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THE PECULIARITY OF THE ARCHETYPE OF THE WAY IN THE NOVEL “THE NOISE OF TIME” BY J. BARNES

Introduction

Julian Barnes is one of the prominent representatives of English postmodern writers, the author of more than ten novels. One of his latest novels, “The Noise of Time”, attracted the attention of not only literary scholars, but also historians and journalists. For example, K. Kelly in this connection addresses the issue of the political views of D. Shostakovich and his perception of the 1917 revolution (Kelly, 2018). E.V. Kolesnichenko examined the novel by J. Barnes in terms of the phenomenon of Stalinism (Kolesnichenko, 2018). Researchers such as K. Nayeypour (Nayeypour, 2017) and Z. Antakyalioglu (Antakyalioglu, 2018) devoted their works to traumatic events in the life of the Soviet composer D.D. Shostakovich based on the novel “The Noise of Time”. O.Yu. Antsyfirova dedicated her article to the narrative of totalitarianism in work of the English writer J. Barnes (Antsyfirova, 2018). T.G. Telichko investigated the peculiarities of the functioning of a key metaphor in the novel “The Noise of Time” by J. Barnes (Telichko, 2017). One of the main artistic techniques used in this work is the fragmentation characteristic of postmodern perception of the world. O.Yu. Antsyfirova notes that at first glance the novel “The Noise of Time” is deprived of this epic integrity; it is deliberately fragmented in form. The researcher emphasizes that reviewers counted about 230 fragments in it – “snapshots”, vignettes, excursions into the past, side episodes and allusive aphorisms, false finals, subtle distinctions, puns, sudden revelations, etc. (Antsyfirova, 2018). This makes it relevant to study the peculiarity of the archetype of the way, in this case in the form of character’s life, which J. Barnes does not show in detail and consistently, as it is done in realistic novels, and we see only as if a dotted plot, separate clear strokes, the gaps between which the reader himself must fill in with his imagination.

The purpose of the article is to determine the peculiarity of the functioning of the archetype of the way as a life experience in the novel “The Noise of Time” in the individual author’s interpretation.

Methodology and Methods

A comprehensive research methodology has been used in the work: synthesis of the comparative historical method, holistic analysis, elements of the mythopoetic and hermeneutic methods. Poststructuralist approaches, as well as a comparative technique, were taken into account.

Results and Discussions

Postmodern writers were able to “blow up” a poetic space with the fragmentation and collage, randomness, gaps and shifts of the space-time continuum, syncretism of traditions, forms and styles. With such a presentation, it seems impossible to understand the content of the book. But it is precisely this form that prevents the reader from remaining an outside observer, makes him plunge into the depths of artistic integrity and, as a result, puts everything in its place. From the point of view of postmodern writers, the world is chaotic, and this chaos was embodied in the artificially created chaos of a fragmentary narrative. Therefore, archetypes in the postmodern chaotic world are transformed. Since the poetic space in postmodernism loses its integrity, the spatial coordinates are distorted; a way is blocked by a dead end, a wall. Also, the way takes the form of a labyrinth from which it is difficult for the character to find a way out, or becomes generally unreal.

According to many scientists, for example, T.M. Lytvynenko, the labyrinth is a symbol of not only postmodernism, but the entire cultural situation since the second half of the 20th century (Lytvynenko, 2004: 35). This labyrinth can take many different forms, including a circle in which a character cannot find a sacred center. It is quite obvious that the labyrinth in modern artistic consciousness is increasingly correlated with various philosophical views of the 20th century, and above all they are existentialist and postmodern ones. It is confirmed by E.V. Tupakhina, exploring the parables in the novels of J. Barnes: the labyrinth becomes the essence of the postmodern worldview (Tupakhina, 2007). And it is not surprising: life is complicated and becomes not three-dimensional,

but polymeric, as an amazing phenomenon of the late 20th – early 21st centuries – hypertext. The world is split, the old rules do not work, and the new ones do not exist, wars and revolutions deprive a person of not only a material base, but also the basic moral guiding lines. And yet, only the person himself must choose his way, whether he wants it or not. According to N.V. Belinsky life is always a labyrinth, if only because a person has the right to choose. And the choice is a struggle, and a risk, and a search. But this labyrinth becomes especially dangerous when overlapping occurs, and the inner beast, or the subconscious, or just a combination of circumstances creates a hyper labyrinth like hypertext, in which clicking on any link, on any reference can lead anywhere (Belinsky, 2019).

