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Видавничий дім Дмитра Бураго

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акцентуація змістовного контенту ліричного твору, домінування сенсу над формальними експериментами, звично властивими поетичному концептуальному «формалізму».

Ключові слова: сучасна поезія, московський концептуалізм, Тимур Кібіров, культурний інтертекст.

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INTERTEXTUAL MOTIVES IN THE LYRICS OF TIMUR KIBIROV (TRADITIONAL IN NON-TRADITIONAL)

The article examines the lyrics of Timur Kibirov, an outstanding representative of “moscow conceptualism”, one of the leaders of modern avant-garde poetry. The paper shows that the features of Kibirov’s poetic creativity take him far beyond the experimental poetry of the turn of the century, but clearly reveal the poet’s following the traditions of previous literature, in particular – Russian poetry, first of all – its classical wing. One of the most important facets of tradition in the work of the Ossetian poet is the accentuation of the content of the lyric work, the dominance of meaning over formal experiments, which are usually characteristic of poetic conceptual “formalism”.

Keywords: modern poetry, Moscow conceptualism, Timur Kibirov, cultural intertext.

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THE MOTIF OF DISGUISE IN OCTAVIA BUTLER’S NOVEL «PARABLE OF THE SOWER»

This article examines the functions that the motif of disguise plays in the dystopian novel «Parable of the Sower». By revealing authorial portrayal of disguise related to the protagonist behaviour the social and gender anxieties are described. The most vivid examples that demonstrate the specificity of the motif in Octavia Butler’s work are provided.

The author comes to the conclusion that the disguise serves as a means of protagonist’s survival and transformation. The motif implies a conscious performance that ultimately helps the main character shape the identity. As well this article reports that in the book the close connection between the motif of disguise and the concept of survival as the key element in any dystopian world is maintained.

Key words: Octavia Butler, dystopia, motif of disguise, identity, gender.

The motif of disguise is widely used in world literature. Its forms and functions vary from work to work and century to century. Sometimes it assists characters in deception, physical or

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psychological liberation, empowerment, social or spatial mobility, represents certain aspects of morality.

Most commonly, disguise is understood as a physical alteration to one's appearance. The Oxford English Dictionary provides the following definition: «The art of changing your appearance so that people do not recognize you; a way of hiding the true nature of something» [3]. But in literary works the disguise often helps a reader reveal the true self of the character. As M. L. Hunter states that disguise is «one of the best tools to expose the truth may well be deception» that «usually reveals more than it conceals» [6]. C. Wald in her book «The Reformation of Romance: The Eucharist, Disguise, and Foreign Fashion in early Modern Prose Fiction» writes that disguise «is a powerful plot element used to create narrative suspense and to entertain readers with dramatic irony or sudden turning points, but it is almost the most relevant types to explore selfhood... » [9].

The use of disguise became a topic of interest in works as early as Greek myths and Homer's «Odyssey». In the Middle English literature disguise is often used as a means of escape, a way to gain knowledge or access to a specific space, a method for testing loyalty or a form of individual social mobility. Although disguise appears in many medieval tales, «each instance elicits particular questions about character identity» [6].

Disguise is one of Shakespeare's favourite dramatic devices. As a rule, the English playwright uses it to develop a certain theme, enhance the comic ambiguity, create the important intriguing element, the mystery, confusion and misunderstandings or make the plot advance. The most typical type of disguise – a change of appearance is used in such Shakespeare's comedies as «The Merchant of Venice», «As You Like It», «Measure for Measure», «Twelfth Night», etc. There disguise also emerges for self-protection. In the world known tragedy «Hamlet, Prince of Denmark» the idea of «spiritual» disguise depicts both the philosophical problems of the era and provides social commentary.

The motif of disguise provokes questions around the idea of patriarchy as well as unsettles idea of heterosexual attraction during the Enlightenment or the Victorian era. It allows characters to mask their true identities or create new ones in Daniel Defoe's «Moll Flanders», Matthew Lewis's «The Monk», Charles Dickens's «Great Expectations», Mary Elizabeth Bradton's «Lady Audley's Secret», Willkie Collins's «The Woman in White», etc.

In American literature James Fennimore Cooper uses the motif of disguise to resolve plot difficulties in his books. The motif also detracts from the believability of the story and proves excesses of imagination over the confinements of reason. In the novel «The Adventure of Huckleberry Finn» Mark Twain uses disguise to show a change in American identity and intention to hide true feelings. But it is obvious that the motif of disguise should be analyzed in the works of contemporary American writers.

