

SOUL AND WORD INTENSITY... (LITERATURE PORTRAIT GENRE MEDITATION)

VORONOVA Malvina,

PhD (Philology),

Taras Shevchenko National University of Kyiv, The Institute of Journalism, 36/1, Melnykova St., Kyiv, 04119, Ukraine, email: journ@univ.kiev.ua

The paper aims at reviewing scientific concepts on the author's individuality rehabilitation methods in the literature portrait genre. Western European and Russian literary scholars, philosophers, literary critics and publicist's theories have been considered in detail. Such are the works of M. Mamardashvili, Y. Ichenwald, D. Zhukov, C. Yung, Ch. Sainte-Beuve, H. A. Taine, G. Brandes. The attention is given to the author's individuality, ability to work with biographic material, create the documentary and vivid portraits of outstanding personalities. As an examples literary portraits created by the European (G. Simenon, S. Maugham, M. Proust) and Ukrainian writers (Lesya Ukrainka, I. Semenchuk, V. Bryuhovetsky, M. Slaboshpytsky) are examined.

Key words: literature portrait, author, individuality.

Introduction. This brief scientific research highlights the matter of the author's individuality rehabilitation methods in the literature portrait genre. Scientific novelty and relevance is of humanitarian-philosophic character and beyond the time. Effectiveness lies in the scientific advancement on the human cognition, whose spiritual «self» is expressed in belle-lettres style. Philosophic and scientific concepts of author's individuality rehabilitation are the objective of the research. Author's biography and work in the context of his Individuality accomplishment is the subject matter of the research.

This research is based on philosophical, critical and biographical works of M. Mamardashvili, Y. Ihenvald, D. Zhukov, the text of reference literature and literary portraits.

Being a successful publicist in literature portrait genre is not sufficient; one ought to possess a gift of a critic, psychologist, esthete, philosopher and probably an artist. Human cognition is illogical without a touch to his soul – a magic universe and constant center if his genuine «self». Speaking about an artist we face a unique gift of inspiration, that is to say, a thorough self-concentration. Every artist pierces to mysterious beyond existence at the moment of his creative climax. So, the portrait painter must soar together with him.

Research methods. In this study were used historical, biographical methods, methods of semantic techniques and methods of synthesis, comparison and abstraction.

Results and discussion. Humanity has made numerous discoveries in various endeavors; nevertheless it failed to approach the Truth of the creative act. What is happening at this very moment? How is conscience wandering to the «self» obscurity to find immortal Word – God? We can only presume that the meaningful silence of the white page hides mysterious encounter with Revelation. At this instance everything human in the person concedes to Divine.

Every text exceeds its creator, but its existence is impossible without human nature of its author reliant on historical, social, and biographical conditions. Life – is author's material, while word – is his tool, far more extend and profound than routine. That is the reason why artist's lyrical image should not be utterly associated with his human «self». Yet both they are united as spiritual and material in any living creature. A genuine artist cannot create unattached to his fate, but at the instance of creation – he soars above his fate and himself. Thus a creative moment and life are inseparable.

Russian philosopher M. Mamardashvili [1] states that every person «comes out the background of his life» – impressions, social environment, culture, his «self» – and follows the factor of his «unique personal experience». And the sense of this movement is to comprehend the history which «develops from its destination». G. Simenon considers writing – to be the only trade that needs right. However, every writer is not absolutely confident in it. Even though he was recognized by the contemporaries he doubts if he will be recognized by the descendants.

At the moment of creativity the artist reveals his vulnerability, complexity and tenderness. – The truth about himself. Yet all that is vital for the author – anxiety of the imagination, word discovery to convey an obscure image – for the reader is only a book which can be easily put aside. That has been ironically (and with hidden insult) described by English writer S. Maugham.

A reader mostly takes literature as an entertaining life supplement (M. Mamardashvili argues justly). Yet for the author the text – is a «bosom where he acquired himself, as a privy act. A genuine artist implements his gift as the means of «self-cognition».