The novel “The Noise of Time” by J. Barnes tells us about life of the Soviet composer D.D. Shostakovich, and the culmination moments fall on the leap years: 1936, 1948, 1960. Since for many people, and in particular, for the main character, a leap year is associated with expectation of misfortune and the motif of anxious expectation is a cross-cutting motif of the novel. This is particularly noted in their articles by K. Nayeypour (Nayeypour, 2017) and Z. Antakyalioglu (Antakyalioglu, 2018).

The novel “The Noise of Time” by J. Barnes consists of three parts: “On the Landing”, “On the Plane”, “In the Car”. As T.G. Telichko notes, the novel is created in the form of a three-part internal monologue-recollections of the protagonist: three conversations with the authorities, three conversations of authorities with the character, the memories of which become the compositional center of each chapter (Telichko, 2017). Such a structure has an additional meaning: the triad is a traditional structural basis in the mythology, philosophy and art.

The way in the novel “The Noise of Time” by J. Barnes is, for the most part, a retrospective description of D.D. Shostakovich’s life. The conceptually loaded archetype of the way seems to be dissolved in the description of thoughts and discussions about music, about power, about irony of fate, about love, about family, and childhood, and it emerges only with a special research “effort”.

Life of the character in each chapter is compositionally divided into actual (narrative proceeding in real time) and mental, virtual, recreated by the effort of his memory.

Almost every stress in a given leap year causes an outburst of a mental nature; but in his recollections, the composer returns not only to the traumatic or terrible events of the past life, but also to the pleasant moments connected with love, dates with girls, hopes, with children.

The image of D.D. Shostakovich fits into the genre scheme of the upbringing novel (coming into being, formation of the character of a character, the characteristic presence of an element of a biographical novel, psychologism), and the novel about the artist (the creative way as the only possible form of being of a gifted person). Accordingly, life of the character is his formation as a composer who encounters genuine life, realizes it, searches for his own way and, thus, improves himself morally. Historical events (repressions, the Second World War, and years of the Cold War) are projected on composer's life in the novel, which intensifies the tragedy of character's position, repetition and deadlock of the movement.

The first chapter, "On the landing", tells us how in 1936 Dmitri Shostakovich had been standing with his things at the elevator at night for ten days awaiting arrest. He is 31 years old, he already has a family: a wife Nina and a daughter Galya. Reflecting on music and power, he recalls his childhood, student days, the first love, the first unsuccessful performance, and the failed opera "Lady Macbeth of Mtsensk", branded in a newspaper article entitled "Muddle Instead of Music". The composer recollects that his parents wanted to call him Yaroslav, but could not resist the will of the priest, who proposed the name Dmitri, despite the fact that his father had the same name. Therefore, Shostakovich believes that this fateful moment was reflected in his personality, hence his indecision, weak character, shyness, and constraint: "And with women, when he lost his shyness, he veered between absurd enthusiasm and lurching despair", "He was an introverted man who was attracted to extroverted women", "And on top of this, he himself was weak-willed and indecisive – except on those occasions when he was strong-willed and decisive" (Barnes,

2016). When the future composer was about eight years old, he tried to rebel against the rigid framework of the family and threatened to run away to the handyman Jurgensen, who worked at their summer house at Irinovka, but the boy did not have the courage to do it. And only at the age of nineteen a young man, when it touched on his first love, he was able to resist the will of his mother. In addition, if it was about music, then Dmitri always knew how to do the right thing, he made the right decisions, and he didn't follow anybody's thoughts "because his decisions, and his instinct, had been correct" (Barnes, 2016).

Despite the fact that Shostakovich had a superstitious fear that the current leap year would bring only misfortune, along with the memory of a conversation with the authorities in the person of Zakrevsky, the composer recollects happy moments, in particular, his first love, Tatyana. In his student years, the character revised the issue of gender relations and preferred Free Love, promoted by the theory of the "glass of water": "The act of sex, young know-all maintained, was just like drinking a glass of water" (Barnes, 2016).