The aim of this article is to prove that disguise as a leitmotif in Octavia Butler's novel «Parable of the Sower» (1993) illustrates the contemporary sociocultural perceptions of identity.

An African-American novelist Octavia Butler (1947–2006) is also known as the Mother of Afrofuturism which can be identified as the mixture of science fiction, fantasy, horror, and Black speculative fiction. Afrofuturism is «the audacity to imagine a thriving future for Black people, or any future» [5, p. 73]. O. Butler became the first science fiction writer of any race or gender to win a MacArthur «Genius» Foundation Fellowship Award in 1995 for her body of work. In her award-winning novels she depicted humankind's trajectory toward

self-destruction, created strong protagonists and alien species that tries to save the world. In general O. Butler's futurism intensifies modern social contradictions.

«Parable of the Sower» is a dystopia about anything but a better future. It encompasses many themes that recur in O. Butler's works. They are the reluctant heroine who has to take charge because of her gifts and integrity, the brutal impact of social hierarchy and the seeds of hope embedded in Earthseed religion which teaches that «All successful life is adaptable, opportunistic, tenacious, interconnected, and fecund», «God exists to be shaped. God is Change» [2, p. 124–125, 25] and that planning and action are the antidote to crises. So one Earthseed verse asserts: «Belief initiates and guides action» [2, p. 47].

The book explores the ways that protagonist Lauren Olamina, her family, and the local community cope with the realities of living in Los Angeles, California in the near future. LA is depicted as «a carcass covered with maggots» where there are «too many poor people» [2, p. 9, 48]. The community is surrounded by walls so the people are practically imprisoned. But this world collapses when the lower class, drug-addicted pyromaniacs murder Lauren's family and then burn down practically the whole community. Lauren decides to embark on a journey north where she has heard that it is safer and easier to survive. Along her journey, which she began with two neighbors from her old community, Lauren becomes a magnetic leader and inspires others to follow her not only physically but also philosophically. These neighbors include Zahra and Harry, as well as a new member of the group, Bankole, who convinces them to form a community on land he has acquired. While making her way north, Lauren develops a religion called «Earthseed». For her own safety, Lauren disguises herself as a man on this quest.

A teenage protagonist demonstrates more wisdom than the adults around her. She is forced to grow up too soon as the girl faces a world full of poverty, unemployment, violence and death. Olamina has a special disability/gift called Hyperempathy Syndrome, which means she literally feels the pain and dying of others around her even if she's the one who must injure or kill them.

Such scholars as J. Miller and M. Nilges analyze how Octavia Butler's construction of Lauren makes readers question ideas about gender and concepts of change in the 1990's. However, a closer examination of Lauren's performance reveals a character that does not take up gender roles but instead complies with binary gender norms in order to survive as in Lauren's society only white rich heterosexual men often have the privilege. So «performing an identity out of force reveals who has the power and who has the privilege» [4, p. 20].

J. Miller suggests that Lauren «is put in a position that challenges the white male dominant power structure in place,» so she unconsciously conforms to these structures even when viewed from a survivalist perspective [7, p. 77]. This is vividly seen in Lauren's initial idea to present herself as a potentially gay couple with Harry but finally she chooses to present herself with Zahra as a black, straight couple (Lauren being the one to disguise herself as a man). As Zahra explains: «Mixed couples catch hell whether they're gay or straight» [2, p. 171]. Lauren's decision to play a straight couple with Zahra makes clear the norms and mores on a societal level. J. Butler describes it as the «cultivation of bodies into discrete sexes with 'natural' appearances and 'natural' heterosexual dispositions» [1, p. 524]. Nevertheless, Lauren conforms to the existing ideology in order to increase her chance at survival and let her group overcome any racial and gender divisions through interdependence as a means of long-term survival strategy.

Lauren's disguise as a man sends us a challenge to examine the relations between gender as a performance and gender as an essence. Octavia Butler informs the reader about Lauren's feelings about playing the role of a man as Lauren remarks that «it's going to be strange for me, pretending to be a man» [2, p. 180]. Undoubtedly the teenage protagonist has some fear and apprehension about disguising herself as a man but she says that it still sounds «strange to be called 'man.' <...> but that didn't matter» [2, p. 202]. From these facts the novel suggests that one can perform a certain identity but it does not necessarily mean that he/she feels right or it is his/her essence.