An ideal reader (critic) takes his efforts as a mirror to see two reflections – that of an author and his own. The more experienced the reader is, the more distinctly he sees and cognizes himself in the Other. The more penetrating the critic's observation of the author's work is, the faster he will reveal his discreet «self» in a particular text.

M. Mamardashvili points out that «the author does not comprehend» his text, since he has to interpret it to himself» [2]. However this thesis is contradictory.

The author perceives his work through the prism of inspiration, which hampers him from perceiving it relevantly. A reader can embrace only that part of the text which is familiar to his personal experience. That is why the third party here is the critic (publicist, portrait painter). Yet, the author takes most of the views as those aliens. Since the nature of his gift depends on his intellect perfection. Despite the fact that the reader is interested in critics it cannot reveal the hidden points in the empirical experience. Thus a diptych «reader-writer» is out of critics. What is written by the soul waits for the sensitive heart, able to decode obscure impulses of the message.

Critic and portrait painter's mission is to maintain the endless reading process. M. Mamardashvili writes that «conscious eternity» has been created apropos the author to sustain a «living stance» of the concern. Attitude to the literature should not be courteous. A living soul implemented in the word is read, interpreted in critics and conveyed in portrait, thus deserves a sincere interest. It longs for soul closeness and intimacy! Art – is the means of overcoming solitude and self-asserting. It is an expanded message: I infer, thus I – exist!

Y. Ihenvald has made a wonderful discovery – the work is to be cognized immanently: «a researcher takes communion of the creative work and always stays within it not outside it». Due to this method either critic or a publicist «judge» the author by his own laws «in his own state». Naturally, T. Shevchenko would prefer to be written about «shevchenko-like», and A. Pushkin – «pushkin-like». The immanent method conceals nobility and insight. On the other hand he needs a gift to rehabilitate the flow of the alien «self».

Being an author of the popular «Silhouettes» (literature portraits of the early twentieth century) Ihenvald created distinctive writer's portraits and speculated on the mission of the critic-portrait painter, thus he set theoretical basis for literature portrait. It is the individuality of the author that is a truly literature nerve in his opinion. He opposed the concept of a French fine art expert H. A. Taine who considered the author to be greatly influenced by race, environment and the instance. Criticizing H. A. Taine he challenged historical materialism and social view on the literature. Ihenvald refuted the fact that author's individuality – is a marionette in the hands of history. He denied and objected the material vision of «tedious value» of the author.

He also refuted the idea (which gained popularity in the twentieth century) stating that the author is – «material of his time» and «the spokesman of his epoch». The very principle – to study through the prism of historical conditions – seemed to Y. Ihenvald misleading. He admitted that every individuality (and author's individuality as well) develop under certain circumstances, although he rejected the absolutism in this process. Literature in his view is too whimsical (since it in the reign of disastrous «psychic powers») to surrender to pragmatic historicism.

According to the literary scholar the sole person «to blame» for his works is the author (his personality). He cannot come out of time, epoch, and social stratum. The author is – «always and everywhere», but only in his work he is genuinely himself. – «He is not in the powers of the alien. On the contrary, only in work he is genuinely himself and to the outmost extent... It is his work where he shifts from general to individual, to his genuine self. He can borrow materials partially from the outside. Thus they go through his fantasy, but refract through his creative gift...» [2, p. 15–16].

Historic and social literature sources negation is proven by the history itself, since it has engulfed a vast amount of one-day works of literature and left only universal images. Faust, Anna Karenina, Karamazov brothers, Lolita and others will never outdate. Political systems, social classes, means of communication, geopolitical players change, however beauty, love, mercy, passion, dedication, solitude are enduring. One has to agree with Y. Ihenvald that the author is – «God's governor», and his word is rooted in the «art of universe».