It remained only to find a girl who also supported this theory. When Dmitri was sixteen years old, he was sent to the Crimean sanatorium, where he met Tatyana Glivenko, "with her short-cropped hair, as eager for life as he was" (Barnes, 2016). Sofya Vasilyevna, the composer's mother, spoke out about the undesirability of communication at such an early age, but "with all the pomposity of a sixteen-year-old, he had explained to his mother the principles of Free Love" (Barnes, 2016). Despite the fact that after the meeting they had to leave, Tanya lived in Moscow, and Dmitri in Petrograd, they continued to write to each other, went on a visit, and the young composer dedicated his first piano trio to this girl. At nineteen, the young man, having received his first fee, he went to Anapa with Tatyana: "There was nothing in his life for those weeks except love, music and mosquito bites. The love in his heart, the music in his head, the bites on his skin" (Barnes, 2016). The fact that the character's memories, as well as the composition of the novel, obey the threefold logic is mentioned in the article by T.G. Telichko (Telichko, 2017). In Crimea, love opened up to the young composer: despite the lofty phrases about Free Love, he

fell in love with Tatyana and tried to arouse her jealousy, telling about his love affairs and actually trying to meet with others, but the girl only laughed, and then married another man. Then the theory of Free Love was supported by Nina, who later became his wife and would adhere to this theory all her life.

As already noted, in the first part a reader comes to know about the composer's first conversation with the Authorities in the person of Zakrevsky, who later will be sent to prison. This part is run through fear and tension, a painful expectation of the arrest. In the labyrinth of memories a lot of terrors pursue the character: in connection with the dead, prostitutes, and also he is afraid "of slipping from hands" that kept him safe (Barnes, 2016). This applies to mother, to Marshal Tukhachevsky, to Nina, to those who stood up for his defense. In childhood Dmitri felt not even fear, but horror when he saw their summer house at Irinovka: "The rooms were enormous, but the windows very small. So a room of fifty square metres might have just one tiny window. The grown-ups thought the builders must have muddled their measurements, substituting metres for centimetres, and vice versa. But the effect, once you noticed it, was alarming to a boy, "the house from some dream or nightmare, with vast rooms and tiny windows, which made adults laugh and children shiver with fright" (Barnes, 2016). This building resembled a country in which people were afraid to say something wrong, they were afraid of the night when relatives, friends, neighbors disappeared.

Dmitri began to play the piano at the age of nine, like his sister, he easily understood music, and "hard work gave him joy". From time to time there were successful performances, sometimes he received good fees. For him, music is life in which he was always honest.

After ten days, Shostakovich ceases to expect the arrest and continues to live and to work. The wife became pregnant a second time – life goes on. He writes the Fifth Symphony, it brings quick and unconditional success, it was called "An Optimistic Tragedy" (Barnes, 2016).

Thus, in the first part, the main stages of life are outlined: childhood – adolescence – mature years, although they do not follow each other in the narrative, but they are intertwined, torn, break the sequence and, thus,

convey the inconsistency that is typical of the character and the fate of the protagonist.

In the second part the author discusses irony, sarcasm, optimism and pessimism, the price of honesty with oneself and the world, about art and music.

In this chapter the composer's memoirs are connected with the evacuation, life in Kuibyshev during the war. But here there are bright memories: he and his daughter play with a pig; here the son imitates a Bulgarian policeman.

The composer devotes a lot of time to communicating with children, makes sure that they do morning exercises, and conducts educational conversations. He is often called to Moscow as a member of the Union of Composers. On the train, he always takes vodka and garlic sausage with him, cloves of garlic hang on his neck and wrists so as not to contract typhus. During the war, he also writes "Six Verses by British Poets", which are "banned by the State Commission for Repertoire, and then unbanned by Stalin" (Barnes, 2016).

Shostakovich's hobbies do not coincide with his wife's ones, she loves active sports (climbing, skiing), she watches boxing, while he loves solitaire more, sometimes judges volleyball tournaments. And here is the discord.

