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ХАРКІВСЬКИЙ НАЦІОНАЛЬНИЙ ПЕДАГОГІЧНИЙ УНІВЕРСИТЕТ
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СУЧАСНІ ФІЛОЛОГІЧНІ І МЕТОДИЧНІ СТУДІЇ: ПРОБЛЕМАТИКА І ПЕРСПЕКТИВИ

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конференції для науковців, викладачів,
учителів, здобувачів вищої освіти

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компонент концепту є переважно негативним. Він маніфестується лексемами *необмежений, несправедливий та жорстокий*.

Таким чином, у ході розвідки було встановлено, які лексеми омовлюють концепт ТОТАЛІТАРИЗМ, зокрема визначено ключові слова-репрезентантами та їх субконцепти. Результати не є вичерпними, тому ми плануємо провести більш ретельний компонентний аналіз концепту та дослідити, як відбувається омовлення зазначеного концепту в романі М. Етвуд «Оповідь служниці».

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СУЧАСНІ ЛІТЕРАТУРОЗНАВЧІ СТУДІЇ

EKPHRASIS IN J. GALSWORTHY'S NOVEL *THE WHITE MONKEY*

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Ekphrasis in the world of letters is a representation of artistic objects, such as a picture, a statuette, an engraving etc. The objects, which surround the characters, are

of anthropocentric nature. They also constitute part of chronotope, which, in its turn, participate in the development of the characters.

Thus, ekphrasis is an integral part of any fictional world. In ancient rhetoric the term meant any description (Braginskaya, 1977, p. 259). The potential of the figure of ekphrasis in ancient arts was extremely high (Grebeniuk, 2015, p. 80). The object of ekphrasis could be the sea, the dawn, the shore etc. Modern scholars follow a wider definition: the ekphrasis is understood as a mirroring of one art with the help of another. However, the term is mostly used in a narrower sense, that is the ekphrasis is interpreted as a literary description of the visual art (Chudakov, 1992). Ekphrasis can be a literary work itself, but as usual is part of the book. For the flexibility of the term L. Generaluk warns against the superficial attitudes to ekphrastic studies (Generaluk, 2018). The disclosure of the qualitative and quantitative characteristics of it adds to the understanding of the themes and messages of the literary work. Theory of translation can be also helpful in ekphrasis studies (Venuti, 2015).

An important role of visual arts in the modern culture causes a vested interest in this phenomenon. The history of the research into ekphrasis is relatively short. In Galsworthy's novels it is not studied at all, so our work seems to be relevant and new. The aim is to highlight how ekphrasis functions in the novel.

The key ekphrasis of the novel is the picture *The White Monkey*, which is presented to Fleur Forsyte. Here is a description: "... *Stripping the coverings off the picture, Fleur brought it in, and setting it up on the jade-green settee, stood away and looked at it. The large white monkey with its brown haunting eyes, as if she had suddenly wrested its interest from the orange-like fruit in its crisped paw, the grey background, the empty rinds all round—bright splashes in a general ghostliness of color, impressed her at once*" (Galsworthy, 1953, p. 144). This ekphrasis has a symbolic meaning, and the image of the monkey is the key image of the novel. First of all, the picture mirrors the disposition of its owner, Fleur, who is rich and outwardly happy, however spiritually unsatisfied. Similar to the monkey, which failed to enjoy the fruit, Fleur can't find happiness either in wealth, or in the material things acquired.

Yet the picture of the monkey characterizes not only Fleur, but also the lifestyle of the jet set, their vanity, spiritual void, the desire to enjoy the moment. One of the guests mentions that it is a picture of life. Fleur's husband says that the monkey has got no inside. Factually, this is also characteristic of Fleur and her companions.

Of great significance is the symbolic orange-like fruit in the monkey's paws. It is associated with the biblical forbidden fruit, which Fleur calls "*the passion fruit*". This is something which is not necessarily material, yet utterly desirable, something, which is to bring joy, but in fact brings only problems.

Illustrative are the colours of the painting. The background is gray, bleak (like the life of the characters), on which the orange rinds look like bright spots. They symbolize the moments, when the meaning and understanding of life seem to have been found, however the bleak time comes over again. Such a momentary happiness on the background of gloom is a modernist epiphany.

E. Goncharenko, the expert in modernism, claims that "... such an understanding happens on the background of doubts and ignorance, splashes of light against «opacity»; and that differs modernistic characters from those in realism, which are illuminated by the even light of the author's awareness" (Goncharenko, 2000, p. 16). Of modernistic nature also is the motif of aimlessness of life, pursuit of the unknown: "*We just want to use the minute, as we do not believe that anything can last long*" (Galsworthy, 1953, p. 152).

