

System genesis of Fedir Dudko's author thinking on the narrative structure level (the narrative cycle "In Glow")

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Abstract: The article is dedicated to the analysis of the system genesis of Fedir Dudko's artistic thinking on the narrative structure level "In Glow". It has been proved that the polyphonic structural principle is dominating in narrative strategy, that reveals itself in editing and discretion of the depicted picture. Changing of the "points of view", the polyphony, range of pathos, the syntagmatic structure of the text, the principle of editing and inner creation of shots produce the impression of dimensions of the events, help the author to reproduce the many-sided picture of the epoch.

Keywords: *communicative space, narrative, polyphony, editing, system genesis, point of view, pathos.*

Introduction. The significant stage in the research of the system genesis of the artistic author's thinking in any literary work is the analysis of its narrative structure. It becomes the most essential element which gives the opportunity to synthesize ontologically all previous cultural and aesthetic writer's experience. It also performs an important role in the creation of a real world, a world of different associations, symbols and impressions and implements author's conception about the world.

The aim of the study. The objective of the research is to study out the originality of Fedir Dudko's author thinking through the analysis of the narrative structure of his work. The possibility to trace his outlook, dominating idea, as well as his ideostyle, artistic skill and to return this creative personality to our historical literary heritage is relevant for our research.

Results and discussion. An important characteristic of the genre and stylistic originality of any epic work is a compositional organization of its "communication space". A work of art is not only a "depicted world", but also a "narrative" one. Each narrative strategy projects a communicative discourse, establishes rules of the play with a reader through the mediation of the text. Therefore, a significant step in the system genesis study of the creative thinking in the format of a single work is the analysis of its narrative structure, especially pathos, genre, psychologism, time-space and narration.

Undoubtedly, every talented work is international, and this direction to the future lies in the possibility of a dialogue with a reader from new socio-historical positions, with the plurality of interpretations and the receptive openness of the horizon.

Fragmentation of time and space transitions from one time to another is made easily and freely through the figure of the narrator or story-teller – an "intermediary between its reader and the depicted life"

(A. Yesyn). It is the presence of a mediator between the author and the narrative world ("the voice of indirect authority"), that makes up the main feature of the narrative work in the classical theory of narration. The essence of this approach is the "narrative refraction of the reality through author's perception". The second approach was formed in the structuralist narratology. It formed the basis of W. Schmid's teaching, had combined itself with the continuation of the new classical narrative nature of the text on the new semantic understanding level.

B. Korman's works are devoted to the correlation between the subject of the language and the image in a liter-

ary work. M. Bakhtin's concept of dialogism is also important for us and his typology of the main compositional – stylistic unities, into which the whole novel is divided, and among them the stylistically individualized language parts of characters. After all, "to be – means to communicate dialogically. When the dialogue ends – everything ends too. Two voices are a minimum of life, a minimum of existence" [1, p.434]. The writer does not judge his characters, using his own author's privilege, but gives the heroes a chance to express themselves, their truth about the world.

The important point in clarifying the methodological approaches that should be applied in this part of our study is to elucidate the essence of the concept of the "author". The discussion between B. Korman and M. Bakhtin on the semantic content of this term resulted in B. Korman's creation of the original methods of the text analysis, called "the theory of the author", and it was later renamed into the "system – subjective approach". According to this point of view the question about the author and his position, that organizes the literary work in general is the central in a literary text studying. In compliance with B. Korman's position the author as the medium of the concept of a literary work is not included in the text directly. The presence of the narrator in the text is traditionally treated as a separate expression or a combination of expressions of a few basic options: a direct inner monologue, an articulated form "self-story", the 3-d person's statement. In the case of the latter the narrator is assimilated with the author. In the narrator's disposal in this case there are "mimetic cliché": "he said", "he thought" as a way to rule over a dialogue" [7, p.36].

A significant methodological point is also to clarify the difference between the concept a "teller" and a "narrator": in the Russian history of literature (B. Korman, N. Tamarchenko, V. Halizyev) the differentiation is the following: "the narrator is a speech medium, he is not detected and named, but dissolved in the text" and "the teller is a speech medium, who organizes openly all the text by himself" [7, p.33-34].