The reader learns about the second conversation of the composer with the authorities, in the person of Stalin. In the leap year 1948, his Eighth Symphony was discussed at the congress of the Union of Composers. It was recognized as not melodic enough, and therefore the composer was removed from professorships at the conservatories of Leningrad and Moscow. And now the Authority expresses its confidence, and Dmitri is invited to go to the forthcoming Cultural and Scientific Congress for World Peace in New York. The composer wants to stay away from his frightening policies, but Stalin did not accept his soft refusal to travel, so he had to agree to this proposal. The character does not have a choice. According to T.G. Telichko the motif of fear in this part of the novel is weighted by the motif of shame (Telichko, 2017). Shostakovich hoped "for some obscurity among the hundreds of other participants", but he

had to become “the star name of the Soviet delegation” (Barnes, 2016), he read speeches that were written to him and with which he did not agree, he talked about Stravinsky and his music that was not what he thought. Therefore, in New York Shostakovich waited for shame and humiliation. According to the composer, he committed a betrayal in relation to Stravinsky, and it means that he betrayed his music, which Shostakovich really liked, but he justifies himself: “If you saved yourself, you might also save those around you, those you loved” (Barnes, 2016).

Thus, in the second part, episodes from the composer’s life can be distinguished during and immediately after the war, until 1949.

In the third part “In the Car” the character, sitting in his personal car, continues to reflect on his life. The voice of fear and shame in this chapter turns into the voice of despair. The composer feels that a hump has grown in his soul. Returning from New York, he composes “The Song of the Forests”, to an enormous, windy text by Dolmatovsky” (Barnes, 2016), however, this work brings success and the Stalin Prize. But at the same time, the composer believes that “good music would always be good music, and great music was impregnable”, “because you cannot lie in music”, “If music is tragic, those with asses’ ears accuse it of being” (Barnes, 2016).

In this part, the reader comes to know that Nina has died. Dmitri marries Margarita, who is not interested in music and does not find a common language with composer’s children. This marriage was short-lived. Then he marries for the third time a woman who loves “music and homeliness” (Barnes, 2016). It seems that Dmitri plunged into a calm life, but conscience cannot be silent.

Even during the life of Stalin, the composer for supervision was assigned a teacher of Marxism-Leninism, Comrade Troshin, but the character did not believe in the dogmas he preached, and after Stalin’s death, enlightening conversations were completely over. And again, a leap year, and Shostakovich is urged to join the party. No matter how much he looked for excuses, he still had to agree, and this was another deal with his conscience. The composer associates such an interest of power to him with hostile, ruthless, awesome hands, “since childhood he

had always held a fear of grabbing hands” (Barnes, 2016). The character talks about death as the best way out of this situation: “He meant it: death was preferable to endless terror”, “It was life he was afraid of, not death”, “Instead of killing him, they had allowed him to live, and by allowing him to live, they had killed him. This was the final, unanswerable irony to his life: that by allowing him to live, they had killed him” (Barnes, 2016).

In this part of the novel, the composer recalls various “historical meetings”: a conversation with Stravinsky, which stopped, almost without beginning, a meeting with Akhmatova, with whom they had been sitting in silence for about twenty minutes. He was quite often abroad: in Helsinki, Paris, Rome, and Cambridge. His recollections go on to the opera “Lady Macbeth”, which was not recommended for performances already in Khrushchev’s reign, and thus it “was killed a second time” (Barnes, 2016).

This part of the novel reveals new character traits of the protagonist: meticulousness, naivety, stubbornness and cowardice. Meticulousness sometimes has a reasonable justification (he visits the barber and the dentist every two months), and sometimes borders on mania: “He was always washing his hands; he emptied ashtrays as soon as he saw two stubs in them. He liked to know that things were working properly: water, electricity, plumbing”, “If the wider world becomes uncontrollable, you must make sure to control what areas you can” (Barnes, 2016). Shostakovich naively believed that if, after joining the party, he fled to his sister in Leningrad, this at least somehow softens his action: “Naive, as naive as any terrified rabbit” (Barnes, 2016). He was afraid to tell his mother about marriage to Nina, he was afraid to tell the children about joining the party: “The line of cowardice in his life was the one thing that ran straight and true” (Barnes, 2016). He put all his courage into music. And, in spite of everything, he remains to be “a stubborn man who had tried to pursue the truth in music as he had seen it” (Barnes, 2016).

