrence, related to mythological conception of the history development and “takes part” in fixing of spatial borders, “the beginning” and “the end”, that coincides with the archaic consciousness reflected in mythopoetic texts.

Universality, repetition of certain roles and situations in the world, according to Joyce (as in the mythological thinking), is the return of the same eternal cyclic law: dying/resurrection (eternity). The researches of ancient archaics undertaken by Freidenberg O. proved that in the mythological consciousness “Death is life, and that is why life appears from death, death appears from life <...>. An eternal rotation in which the World and Time like suns, twirl wheel-like among the numerous of their kind. This basic perception of a primitive man, presented in a plot, will throw on a net on the picture of the world for the long millenniums of the historical thinking and will retain it in the ready-made forms both in a word and in feeling, and in all types of ideology” [4, 229].

The mythologem of death/ resurrection becomes the basic metaphor of a cyclic conception both of a man and history in the work of James Joyce, that deep mythological implication that allowed the writer to find intransient “supporting values”(in the terminology of V. Markovich) in the quickly changing world.

Список використаних джерел

1. Лотман Ю.М. О моделирующее значении понятий «конца» и «начала» в художественных текстах / Ю.М. Лотман // Семиосфера. Культура и взрыв. Внутри мыслящих миров. Статьи. Исследования. Заметки – СПб.: «Искусство-СПб», 2000. – С.12-148.
2. Лотман Ю.М., Миф – имя – культура / Ю.М. Лотман, Б.А. Успенский // Семиосфера. Культура и взрыв. Внутри мыслящих миров. Статьи. Исследования. Заметки. – СПб.: «Искусство – СПб», 2000. – С. 525-543.
3. Потебня А.А. Из записок по теории словесности / А.А. Потебня – Харьков, 1905.
4. Фрейденберг О.М. Поэтика сюжета и жанра / О.М. Фрейденберг [Подготовка текста, справочно-научный аппарат, предварение, послесловие Н.В. Брагинской]. – М.: Лабиринт, 1997. – 448 с.
5. Эко У. Поэтики Джойса [Электронный ресурс] / У. Эко – Режим доступа: <http://www.james-joyce.ru/articles/umberto-eco-poetiki-joyca.htm>
6. Joyce J. *Finnegans Wake* / J. Joyce — Germany, Suhrkamp, 1975.

Summary. *It is generally accepted that linguistics of text sets the task to educe the essence of connections and the methods of their realization, to find out the system of grammatical categories of the text with its content and formal units, to describe the essence and the organization of human communication’s conditions on the material of the text. In this aspect James Joyce’s «Finnegans Wake» is a different phenomenon as he created an original linguistic technique most brightly manifested itself in his last book. The idea of the linguistic interpretation of myth, the idea of Viko concerning one general for all nations «mental language» was practically realized in this work only in the structure of the book by the «multilingualism» but also in the designing system of a mythological type, related to the categories of «the beginning» and «the end». The world of Joyce on the whole realizes a mythological cyclic model that shows up in two aspects: in the name of the protagonist and in the composition of the book. The categories of “the beginning” and “the end” play a decisive role in this connection. These markers usually include the standard formulas of “once upon a time” and “they lived happily ever after. “Finnegans Wake” by Joyce is marked in a specific manner (we suppose that this work is one of the few, if not the only in the world marked this way): it ends with the “ragged”, uncompleted suggestion, and this concerns not only an unfinished idea, and also an underlined structure of a sentence, i.g. the absence of a full stop, the interruptance of the sentence by article. The “continuation of the end” of the book, the continuation of the author’s idea, is the beginning of the Joyce’s novel. So, there is neither the “end” nor the “beginning”, so the events, heroes, and life itself are a closed circuit of similar phenomena. The main idea of Joyce’s book, is highlighted by the author graphically.*

The eternity, repetition is “demonstrated” by Joyce’s heroes marked by the same “eternal” names. The proper name is found in the name of book – “Finnegans Wake”. It sends us back to the ancient Irish ballad of “Finnegan’s Wake”. An apostrophe in the name of Joyce’s book is absent, so we speak about Finnegans in general (as a family). A writer underlines that Finnegan is not a concrete person, but an indefinite one. The onomastics of Joyce, presented in the book, is also “abnormal” starting with the title of the book, to the abbreviations, requiring a special decoding process.