Where does this tremble and sympathy on the part of reading come from? It must come from the touch to the open soul, which is – «the most real and the murkiest creature on Earth», according to the literary scholar. No written laws exist for it. Thus, both art and literature – are its subconscious yearning. Freedom – is to determine and establish its existence. «Individuality is impossible to explain», – Y. Ihenvald argues. Therefore there is no use in analyzing historic conditions, social classes, literary schools and styles, studying predecessors and followers. What is significant to study is Talent, Gift and to «take soul communion».

C. Jung, a founding father of analytical psychology writes about a specific part of the author's conscience, which contains the unborn work. The philosopher called it «independent complex», or «a living creature». In his opinion «it is the part of the psychic which splits and lives its own life, beyond the conscious hierarchy» [3, p. 369]. The unborn work in the psychic of the artist is a natural power which needs exodus. This concept is rather contradictory as long as its verification is quite intricate. Yet if one recognizes a «living creature» in author's conscience, it becomes the feature in the literature portrait.

The more the author is obsessed with this «natural power» (in psychology it is opposed to rational-logical and supervised text creation), the more we «are to be ready to meet something beyond-personal, which enlarges our boundaries perception and author's conscience reaches those boundaries in the process of creation. We are to be ready for new forms and contents, ideas cognized via intuition, language full of meanings, images which are genuine symbols...», – wrote C. Jung [3, p. 370].

Y. Ihenvald confronted biographical method as he thought «biography does not explain anything despite the fact that external consequences relations (life patterns) may be rather powerful, they have different influence, – that depends on *who* feels them, what individuality, what peculiar soul observes and experiences them».

However one cannot utterly agree with this. A scholar D. Zhukov had all reasons to state: «Does anything matter more than verses in author's life? Why then we become absorbed in lines, which testify words and actions of a famous writer and may not be relevant to his creative work?.. I fully agree with an emphasized truth: author's works – are key milestones in his life. Yet we are interested in author's life as well. There we search for and find ourselves» [4, p. 96].

Author's fate cannot be judged as an external influence, one should remember that it – is the individuality «constructor» as well. It is the amalgamation of life circumstances which makes «the pattern» of the individuality. Fairly often authors «arranged» their biography considering it to be a specific feature of art.

Y. Ihenvald believes that life details «do not reveal» individuality, and the routine «does not unveil» soul intensity. Yet author's biography rejection leads to life material denial, although art has developed on the material. The worst part of this approach is that we merely simplify individuality. The critic thinks that «the author being a writer and the author being an artist are quite discrepant individualities...» [3]. The ideologists who long to find «the ideal sense» seem to be mistaken. Since they forget about A. Akhmatova's «rubbish» that is the basis for poetry.

However, we believe that both hypostasis of the artist are conjoint: the human and the artist. The only thing which does not allow comprising the individual complexity is the trivial sanctimony. A genius poet may have love affairs, get into debts and entertain himself up to oblivion. Hence it does not diminish his genius, but explains his thirst for life that penetrates his joyful, happy poetry. A sparkling verse may have been born at the instance of a heady goblet of wine or happiness.

Quite often a biography seems to add senses between the lines expanding art boundaries. Provided one takes the fate of unrecognized and pursued M. Bulgakov out of «The Master and Margarita» context; and the novel will only become depleted. Forget the sacrifice of Marcel Proust who abandoned the comfort and public life (a beloved entertainment) for the sake of creating his saga. And it will turn

into intellectual canvas deprived of his Narrator's charm. Isn't it duplicity if one forgets about a human for the art's sake? Isn't it a betrayal of individual integrity which is indivisible whole at every instance?

Y. Ihenvald considers that the interest towards the author's private life alters into meaningless inquisitiveness rather often. Thus, it is no use looking into the matter of it. However a decent critic and portrait painter do not associate with the familiarity. Since one must not speak about trivial curiosity. A genuine professional will not be engulfed in private correspondence trying to find intimate details. His mission is to renew the author's individuality, conduct a complicated rehabilitation of his spiritual «self» in order to find his reflection in his mode of life, in art soar, and even in his silence. Carelessness and individuality simplification to satisfy personal reflection of the beauty and ideal (rather confined as a rule) are intolerable.

