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Рецензенти: Працьовитий В.С., д-р філол. наук, проф. (Львів)
Журба С.С., к.філол. наук, доц. (Кривий Ріг)

Vasyl Kucher (Kremenets)

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Inner world of images in dystopia novels of the first half of the XXth century

Василь Кучер Внутрішній світ образів в романах-антиутопіях першої половини XX століття

В статті аналізується внутрішній світ образів романів-антиутопій першої половини XX століття, на основі сюжету цих романів розглядається місце людини в новій суспільній моделі, також запропоновано класифікацію персонажів антиутопій.

Ключові слова: *герой, антиутопія, образ, свідомість, натовп, психологізм, страждання.*

Vasyl Kucher Inner world of images in dystopia of the novels of the first half of the XXth century

The article analyzes the inner world of images in dystopia novels of the first half of the XXth century; there is considered a man's place in new social models on the basis of the plot. Also it offers a classification of characters in dystopia.

Keywords: *character, dystopia, image, awareness, crowd, psychology and suffering.*

Dystopia of the first half of the XXth century expressed a tragic trend of historical development of society, i.e. a mass substitution of individual consciousness. «A writer places a person who is born for freedom and for history in the world where freedom is absent and the history is canceled ... and everyone is controlled by the all – seeing eye» in the dystopia [Lyubimova 2001: 45]. That is not an amorphous state taking this role, but government serving as a pivot around which society is built. Economic interests are not the priority driving to the struggle that spins events in the artistic world of the novel in none of the dystopias, but cruel logic of power is investigated accurately. The problem has interested the authors of dystopia even before George Orwell who is considered to be the founder of theory of the government of the XXth century.

Analysis of various characteristics of dystopian and utopian characters is topical for a number of humanities starting from literature and ending with psychology and philosophy. One of the chapters of the monograph by G. Sabat «In the maze of utopia and dystopia» is devoted to classification and characterization of different types of heroes among literary works. In particular, the author distinguishes the heroes into rebellious, troubled and calm.

The psychological portrait of a man in a utopia and dystopia in comparative perspective has been explored by A.F. Lyubimova in «Dystopia genre in the XXth century: Content and poetological aspects»; G.M. Ryahuzova analyzes the place and problems of a man in society in the research «Crooked Mirrors» of satire and reality» based on modern French novel-satire; H. Baran exploring «Solar Engine» novel by V. Vynnychenko studies cult images, problems, poetics and genre identity.

The purpose and objectives of study is to investigate and analyze characteristics of ontology of sociopsychological model of a hero-heroine dystopia. It should be noted that study of various characteristics of characters in these novels is incomplete in spite of numerous publications on the abovementioned topic, namely, on the separation of "rebellious" type of hero-cult images. In the works related to the subject the focus is made on specific forms of psychological state of man; his feelings and emotions are investigated, but there is not reflected their inner connection, resulting in contradictions, in continuous development. In order to investigate the

psychological model of a human in studied works we will analyze novels "Brave New World" (1932) by A. Huxley, "1984" (1949) by George Orwell and "Sun Machine" (1929) by V. Vynnychenko on the basis of ideological and aesthetic interpretation of psychologism proposed by N.G. Chernyshevsky and A.B. Esin.

Current stage of literature study is characterized with an increased attention to features of depicted world of novel, the specifics of display throughout the depth of man's inner world, ability of writers to describe various psychological states and processes using artistic means.

Ideological and aesthetic treatment of psychologism by N.G. Chernyshevsky has not lost its significance in the modern sense. He pointed its varieties: «One poet likes description of characters, another – influence of social relations and struggles for life of characters, the third – connection of actions with the senses, the fourth – analysis of the passions» [Chernyshevsky 1947: 425].

The character of a novel is not analyzed in the gap of real historical conditions and reality, his spiritual development is carried out in connection with the life of era. The relationship between reality and spiritual state of protagonist is indicated; the contradictions of social life is a struggle pulse of internal contradictions in the mind of man as well as spiritual life is always interacting with the outside world.

There should be considered subjective mental, physiological aspects of character and impact of properties like society in the study of facts of psychological level. The main feature of depicted in dystopia society is the lack of freedom. The authors show that lack of freedom can lead to depersonalization of a man. People of future appear only in mass moving in a stream. These novels have no portraits characteristics. The central conflict of dystopia is the clash of man and reality. That is why the psychological aspect takes special place in the novels.

In particular, Winston Smith himself enduring an impact of violence is experiencing it as a personal tragedy in the novel «1984». Lower castes are entirely isolated from intellectual activity in George Orwell's work. But, paradoxically, according to Winston, they are freer than he and Julia, invisible party functionaries, the power in

which belongs to the top, i.e. internal party. Power and equality in dystopia are incompatible concepts.