The characteristic of the major types of "narrative situations" is presented in F. Shtantsel's works. A story is a type of expression where the information function is dominated (this type differs from the description and the characteristic). The above definition helps to understand namely the place of the story and the other forms of expression among the plurality of "compositional forms of the language", which form a single art system. The term

“compositional forms of the language”, proposed by N. Tamarchenko, brings together the versions, used by V. Vinogradov (“compositional language categories”) and M. Bakhtin (“typical forms of expression”, “speech genres”). The term means “a literary work text fragments with a typical structure that are assigned to any of the secondary images (a narrator, a teller, a character) by the author or not assigned (the title of the work). These text fragments possess the functions, that are fundamentally different in two aspects: from the point of view of the subject of the statement and in the light of the author’s intention concerning this subject. As to the whole system of the “compositional language forms”, each of those is close to a definite speech genre, it expresses the author’s idea of the world” [9, p.294].

This is also important for us to define the concept “point of view”. It is known that the subject of the language (the one for whom the statement belongs to) may be different from the “point of view” of the data medium (whose evaluation of the object is rendered by this language). These two concepts are the most fully delineated in J. Zhenett’s and F. Shtantsel’s works. We will use the approaches of B. Uspensky, B. Korman and Y. Lotman in our analysis. The latter, for example, emphasizes that the concept of “point of view” is similar to the concept of a foreshortening in painting and cinematography and defines it as “the attitude of the system to its subject” [8, p.320], that is especially important for the analysis of a prose work, close to the screenplay. In B. Uspensky’s theoretical approaches there are several levels of the “point of view”: ideological evaluation, phraseological characteristic, subjectivity and objectivity of the description (psychological point of view), spatial and temporal characteristics [10]. B. Korman is close to this definition. As B. Uspensky he focuses on the phraseological point of view, however, unlike its predecessor, in B. Korman’s classification “psychological plan” doesn’t exist. These scientific methods of approach make possible to identify the subjective narrator and characters in the text. Each of the compositional language forms (narration, narrative, dialogue, monologue) provides the dominance of the particular type of a point of view. Scientists consider that a spatial point of view predominates in the descriptions, the narrative requires mostly a time point of view, psychological point of view is dominant in the characteristic.

The term “point of view” is also important in our system of analysis, because we will discuss the epic work, close to the screenplay (F. Dudko underlined about his intention in the subtitle). As we have already mentioned that “a point of view” and “foreshortening of representation” are quite close concepts.

It should be noted that one of the features of the European artistic discourse of the early twentieth of the

XX-th century was the convergence of word forms with the forms of figurative art in the cinematography and in a such literary genre as the novel-arrangement. Just the proximity of literature and cinematography lies in the active use of both kinds of art the technology of the accent arrangement. Originally this concept meant a “mechanical act of bonding shots”. But in the modern art discourse at the beginning of the last century it acquires the universal aesthetic meaning in the image and plot formation for the different kinds of art. The accent ar-

range as the researchers of its peculiarity emphasize involves a discretion and a continuity of the depicted world (fragmentation) and the characters’ sharp contrasting at the plot level. On the level of the narrative it means the gap of continuity of the communication, the change of the “point of view” and the omniscient exegetical narrator, “who, having hidden in characters’ souls, suggests his thoughts to the reader”.

It should be mentioned that 20-30-th of the XX-th century were marked by the literature and cinematographic art interaction in the Ukrainian cultural space. Cinematography poetics influenced on the space-time prose text formatting. As examples we can mention Y. Yanovsky’s “cinema novel” “Master of the Ship”, O. Dovzhenko’s “cinema stories”, a collection of short stories by M. Irchan “Revolution Films”, I. Chernyava’s story “We are in the East” (according to the author’s definition – “Films of the Future”). F. Dudko emphasized the intentionality of his own artistic thinking having given the subtitle “Films of the Ukrainian Struggle in the 1919-1920” to his narrative cycle “In Glow”.