In literary critics the establishment of biographical method has been influenced by romanticism along with its creative life cult. Followers of the method believe that the cohesion between the individuality and his art is distinctive. For instance, F. Schleiermacher, a German philosopher and hermeneutist [5], argues that ideas and principals cannot be understood beyond the analyses of their genesis that is without author's biography. According to his theory it is necessary to approach external and inner life of the author to comprehend the text. The art of text interpretation depends on two major features – true language and human understanding.

Ch. O. Sainte-Beuve, a founding father of the biographical method, analyzed the influence of genealogy, literature school (teachers, opponents, students), political and literature environment on the author. He also pondered that a genuine creator is unique and every work of art is – the «individuality that has started to converse». To conceive the literature it is necessary to cognize its creators [6].

H. A. Taine has created his unique idea based on Sainte-Beuve's vision of the biographical method, literally he focused on observing unconscious in the art – «race, environment and instance». Whereas analyzing the author's individuality fine art critic studied genealogy of the writer, examined national features, climate, region, walks of life, peculiarities of the epoch [5].

Georg Brandes, a Danish critic, also implemented the elements of the biographical method in the literature portrait [5] and he called his method «historical-psychological». While studying creative individuality he mostly concentrated on literary process analyses, national and historic circumstances of the country. G. Brandes revived the «portrait» tradition in a sign of civil processes and movements.

In Europe and Russia it the early twentieth century the biographical method became inferior to the impressionistic one. Its ideologists initiated «biography refinement» from irrelevant elements and longed for individual soul rehabilitation through free associations relating to the character concept. In France impressionist representatives were: G. Lanson, A. France, G. S. Remy de Gourmont; in England – A. Symons, V. Wolf; in Russia – Y. Ihenvald, I. Annenskiym, M. Tsvetaeva, in Ukraine – M. Zerov, D. Dontsov.

G. Lanson, a French literature historian, considered the essence of the work (and its author) could be embraced through impressionistic method. Y. Ihenvald was rather convincing in the author's primacy in relation to history, society and literature schools. Academician N. Kotlarevskiy argued that every work of literature – is «a document of the epoch» and it «explains author's psychic». He was the founding father of the culture –historical method in literary critic, however many contemporary critics confronted his theory [5].

In the twentieth century Europe there was a negative tendency to substitute literary analyses by «creative individuality life span» rehabilitation. It had distinctive influence on Ukrainian literary critic during soviet (and post-soviet) periods and led to the creation of the single type biographies. For instance, «Eugen Malanuk» by I. Semenchuk [7], «Mykola Zerov» by V. Brukhovetskiy [8], «Todos Os-machka» by M. Slaboshpytskiy [9].

Provided one casts biographical material, it will mean that one misses those moments of life which «gave birth» to author's works. Avoiding text analysis we forget about its immortal soul expressed in the Word. Author's individuality is the most effectively rehabilitated in parallel analysis of his creativity (author's image, lyrical character) and biography (actions and motives), thus it is the only method to reveal his genuine and ideal «self».

Conclusions. Behind the facade of the imaginative-literary we find quite a melodramatic work – writer's fate. Lesya Ukrainka's romances are filled with new light provided it is known about the passion

of her nature however she suffered from flawed health and underestimation infused by her mother. What courage lived inside that tender woman, who overcame the pain and created gentle and fair fabric of «Lisova Pisnya»? She managed to exalt the beauty and power of the word over weakness and feebleness of the body. How sharply did little Pushkin suffer from his ugliness, to what extent he was hurt to hear it from his mother? Isn't his life a sparkling beauty amplifying of another nature – a poetic one? Didn't he overwhelm his ugliness by the individual charm? And then he fell in the duel with a merciless doom.