Principles of management and reflections on its psychological basis are in Zamyatin's novel. The government tightly regulating behavior of members of society creates civilization of robots. The top of state policy is decision to destroy man's fantasy center. Anti-utopian society is insured against accidents and controls the birth of children, which is put under supervision of authorities. This idea is brought to the point of absurdity by A. Huxley, which shows society that regulates social standards of human life from conception in a glass flask: the lower caste to which someone belongs receives less supply of oxygen consequently creating degradation of consciousness. Alphas and betas are designed to perform complex functions, gammas, deltas and upsilons constitute middle and lower strata of society. Hypnotic sessions during sleep lead to the fact that person can be controlled: «brain that thinks, wants, decides, will contain what inspired ... Inspired by state!» [Huxley 1992: 25].

The authors of dystopia think over the function of intellectual elite in the country, which includes representatives of dystopian new Church and new God on earth. They are typologically similar images: the ruler of Western Europe Mustapha Mond and Napoleon, Rudy. They are main participants of intellectual dialogue that has philosophical nature in every dystopia: man and society as a system of specific historical and universal values. They all have good education, their arguments are logically valid. Their main weapon is mind, power. Each scene is a dystopian clash of those who think differently from the people who represent power of state. An example of intellectual and psychological experiment is Winston who became a victim when he tried to oppose his personal truth to the interests of the party. O'Brien, personification of idea of power, convinces hero: «The fact that the party believes truth is the truth. Reality can only be seen through eyes of the party» [Orwell 1992: 46]. O'Brien raises his hand, hiding thumb:

- How many fingers do you see, Winston?
- Four.
- And if the Party says that they there are not four, but five, what then?
- Four [Orwell 1992:46].

The government believes in nobility of their mission —to bring happiness to all by violence. A person who opposes the government should be crushed: physically, mentally. Literature critic M. Arapov exploring anti-utopian novel said that «history locomotive arrived at the final stop... And the question is how to settle the crowd, what to do with unnecessary couple» [Arapov1990: 48]. One of essential actions is to dissolve the man which has ambitious goals in society. In George Orwell's this endless war with rivals: «When public hatred of Eurasia brought to consequence that crowd was ready to break into pieces 2000 Eurasian war criminals... —at this moment there was announced that Oceania is not in war with Eurasia. Oceania is in war with Ostasia and Eurasia —Ally» [Orwell 1992: 137]. On the basis of social history with fantastic adventures authors make socio-philosophical generalizations. Writers talk about a man and his problems in global philosophical sense. Place of dystopia is not limited to the borders of Berlin (Ostasia, farm, incubators); it covers all earthly world. The energy of masses must necessarily be directed to the controlled channel. This goal is achieved with daily two minutes of hatred in which everyone must be involved. Their topics are crimes against the Party, sabotage, treason, identification of internal and external enemies of party. In the novel «Brave New World» by A. Huxley healing tool is a drug that causes orgies of sensuality. That final scene of the novel ends: «Powerfully drawn with scenes of horror, trained to herd, pushing thirst for unity... the audience spontaneously infected with savage fury movements and began to beat each other» [Huxley 1992: 124]. Anti-utopian state indefinitely involves members in structures that do not allow society to break into molecules: young antisex League, Children's detectives organization whose members betray their parents. It is likely that in such organizations operates rather logic of absurd than necessity.

Cultivating aggression towards strangers the government promotes suppression of individual. Savage from «Brave new world» by A. Huxley, Rudy Shtor from «Solar engine» by V. Vynnychenko and other enemies of anti-utopian society must not only be destroyed but the very process of torture is a lesson of social behavior; Rudy Shtoris tormented for his invention —solar engine, which causes moral disorientation, loss of social and spiritual perspectives and degradation of individual.

Cult of living person has always been considered as a form of mass consciousness perceived as sacred with entire totalitarian system and power. Dystopias have shown actual process of dissolution of individual in society. Losing liberty, one perceives it as good. Paradox of «escape from freedom» dystopia explores as phenomenon of «system consciousness» that subordinates itself to mindlessly collective forms of life. Escape from «I» in George Orwell's novel «1984» is palpable in squalid language used by antiutopists. «This official language, developed at the request of ideological needs of Engsoc. The purpose of this speech — to eradicate the old heretical thinking, as it depends from expression of thoughts [Orwell 1992: 50]. As a consequence, the word «free» in usual sense was not used because freedom does not exist. Thus, restrictions of freedom of individual to the complete abandonment of it is the tragedy of portrayed societies. The XXth century dystopia embodied not only its social and philosophical aspects but also psychological. Since Y. Zamyatin's genre is increasingly becoming the full-fledged novel in which hero's conflict with world differs by versatility. H. Morson says about dystopia that it is «novel about birth of novel, literature about new discovery of literature» [Morson 1991: 242].

Psychological reasons for conflict of individual and society can be different: love, hidden from other people point of view, chance. But always start of discomfort is indicated by dissatisfaction with oneself. Then there is a possibility of alienation from oneself as a human of crowd. George Orwell's psychologism is naturalistic which is quite adequately depicted in the novel «1984» as a world of internal and external disturbances. The hero of the novel, Winston Smith, whose conscience is awakened to new, to search for causes of what is happening, to the denial of duality, is psychologically closely related to his world. Special forms of psychologism are used when writer turns hero in the past, thus reviving its psychological memory.