In the artistic works the proper names perform, foremost, the characterizing function, that consists of the presentation of complex information, defining spatio-temporal coordinates, national and social features, different ideological descriptions of objects of nomination. If a poetonym genetically belongs to the language system, it brings into the literary text all spectrum of the seme, fixed by a native speaker. Therefore poetonym Finnegan for an Irishman was really informing, "talking". It brought to mind not only certain mythological reminiscences, but also created a new figurative structure. Archaic mythological thinking "worked" in a new vivid system.

Joyce's poetonym "Finnegan" became the original metaphor of the recurrence, related to mythological conception of the history development and "takes part" in fixing of spatial borders, "the beginning" and "the end", that coincides with the archaic consciousness reflected in mythopoetic texts. Universality, repetition of certain roles and situations in the world, according to Joyce (as in the mythological thinking), is the return of the same eternal cyclic law: dying/resurrection (eternity). This mythologem becomes the basic metaphor of a cyclic conception both of a man and history in the work of James Joyce.

Key words: text, anroponym, myth, system of nomination, poetonym, semantics.

Отримано: 4.08.2014 р.

УДК 821.161.1.09

Шульк П.Л.

КОЛЛЕКТИВНОЕ СОЗНАТЕЛЬНОЕ ПРОТИВ ЖЕНСКОГО БЕССОЗНАТЕЛЬНОГО В ИЗРАИЛЬСКОЙ ЖЕНСКОЙ ЛИТЕРАТУРЕ. СТАТЬЯ ПЕРВАЯ. ЖЕНСКОЕ РАВНОПРАВИЕ БЕЗ ПРАВА НА ЖЕНСТВЕННОСТЬ (ИЗРАИЛЬСКАЯ ЛИТЕРАТУРА О КИББУЦНОЙ МОДЕЛИ ЖЕНСКОГО РАВНОПРАВИЯ)

Представлене дослідження відкриває цикл статей, в яких аналізуються твори ізраїльських письменників (переважно жінок), де піднімається питання збереження чи втрати жіночої первозданності в умовах певного колективу. Об'єктом дослідження стають, твори де розглядається положення жінки в умовах специфічного для Ізраїлю колективу – кібуца, у якому рівність з чоловіками відбирає в жінки право на жіночість.

Ключові слова: жіноча література, ізраїльська література, кібуц, жіноча первозданність, біблійна традиція.

Если творчество отдельных израильских писательниц периодически оказывается в центре внимания как зарубежных, так и собственно израильских литературоведов, то женская израильская литература как явление еще не стала предметом серьезного исследования, хотя авторы литературно-критических обзоров отводят ей почетное место в современном литературном процессе [6, 23].

Благодаря западной ориентации, творческие поиски израильских писательниц органично воспринимаются в русле основных тенденций развития современной женской литературы, в центре которой еще со времен Симоны Бовуар остается «личный выбор современной женщиной ее жизненного поведения» [5, 80]. Но сквозь феминистский налет западной традиции в этих поисках ясно проступает тоска по женской первозданности, всеобъемлющий даже тотальный характер которой в израильской литературе обусловлен национально-исторической спецификой.

В произведениях израильских писательниц причины утраты первозданности напрямую связываются с традицией и специфическими условностями определенного коллектива.

Многовековая традиция еврейского народа, закрепленная в библейских¹ и талмудических текстах утверждает патриархальные стереотипы, оправдывающие высокий социальный статус мужчин и низкий – женщин В библейской литературе женщины оказались, по высказыванию современных феминисток, «отсутствующими в своем присутствии». Культурно-идеологические установления были закреплены и в постбиблейской литературе².

Согласно традиционному еврейскому мировоззрению, место женщины в пределах дома, в любви, продолжении рода, а не вовне и тем более на общественном поприще. Раскол традиционного мировоззрения в эпоху Гаскалы (Хаскалы)³ с ее идеями равенства не коснулся судьбы женщины. И только идеи социализма смогли создать иллюзию равенства всех народов, национальностей и полов⁴.