Acknowledgements. The author is grateful to Svetlana Zagorulko for translating articles into English.

1. Mamardashvili M. As I understand the philosophy. Literary criticism as an act of reading [Electronic resource] / Merab Mamardashvili. – Moscow : Progress, 1992. – P. 155–163. – Reference : <http://ru.scribd.com/doc/45171264/%D0%9C%00%D0%BC%D0%B0%D1%80%D0%B4%D0%B0%D1%88%D0%B2%D0%B8%D0%BB%D0%B8-%D0%9C-%D0%9A-%D0%9A%D0%B0%D0%BA-%D1%8F%D0%BF%D0%BE%D0%BD%D0%B8%D0%BC%D0%B0%D1%8E-%D1%84%D0%B8%D0%BB%D0%BE%D1%81%D0%BE%D1%84%D0%B8%D1%8E>
2. Ichenwald Y. Silhouettes of Russian Writers. Theoretical background / Yuri Ichenwald. – Moscow : Republic, 1994. – P. 16–42.
3. Jung C. Favorites / Carl Jung. – Minsk : LLC Potpourri, 1998. – 448 p.
4. Zhukov D. Biography of biography. Reflections on the genre / Dmitriy Zhukov. – Moscow : Sov. Russia, 1980. – 135 p.
5. Literary Encyclopedia of terms and concepts / ed. A. N. Nikolyukin. – Moscow : NPK «Intlevak» 2001 – P. 89–90.
6. Foreign aesthetics and literary theory. XIX–XX centuries. Treatises, articles, essays / comp. and ed. by G. K. Kosikov. – Moscow, 1987. – P. 44.
7. Semenchuk I. Ye. Malanyuk: literary portrait / I. Semenchuk. – Kyiv : «Biblioteka ukrainsya», 1998. – 68 p.
8. Bryuhovetsky V. Mykola Zerov : literary and critical essay / V. Bryuhovetsky. – Kyiv : Rad. pismennyk, 1990. – 307 p.
9. Slaboshpytsky M. Todos Osmachka: literary profile / M. Slaboshpytsky. – Kyiv : «Rada», 1995. – 145 p.

УДК 007 : 304 : 070 : 7.041.5 : 82-92 : 347.788.6

У глибинах душі і слова... (роздуми про жанр літературного портрета)

Воронова Мальвіна, канд. філол. наук, доц.,

Інститут журналістики КНУ імені Тараса Шевченка, вул. Мельникова, 36/1, м. Київ, 04119, Україна, email: journ@univ.kiev.ua

Статтю присвячено науковому узагальненню різноманітних поглядів на шляхи реконструкції особистості письменника в жанрі літературного портрета. Детально розглядаються концепції західноєвропейських і російських літературознавців, філософів, критиків і публіцистів, зокрема М. Мамардашвілі, Ю. Айхенвальда, Д. Жукова, К. Юнга, Ш. Сент-Бєва та ін. Увага звертається на авторську індивідуальність, вміння працювати з біографічним матеріалом, створювати документально-образні портрети непересічних особистостей.

Ключові слова: літературний портрет, письменник, особистість.

В глубинах души и слова... (размышления о жанре литературного портрета)

Воронова Мальвина

Статья посвящена научному обобщению различных взглядов на пути реконструкции личности писателя в жанре литературного портрета. Подробно рассматриваются концепции западноевропейских и российских литературоведов, философов, критиков и публицистов, в частности М. Мамардашвили, Ю. Айхенвальда, Д. Жукова, К. Юнга, Ш. Сент-Бёва и др. Внимание обращается на авторскую индивидуальность, умение работать с биографическим материалом, создавать документально-образные портреты незаурядных личностей.

Ключевые слова: литературный портрет, писатель, личность.