Civilization, which deprived person liberty to live, think, feel, brought new socio-biological identity with ritual behavior, poor aesthetic needs. It does not matter whether the person belongs to the top (alpha-plus, members of internal or external party) or to the bottom (gamma-plus), it is still their psychology roboted. Dystopian world is reflected as a distorting mirror: violence, betrayal. It is no accident that climactic scenes of researched novels are identical in

nature. Winston Smith has struggled with social madness for the longest, but through unacceptable suffering, he betrays Julia, just as she did. The system stripped off their souls all manifestations of protest, they are passive, and they accept the system. Its power over person is shown in a scene of stormy love for Big Brother, which is undergoing Smith recently fought against the system. Psychological picture of experienced by V. Vynnychenko and George Orwell's heroes' emotions is different. Characters long for those social life, which was before the machines were invented in the «Solar engine».

Winston Smith's combating, the hero of George Orwell, is not associated only with love, it is struggle against himself as part of the system for rebirth of man. In contrast V. Vynnychenko's heroes want to return to lost paradise. In «1984» love is not shown schematically, evolution from animal desire to genuine feeling, warmed by spirituality, deepens the characters, gives them personality. The idea accepted by man «without serious spiritual work» [Zverev1989:211], A. Zverev argues does not guarantee moral justice. Dystopia embodied these conflict differences between idea and morality in the forms of big social experiments of the XXth century. There is fixed historical paradox in the dystopian genre: formation of «ideal» social order was made possible by the fact that under ideological press «were put» humans. Modern psychological science says: «Order in society can be only from inside, starting from order in your own soul. Only this, designed from inside to outside order can be durable and alive».

Galyna Sabat in work «In the maze of utopia and dystopia» indicates that dystopian hero is «...controversial and complicated with his unexpectedly occurred metamorphosis» [Sabat2002: 94]. As in Utopia, in dystopia there is a hero who leads the others.

Ordinary heroes of dystopia novels are devoid of peace, stability —they hesitate, doubt. They are characterized by emotional concerns, turbulent inner emotions, and flaws. High moral purity and physical perfection is extrinsic to them. Thus, for example, Winston Smith («1984») is an average, unidealized man. However, he stands out from others by spiritual world, ability to think analytically, to act boldly. The hero of Aldous Huxley's novel «Brave New World» Savage is far from ideal. However, the fact that he came from another world makes richer his inner world. Searching for meaning of existence, he is in conflict with the world. The hero of novel

«1984», Winston Smith, delves into his inner world constantly analyzing his experiences.

Characteristic of dystopia is occasional ability of heroes to be off totalitarian environment. The characters are often able to stay away from their familiar world of existence. Winston and Julia are able to insulate themselves from «all-seeing eye» and spend time together. Savage initially lives in different, better environment, and once in London he is experiencing internal distress. He was born outside world state, he has mother (he has not been conceived in a test tube). John always wanted to get into different world because in his world he was always ignored. Once in this world he cannot come to terms with the surrounding reality. Savage cannot live in a «wonderful new world» and he considers the best protest his own suicide. John believes that it is better to die than become a morally degraded creature.

The authors of dystopia developed characteristic for these novels topic of violence against person. Heroes of analyzed works are brought to extreme limits of despair and horror. Motives of exclusion, destruction, and lack of family ties are central in human psychological model.

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Василий Кучер. Внутренний мир образов в романах антиутопиях первой половины XX века.

В статье анализируется внутренний мир образов романов-антиутопий I половины XX века, на основе сюжета этих романов рассматривается место человека в новой общественной модели, также дается классификация персонажей антиутопий.

Ключевые слова: герой, антиутопия, образ, сознание, толпа, психологизм, страдания.

Рецензенти: Гуляк А.Б. д-р філол.наук, проф. (Київ)

Каленченко О.О., доц. (Львів)

Ярослава Вільна, д.ф.н. (Київ)

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Морально – естетична концепція людини в ранній творчості Івана Нечуя-Левицького (на матеріалі оповідання «Рибалка Панас Круть»)

У статті висвітлюється морально-естетична концепція людини у ранній творчості українського класика Івана Нечуя-Левицького. Особлива увага приділяється оповіданню «Рибалка Круть» з життя простих людей, його проблематиці, системі персонажів, сюжетно-композиційній організації, моделі художнього світу. Твір написано в річці реалістичної поетики, а тому характери постають детермінованими, тобто соціально-зумовленими. Проте письменник індивідуалізував своїх персонажів, окреслюючи неповторні ментальні риси персонажів.

Ключові слова: реалізм, детермінований характер, концепція людини, жанр, оповідання, сюжет, композиція, морально-етична проблематика.

В статье освещается нравственно-этическая концепция человека в ранних произведениях украинского классика Ивана Нечуя-Левицкого. Особое внимание уделяется рассказу «Рыбалка Круть» с жизни простых людей, его проблематике, системе персонажей, сюжетно-композиционной организации, модели художественного