In the narrative strategy of F. Dudko’s cycle the polyphonic principle of the communication space structure based on the method of arrangement is the distinctive mark of the general stylistic choice. Discretion and continuity of the depicted world is achieved by selecting the emotionally concerned narrator’s “point of view”. The third-person teller, “implanted” into the character’s inner world is often a medium of the “psychological point of view”.

It is noteworthy that such a fragmented narrative has also been found in the attraction of F. Dudko’s artistic thinking to parenthetic episodes, that is a completely independent “history in history” and the evidence of the syntagmatic narrative structure.

The principle of the arrangement of the narrative structure, the fragmented perception of the world in the work of art is often embodied by the portraying of the cross and parallel movement of the several kinds of characters’ opinions or disconnected “points of view”. The combination of the character’s inner monologue with the compositional forms of the language, the “inclusion” of unexpected phrases and dialogues in the narrator-character’s discourse, that is fixed by his separate attention, provides F. Dudko’s communicative space with the polyphonic character.

In the arrangement technique of the composition, as we have already emphasized, the discrete images fragmentation is dominated. An unexpected order of the text components is caused by the internal emotional and semantic link, but one of the main features is not the importance of the elements, but their “combination” and a system of alternation.

“The author’s idea of the world” is expressed by the whole integrity of the compositional language forms, each of them tends towards the specific focalization modeling. J. Zhenett developed the term “focalization” and introduced his own classification, having selected neutral, internal and external focalization. In his narrative F. Dudko managed to govern different planes of focalization, such show of the situation from various points of view helps to create the effect of credibility and comprehensiveness.

So, the polyphonic principle, based on the arrangement technique, is the main feature of the general stylistic choice of the “communication space” modeling, as we have already mentioned. The narrative strategy reveals itself also in patches of retrospections in the past. Articulated random events include the other compositional language forms in the narrative structure. The characteristic feature of F. Dudko’s narrative strategy is also the application of analepsis (time offset, retrospection). The author applies successfully the principle of the accent arrangements that confronts phrases, rhythms, ideas. Polyphony, stereophonism of the “epoch sounding” are the language parts not only of the main characters: each speaker’s remark includes a specific focalization code in the narrative space of the literary work, filling it with the pathetic, ideological and evaluating level.

Conclusions. Thus, the artistic world of the work is the character’s inner world, that is an integral part of his outlook, and environment or his reality and represents a definite system of values. The main characters of F. Dudko’s narrative cycle represent the ideological author’s “point of view”. Through the evolvement of the plot lines,

associated with the private characters’ fate, the author managed to have modeled the central conflict as well as local conflicts in a very artistic and convincing manner.

Images and characters system of the given Dudko’s narrative cycle is modeled by including of the “secondary” and episodic characters to make the plot dynamic and at the same time to emphasize the main character by using a contrast or an analogy.

The use of dynamics and statics plays an important role in creating the visual optical perception time and space in F. Dudko’s literary work. Moreover, this distinctive mark reveals itself on the level of the compositional and image structure, in transferring of the character’s inner mood and inspirational dominant. F. Dudko’s ideostyle is characterized by using emblematical time signs (clock, wheel), acoustic markers of its current.

It is evident, that the time-space of private, indoor life with its measured movement is dissonant to the social and historical time, and it is rich in dynamics. In such a manner the author stresses on the central conflict of the narrative.

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Системогенезис авторского мышления Фёдора Дудко на уровне нарративной организации (цикл повестей «В зареве»)

О. М. Хомишин

Аннотация. Статья посвящена анализу системогенезиса художественного мышления Фёдора Дудко на уровне нарративной стратегии цикла повестей «В зареве». Доказано, что в нарративной стратегии цикла доминирующим является полифонический принцип организации, проявляющийся и в приёме монтажа и дискретности изображаемого. Переключение «точек зрения», полифония, амплитуда пафоса, синтагматическая организация текста, принцип монтажа внутреннего кадрирования, создают впечатление масштабности событий, помогает писателю воссоздать многоликий портрет эпохи.

Ключевые слова: коммуникативное пространство, полифония, монтаж, системогенезис, «точка зрения», пафос.