The plot of the picture also creates an allegorical image of civilization. The monkey is the incarnation of human tragedy. People are bound to permanently scramble for the unknown and to never be satisfied. One of the characters comments: "*That picture ought to be in the British Museum, sir, with the label: 'Civilization, caught out*" (Galsworthy, 1953, p. 146).

According to Galsworthy, humans always need new impressions. Give them powder and a match, and they, similar to the monkey with an orange, will blow themselves up out of the appetite for the unknown. In spite of the technical prowess, people are still monkeys in terms of spirituality. The image of the Monkey eventually expands to the metaphor and symbol, which give the title to the novel. The ekphrasis is logically related to the epigraph, which is the modernistic (neoromantic) vector of the book: "*No retreat, no retreat, / They must conquer or die / Who have no retreat! (Mr. Gay)*".

Neoromantic hero opposes himself to the world around, though, he tries to achieve the aim at any price and establish himself. This neoromantic pathos is incorporated in Fleur's husband's comment on the meaning of life: "*Through the hard knocks we shall see the stars*" (Galsworthy, 1953, p. 192).

Here it is possible to spot an existential component of the novel (it is known that neoromanticism is related to existentialism). It is an age-old desire to overcome, to make a choice and to understand oneself. Galsworthy's ekphrasis is multifunctional, which defines the ethical and philosophical depth of the novel.

Galsworthy also presents the description of another painting, which is semantically opposed to *The White Monkey*, that is the picture of a poor woman Vicky Bicket as a dryad ("Afternoon of a Dryad"). Unlike *The White Monkey*, which is observed only by "the chosen" guests of Fleur's house, the Dryad is displayed in a gallery. The visitors are attracted by the "colour values" (contrary to "ghostliness of colours" of the Monkey). The dryad is lying on the green grass in flowers on a bright summer day. The picture is imbued with the joy of life. Unlike *The White Monkey*, this painting is characterized via the dialogues of the characters, rather than by the author himself. One says: "*The asphodels remind me of the flowers in Leonardo's «Virgin of the Rocks»*" (Galsworthy, 1953, p. 221).

While *The White Monkey* is associated with the world of the rich with their spiritual void and bleak existence, "Afternoon of a Dryad" symbolizes the spirituality and naturalness of poor Vicky Bicket and those like her.

Thus, the ekphrasis in Galsworthy's work performs a characterizing function. It also tells the reader about the society described, conveys the messages, enriches the

reader with the added responses as well. The research also stresses the modernistic nature of the novel.

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FUNCTION OF GUILT MOTIF IN THE NOVEL “THE KITE RUNNER” BY KHALED HOSSEINI Mariia HOROVENKO

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Khaled Hosseini is an Afghan-born American novelist who is known for his vivid depictions of Afghanistan. His father was a diplomat in the Afghan Foreign Ministry and his mother taught Farsi and history at a high school in Kabul. In 1976, the Foreign Ministry relocated the Hosseini family to Paris. They were ready to return to Kabul in 1980, but by then their homeland had witnessed a bloody communist coup and the invasion of the Soviet Army. The Hosseinis sought and were granted political asylum in the United States, and in September 1980 moved to San Jose, California.

His novels “The Kite Runner” and “A Thousand Splendid Suns” were international bestsellers, published in thirty-two countries. In 2006 he was named a US goodwill envoy to the United Nations Refugee Agency.

“The Kite Runner” was highly praised by the critics, who highlighted its gripping and unforgettable plot. “Rich in warmth and humour...full of haunting images” (*New York Times*). “A gripping read and a haunting story of love, loss and betrayal...” (*Independent*). “Hosseini is a truly gifted teller of tales...he’s not afraid to pull every string in your heart to make it sing” (*The Times*).

The given work is devoted to the study of the realization of “guilt” motif in the novel “The Kite Runner”. The topicality of the paper is defined by the lack of study of the system of motifs and their function in the novel. Literary critics and researchers mostly explored the theme of cultural trauma and identity in the novel. Undoubtedly, the universal themes in the novel are ethnic anxiety between the Hazara and Pasthun in Afghanistan and the immigrant experiences of Amir in the USA. That is why the analysis of the notion of cultural identity plays a pivotal role in the understanding of the main idea of the novel.