1. Мамардашвили М. Как я понимаю философию. Литературная критика как акт чтения [Электронный ресурс] / Мераб Мамардашвили. – М. : Прогресс. – 1992. – С. 155–163. – Режим доступа : <http://ru.scribd.com/doc/45171264/%D0%9C%00%D0%BC%D0%B0%D1%80%D0%B4%D0%B0%D1%88%D0%B2%D0%B8%D0%BB%D0%B8-%D0%9C-%D0%9A-%D0%9A%D0%B0%D0%BA-%D1%8F%D0%BF%D0%BE%D0%BD%D0%B8%D0%BC%D0%B0%D1%8E-%D1%84%D0%B8%D0%BB%D0%BE%D1%81%D0%BE%D1%84%D0%B8%D1%8E>

2. Айхенвальд Ю. Силуэты русских писателей. Теоретические предпосылки / Юрий Айхенвальд. – М. : Республика, 1994. – С. 16–42.
3. Юнг К. Избранное / Карл Юнг. – Мн. : Попурри, 1998. – 448 с.
4. Жуков Д. Биография биографии. Размышления о жанре / Дмитрий Жуков. – М. : Сов. Россия, 1980. – 135 с.
5. Литературная энциклопедия терминов и понятий / под ред. А. Н. Николюкина. – М. : НПЦ «Интлевак», 2001. – С. 89–90.
6. Зарубежная эстетика и теория литературы. XIX–XX вв. Трактаты, статьи, эссе / сост., ред. Г. К. Косиков. – М., 1987. – С. 44.
7. Семенчук І. Є. Маланюк: літературний портрет / І. Семенчук. – К. : «Бібліотека українця», 1998. – 68 с.
8. Брюховецький В. Микола Зеров: літературно-критичний нарис / В. Брюховецький. – К. : Рад. письменник, 1990. – 307 с.
9. Слабошпицький М. Тодось Осьмачка: літературний профіль. / М. Слабошпицький. – К. : «Рада», 1995. – 145 с.

UDC 007 : 304 : 070

UKRAINE IN THE CONTENT OF THE BRITISH NEWSPAPER «THE TIMES»

TKACHENKO Olena,

D.Sc. (Philology), Professor,

Sumy State University, 2, Rymsky-Korsakov St., Sumy, 40007, Ukraine, e-mail: olenasumdu@gmail.com

The article touches upon the problem of European integration processes in Ukraine, which arouse the enormous interest of the world media. Investigating the on-line version of «The Times» newspaper, from the 21st of November 2013 till the 1st of March 2014, the author singles out 117 publications, which are devoted to Ukraine in the period of Euromaidan and comes to the conclusion, that the image of Ukraine, created by the foreign journalists, confirms the desire of the Ukrainian nation to integrate into Europe and their belief in the strong democratic society.

Key words: *European integration, Euromaidan, media, media content, journalistic material.*

Introduction. Integration is an important driving force of contemporary globalizing processes. The European Union, which brought together a group of countries, reached today a high level of political integration, unification of law, economic cooperation, social welfare and cultural development, occupying a leading position in the global economy. It accounts for 41.4 % of world export, 39.8 % of import and 41.9 % of import of service. It is clear that such cooperation is attractive to any country.

The process of successive approximation to the EU has an important meaning for our country, and the strategic outcome of this process – the full membership in the EU – where the world media play an important role, they not only form the image of the state, but also perform the function of the ideological and political influence, which are needed for community support and for public awareness. The importance of the information communication role, of the image of the state attracts attention of many scientists, such as P. Bilenchuk, A. Zernetska, A. Zviryntsev, Yu. Yelisovenko, Kotler, G. Pocheptsov, M. Slysarevskyy.

The purpose of our issue, outlining the main stages of European integration processes in the independent Ukraine, is to clarify the role of «The Times» newspaper, during the integration process of the country into the global political, economic, informational and cultural space.

Results and discussions. The relations between Ukraine and the European Union started in December 1991, when the Minister of Foreign Affairs of the Netherlands, the country of the EU Presiden-

© Tkachenko O., 2015