Clearly, Lauren must disguise as a man in order to get some chances to survive. The girl can only achieve what she considers a successful performance of a man by repeating actions and behaviors that she has seen other men in her community manifest. As Lauren plays the role of a man, she is very deliberate about changing her personality to reflect her views of what it means to be a man. Moreover, this role play includes making her presence known through her body language and behaviour. Though Lauren's disguise is a conscious performance, it ultimately shapes her identity and influences those around her, such as Bankole, who sees Lauren as an equal due to her role as a leader, which her disguise as a man makes possible.

It is after her change in her gender expression that Lauren starts to thrive and the novel reveals that it ultimately shapes her identity. This identity includes the belief that only men can obtain and maintain power. As well the protagonist questions the expectations of femininity and female masculinity opposed to the prospects associated with masculinity, i. e. «essentialized» gender expectations which shapes our identity. Lauren reflects that people «believed two men and a woman would be more likely to survive than two women and a man... Out here, the trick is to avoid confrontation by looking strong» [2, p. 212].

Lauren's need for survival and looking strong puts forward the idea of change especially since Lauren does not have freedom of choice. M. Nilges suggests that Octavia Butler represents change «as society's central problem». Lauren desires to change in a way that returns «to a social situation... marked by stability and order,» as Nilges explains [8]. Although the protagonist participates in “temporary change” in order to achieve her vision of change. And she tends to the ideal change by escaping from society and starting anew.

Change is working «on many levels in the novel» [4, p. 21]. As the author states if she «established Change as Olamina's god» she had to «work out such a belief would mean in the various aspects of life» [2, p. 336]. Lauren says that since change is the one inescapable truth, it is the basic clay of human lives that cannot be stopped. Looking strong becomes a form of change for Lauren as she tries to accommodate to current conditions. The girl believes that adapting to societal ideology in order to survive is change, no matter how repressive this society is. Regardless, change is not a solution, but it is not the problem either. Lauren is sure that she can control a change and use it to one's advantage, such as performing as a man in order to avoid confrontation. Lauren believes she has control over it, as she urges others to «shape God» [2, p. 220], i. e. change. As well to Lauren «God is change», and she herself says that God is «not punishing or jealous, but infinitely malleable», shows her «a more pervasive power than change», «a power that could not be defied by anyone or anything» [2, p. 217, 219, 220]. And the Earthseed verse follows: «God is neither good nor evil, neither loving nor hating» [2, p. 245].

On the contrary what the novel finally reveals is that change is a force that happens quite naturally so it cannot be controlled. While Lauren thinks she can embrace change, the truth is

that change acts on her. While the teenage protagonist thinks she consciously changes in order to achieve «the ultimate change» through her performance as a man, she changes in ways she would have never expected. So change is not a choice but an uncontrollable force that has a mind of its own and happens in ways never expected, a process largely influenced not by a man but a dominant ideology. Moreover, the introduction of other characters gradually reveals to Lauren her submission to dominant views and her conformance to accepted values and behaviors. Ironically, the avoidance of confrontation makes the idea of change much further out of reach for Lauren.

Lauren is submissive to the fact that men have privilege in society, and Bankole adheres to this thinking. Nevertheless, even when members from the traveling group find out that Lauren is a woman, they continue to view her as their leader. Thus, her performance as a man shapes her role as a leader, which is a role she continues to carry on even after her gender is revealed. It shapes her identity in a way that draws these people towards her.

Undoubtedly, change in «Parable of the Sower» is not as simple as performing a different gender in order to adapt to current conditions and survive. It goes much deeper. True change, as O. Butler seems to be saying, would be challenging the dominant social structures without conforming to them, without running away («The only lasting truth is Change» [2, p. 3]). The movement between social classes is facilitated by various shifts in the character's identity. It provides security and anonymity as Olamina progresses through a series of trials before she reaches her original high position.

Something that Lauren cannot change is being a black girl. Black and Mexican intimacy extends to Lauren's neighbors, including the Ibarra, Iturbe, and Montoya families. As her father remarks that «Robledo's too big, too poor, too black, and too Hispanic to be of interest to anyone» [2, p. 120]. On the trip Olamina's group is joined by the most racially mixed people Lauren had ever met. In dystopian near future California, the mixed group is violently targeted by white skinheads. Of course all these ideas are connected with a quest for justice – for the recognition of human/racial equality.