During this period, Dmitri Shostakovich enjoys judging tennis matches in the Crimean sanatorium, especially when the KGB general tried to dispute the referee’s decisions, and in reply the composer put him in his place: “This had been one of the few conversations with Power

that he had enjoyed” (Barnes, 2016). He was pleased with completely insignificant things, for example, when in Moscow apartment two clocks struck at exactly the same moment: “He found such orderliness a regular pleasure” (Barnes, 2016).

And again, the character whirls in the labyrinth of memories: once again he recalls how his mother gave up to priest, and he “christened – beneath the star of cowardice” (Barnes, 2016). He tries to forget “his humiliations, his self-disgust, his bad decisions” (Barnes, 2016), he wants to remember only the pleasant: “music, Tanya, Nina, his parents, true and reliable friends, Galya playing with the pig, Maxim imitating a Bulgarian policeman, a beautiful goal, laughter, joy, the love of his young wife” (Barnes, 2016). But conscience does not allow him to live in peace. He uses the marking to both his string quartets and his life “morendo”: “dying away”, “as if dying” (Barnes, 2016). His hope was that his death would set his music free “his work would begin to stand for itself” (Barnes, 2016). Such an oxymoron reflects the paradox of being, the ghostly light as the goal of the archetypal way.

Conclusions

Thus life of the composer is a labyrinth, which is formed under the rule of totalitarianism, fear, shame and despair, subjective and objective monsters; the character cannot find a way out, and even Ariadna’s existing thread, his music, does not help him. In this case, the fragmentary narrative serves to enhance the aesthetic and philosophical impact on the reader: the character cannot see the labyrinth as a whole, he moves in life to the touch, and at every turn he can expect a ruthless Minotaur. Such an existentialist worldview emphasizes the postmodernist orientation of the work.

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Анотація

Н.Ю. Бондар. Своєрідність архетипу шляху в романі Дж. Барнса «Шум часу»

У статті розглядається своєрідність архетипу шляху в романі Дж. Барнса «Шум часу». Роман англійського письменника оповідає про життя радянського композитора Д.Д. Шостаковича, і кульмінаційні моменти співпадають з високосними роками: 1936, 1948, 1960. Мета статті – визначити своєрідність функціонування архетипу дороги як життєвого шляху в романі Дж. Барнса «Шум часу» в індивідуально-авторській трактовці. Письменник не показує життя героя детально і послідовно, як це робиться в реалістичних романах, а ми бачимо тільки ніби пунктир фабули, окремі штрихи, прогалини між якими повинен заповнювати сам читач за допомогою своєї уяви. Шлях у романі Дж. Барнса «Шум часу» – це, переважно, ретроспективний опис життєвого шляху Д.Д. Шостаковича. Концептуально навантажений архетип шляху ніби розчинений в описі роздумів і міркувань про музику, про владу, про іронію долі, про любов, про сім'ю, про дитинство, і вимальовується лише при спеціально дослідницькому зусиллі. Майже кожне напруження в той або інший високосний рік викликає викид ідеаторного характеру, але композитор у своїх спогадах-одкровеннях повертається не тільки до жахливих подій минулого життя, але й до приємних моментів, пов'язаних з любов'ю, побаченнями з дівчатами, надіями, дітьми. На життєвий шлях композитора в романі проєктуються історичні події (репресії, Друга світова війна, Холодна війна), що посилює трагізм положення героя, підкреслюючи повторюваність і безвихідність руху. Життєвий шлях композитора – це лабіринт, який створюється під владою тоталітаризму, страху, сорому і відчаю, суб'єктивних і об'єктивних монстрів; герой не може знайти виходу, йому не допомагає навіть нитка Аріадни – його музика. Фрагментарність оповіді служить посиленню естетичного та філософського впливу на читача: герой не може бачити лабіринт в цілому, він рухається в житті навіпамакки, а за кожним поворотом на нього може чекати безжалісний Мінотавр. Таке екзистенціалістське світовідчуття підкреслює постмодерністську спрямованість твору.

Ключові слова: архетип, шлях, постмодернізм, фрагментарність, мотив, лабіринт.