In the beginning of the novel the author depicts Lauren's relationship with her father in details. He is a Baptist minister and teacher. And one of the first lessons Olamina learns from him is to value community. When her birth community is destroyed she begins to build another. She chooses the best people and brings them together. The girl learns to be an activist. As well Lauren's father's influences on her character includes her performance as a man. Lauren comes to the conclusion that the father represents control and provides a protective structure that people of the community long for. This idea undoubtedly affects Lauren's performance as a leader. Furthermore, Lauren's disguise is not only used for survival but it serves as a way to make her father be proud. She even states that she will «try to please him – him and the community and the God» [2, p. 3]. As a result, Lauren tends to reproduce her father's role. However, the girl's father views her hyperempathy as a weakness and something she should hide so she finally agrees that «sharing the pain or pleasure is delusional» [2, p. 13].

Thus, the book maintains the close connection between the motif of disguise and the idea of survival as the key element in the dystopian world. Olamina's disguise as a man doesn't mean her rebel against societal norms, but it indicates her readiness to submit to them. The main character realizes that the only way she will survive is by being a man or at least pretending to be one. This fact proves that Lauren undoubtedly accepts the rules of the patriarchal society.

At the same time the teenage protagonist challenges contemporary dominant ideology, gender stereotypes, and identity concept.

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В статье рассматриваются функции мотива переодевания в антиутопическом романе «Притча о сеятеле». Раскрываются значения мотива, обусловленные поведением главного героя, а также отражающие социальные и гендерные проблемы современности. Автор приходит к выводу, что переодевание является не только средством выживания и трансформации главной героини, но в итоге помогает персонажу сформировать личность. В статье сообщается, что в романе сохраняется тесная связь между мотивом переодевания и концепцией выживания как ключевого элемента антиутопии.

Ключевые слова: *Октавия Батлер, антиутопия, мотив переодевания, идентичность, гендер.*

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У статті розглядаються функції мотиву переодягання в антиутопічному романі «Притча про сіяча». Розкриваються значення мотиву, обумовлені поведінкою головного героя, а також відображають соціальні та гендерні проблеми сучасності. Автор приходить до висновку, що переодягання є не тільки засобом виживання і трансформації головної героїні, але в підсумку допомагає персонажу сформувати особистість. В статті повідомляється, що в романі зберігається тісний зв'язок між мотивом переодягання і концепцією виживання як ключового елемента антиутопії.

Ключові слова: *Октавія Батлер, антиутопія, мотив переодягання, ідентичність, гендер.*

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ЖІНОЧІ ОБРАЗИ В ЩОДЕННИКОВИХ ЗАПИСАХ ОЛЕКСАНДРА ДОВЖЕНКА ЧАСУ ДРУГОЇ СВІТОВОЇ ВІЙНИ

Пропонована стаття – це спроба з'ясувати соціально-культурні фактори, що вплинули на бачення і презентацію українок у щоденниках Олександра Довженка. Жіночі персонажі в цих еґо-документах Довженка децю схематичні і тенденційні, прописані з чоловічої, патріархальної позиції. У них відчутний сильний вплив радянської військової пропаганди. У першій половині військового часу Довженко порушує тему звалтувань. Жінка для нього уособлює страждання Батьківщини. Далі письменника тривожить проблема добровільних сексуальних контактів українських жінок з німцями. Ці записи мають риси фольклорних текстів, вони майже не зазнали авторського втручання. Причина цього полягає в тому, що Довженко не планував вводити цей матеріал в свої художні твори.

Ключові слова: *Олександр Довженко, еґо-документи, Друга світова війна, щоденник, жіночі персонажі.*

Жіноча тематика завжди була важливою у творчості Олександра Довженка. «Ось початок «Землі». Поле, що хвилюється вітром, дівчина і соняшник. Останній є намісником сонця на землі, знаком його, і відтак нам явлено образ землі, мічений тим знаком. Дівчина є майбутньою матір'ю, символом незайманості, чистоти» [15: 274]. Ця символічна дівчина «у всій красі й пишноті, уже готова пройти спрограмований природою животворящий цикл» [15: 118]. У «Повісті полум'яних літ» для жінки визначено оптимальний шлях для самореалізації: «Праця, любов, діти» [15: 523]. Особливого звучання набуває

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