Аннотация

Н.Ю. Бондарь. Своеобразие архетипа дороги в романе Дж. Барнса «Шум времени»

В статье рассматривается своеобразие архетипа дороги в романе Дж. Барнса «Шум времени». Роман английского писателя повествует о жизни советского композитора Д.Д. Шостаковича, и кульминационные моменты приходится на високосные годы: 1936, 1948, 1960. Цель статьи – определить своеобразие функционирования архетипа дороги как жизненного пути в романе Дж. Барнса «Шум времени» в индивидуально-авторской трактовке. Писатель не показывает жизнь героя подробно и последовательно, как это делается в реалистических романах, мы видим только как бы пунктир фабулы, отдельные четкие штрихи, пробелы между которыми должен заполнять сам читатель при помощи своего воображения. Путь в романе Дж. Барнса «Шум времени» – это, по преимуществу, ретроспективное описание жизненного пути Д.Д. Шостаковича. Концептуально нагруженный архетип дороги словно растворен в описании размышлений и рассуждений о музыке, о власти, об иронии судьбы, о любви, о семье, о детстве, и вырисовывается только при специальном исследовательском усилии. Почти каждое напряжение в тот или иной високосный год вызывает выброс идеаторного характера, но композитор в своих воспоминаниях-откровениях возвращается не только к травмирующим или ужасным событиям прошлой жизни, но и к приятным моментам, связанным с любовью, свиданиями с девушками, надеждами, детьми. На жизненный путь композитора в романе проецируются исторические события (репрессии, Вторая мировая война, Холодная война), что усиливает трагизм положения героя, повторяемость и тупиковость движения. Жизненный путь композитора представляет собой лабиринт, который образуется под властью тоталитаризма, страха, стыда и отчаяния, субъективных и объективных монстров; герой не может найти выхода и не помогает даже имеющаяся у него нить Ариадны – его музыка. В данном случае фрагментарность повествования служит усилению эстетического и философского воздействия на читателя: герой не может видеть лабиринт в целом, он движется в жизни ощупью, и за каждым поворотом его может ожидать безжалостный Минотавр. Такое экзистенциалистское мироощущение подчеркивает постмодернистскую направленность произведения.

Ключевые слова: архетип, дорога, постмодернізм, фрагментарність, мотив, лабиринт.

Abstract

N.Yu. Bondar. The Peculiarity of the Archetype of the Way in the Novel “The Noise of Time” by J. Barnes

The article deals with the peculiarity of the archetype of the way in the novel “The Noise of Time” by J. Barnes. The novel by an English writer tells us about the life of the Soviet composer D.D. Shostakovich, and the climaxes fall on the leap years: 1936, 1948, 1960. The purpose of the article is to determine the peculiarity of the functioning of the archetype of the way as a life experience in the novel “The Noise of Time” in the individual author’s interpretation. The writer does not show the life of the character in detail and consistently, as it is done in the realistic novels, and we see only as if a dotted plot, separate clear strokes, the gaps between which must be filled by the reader with his imagination. The way in the novel “The Noise of Time” by J. Barnes is, for the most part, a retrospective description of the life of D.D. Shostakovich. The conceptually loaded archetype of the way seems to be dissolved in the description of thoughts and discussions about music, about power, about the irony of fate, about love, about family, about childhood, and emerges only with a special research effort. Almost every stress in a given leap year causes an outburst of a cogitative nature; but in his recollections, the composer returns not only to the traumatic or terrible events of the past life, but also to the pleasant moments connected with love, dates with girls, hopes, children. Historical events (repressions, World War II, the Cold War) are projected on the life of the composer in the novel, which intensifies the tragedy of character’s position, repetition and deadlock of the movement. The life of the composer is a labyrinth, which is formed under the rule of totalitarianism, fear, shame and despair, subjective and objective monsters; the character cannot find a way out, and even Ariadna’s thread, his music, does not help him. In this case, the fragmentary narrative serves to enhance the aesthetic and philosophical impact on the reader: the character cannot see the maze as a whole, he moves in life to the touch, and at every turn he can expect a ruthless Minotaur. Such an existentialist worldview emphasizes the postmodernist orientation of the work.

Key words: archetype, way, postmodernism, fragmentation, motif, labyrinth.

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