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THE INFLUENCE OF THE ARCHETYPE OF THE WAY ON THE FORMATION OF THE PERSONALITY IN THE NOVEL *PAPER TOWNS* BY JOHN GREEN

Анотація

У статті розглядається вплив архетипу дороги на формування особистості в романі Джона Гріна «Паперові міста». Мета даної статті – визначення своєрідності образу американського підлітка і виявлення впливу архетипу шляху на формування особистості, а також розгляд архетипу дороги як реального шляху героя в романі Джона Гріна «Паперові міста» з урахуванням індивідуально-авторського трактування. Цей об'єкт дослідження обраний тому, що саме через нього можна досягнути специфіку психології підлітка і виокремити ті художні особливості, які відрізняють стилістику і світосприйняття автора. У роботі використана комплексна дослідницька методологія: синтез порівняльно-історичного методу, цілісного аналізу, елементів міфопоетичного і герменевтичного методів. У романі Джона Гріна «Паперові міста» міфопоетична свідомість передбачає в архетипі дитини / підлітка онтологічні амбівалентні інтенції (злі і добрі діти). У даній статті виявлено метафоричне розширення архетипу дитини / підлітка. Всі образи підлітків дані в розвитку, на шляху до дорослішання. Своєрідність архетипу дороги тут полягає в тому, що він змикається з поняттями Космосу і Хаосу, підтверджуючи ідею про єдність людства. Своєрідні і самі метафори, пов'язані з архетипом шляху: неживі ниточки, що поступово перетворюються на живі травинки, які переплетені корінням з усім сущим. Під час пошуків Марго Квентін значно мужніє, стає більш терплячим до друзів, вчиться брати відповідальність на себе. Образ Марго є втіленням типу героїні-бунтарки, яка виступає проти будь-якої несвободи, що є неминучою у «золотій клітці». Також у статті виявлено, як на Квентіна впливає і відкритий в подорожах новий світ, і його

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особисте оточення. Змінюються й Марго (від «паперової» дівчинки – до реальної), і Бен і Радар (відходять на задній план помилкові інтереси, кожен вчиться наражатися на ризик і неприємності заради дружби і порятунку людини). Бен і Радар також показані в розвитку, вони за короткий термін вчаться розуміти один одного і відрізнити помилкові цінності від справжніх. Ці зміни відбуваються з усіма підлітками незалежно від їхнього кольору шкіри і національності, і таке трактування незначних формальних відмінностей – теж нове слово автора.

Ключові слова: архетип, дорога, мотив, Джон Грін, роман «Паперові міста», особистість, підліток, амбівалентність.

Анотація

В статтю розглядається вплив архетипа дороги на формування особистості в романі Джона Грина «Бумажные города». Мета даної статті – визначення своєобразя образу американського підлітка і виявлення впливу архетипа дороги на формування особистості, а також розгляд архетипа дороги як реального шляху героя в романі Джона Грина «Бумажные города» з урахуванням індивідуально-авторської трактовки. Цей об'єкт дослідження обраний тому, що саме через нього можна зрозуміти специфіку психології підлітка і виділити те художественні особливості, які відрізняють стилістику і світогляд автора. У роботі використана комплексна дослідницька методологія: синтез порівняльно-історичного методу, загального аналізу, елементів міфопоетичного і герменевтичного методу. У романі Джона Грина «Бумажные города» міфопоетичне свідомість передбачає в архетипі дитини/підлітка онтологічні амбівалентні інтенції (злі і добрі діти). У даній статті виявлено метафоричне розширення архетипу дитини/підлітка. Всі образи підлітків дані в розвитку, на шляху до дорослості. Своєобразие архетипу дороги тут заключається в тому, що він зливається з поняттями Космосу і Хаосу, підтверджуючи ідею про єдиність людства. Своєобразні і самі метафори,

связанные с архетипом пути: неодушевленные ниточки, постепенно превращающиеся в живые травинки, переплетенные корнями со всем сущим. Во время поисков Марго Квентин значительно мужает, становится терпимее к друзьям, учится брать ответственность на себя. Образ Марго является воплощением типа героини-бунтарки, выступающей против любой несвободы, которая неизбежна в «золотой клетке». В статье также выявлено, как влияет на Квентина и открытый им в путешествиях новый мир, и его личное окружение. Изменяются и Марго (от «бумажной» девочки – до реальной), и Бен и Радар (уходят на задний план ложные интересы, каждый учится подвергать себя риску и неприятностям ради дружбы и спасения человека). Бен и Радар также показаны в развитии, они за короткий срок учатся понимать друг друга и отличать ложные ценности от истинных. Эти изменения происходят со всеми подростками вне зависимости от их цвета кожи и национальности, и такая трактовка малозначимости формальных различий – тоже новое слово автора.

Ключевые слова: архетип, дорога, мотив, Джон Грин, роман «Бумажные города», личность, подросток, амбивалентность.

Abstract

The article deals with the influence of the archetype of the way on the formation of the personality in the novel *Paper Towns* by John Green. The purpose of this article is to determine the originality of the image of an American teenager and to identify the influence of the archetype of the way on the formation of the personality, as well as to consider the archetype of the way as a real path of the character in the novel *Paper Towns* by John Green, taking into account the individual author's interpretation. This object of research has been chosen because through it one can comprehend the specifics of the psychology of a teenager and define the artistic features that distinguish the author's stylistics and worldview. The comprehensive research methodology has been used in the work: the synthesis of the comparative historical method, holistic analysis, elements of mythopoetic and hermeneutic methods. In the novel *Paper Towns* by John Green mythopoetic consciousness presupposes

ontological ambivalent intentions in the archetype of the child / teenager (good and evil children). The metaphorical extension of the archetype of the child / teenager has been revealed in this article. All the images of teenagers are given in the development, on the way to growing up. The originality of the archetype of the way here lies in the fact that it merges with the concepts of Space and Chaos, confirming the idea of the unity of mankind. The metaphors themselves are also peculiar, associated with the archetype of the way: inanimate strings, gradually turning into living blades of grass, intertwined with roots with all that exists. During the search for Margo, Quentin grows up significantly, becomes more tolerant to their friends, and he learns to take responsibility for him. The image of Margo is the image of a rebel against any lack of freedom that it is inevitable in the “golden cage”. It is also revealed how Quentin is influenced by the new world opened during his trips, and his personal environment: for example, Radar opens his eyes to the fact that he does not need to demand too much from others. Margo is changed (from a “paper” girl – to a real one) and Ben and Radar are changed (false interests go into the background; everyone learns to expose himself to risks and troubles for the sake of friendship and human salvation). Ben and Radar are also shown in the development, in a short time they learn to understand each other and distinguish false values from true ones. These changes occur with all the teenagers, regardless of their skin color and nationality, and such an interpretation of the insignificance of formal differences is also a new word of the author.

Key words: archetype, way, motif, John Green, Paper Towns, personality, teenager, ambivalence.

Introduction

John Green is a contemporary American writer, a winner of the prestigious Michael L. Printz Award, the author of several novels about teenagers. A lot of researchers have investigated a creative work of this writer (Dzhumaeva, 2018; Zelechenok, 2014; Galimova, 2019; Mukhtarova, 2019; Yakovchik, 2018; Zhiltsova, 2016; Talbot, 2014). One of John Green’s novels, *Paper Towns*, has attracted the attention of

linguists and literary scholars. I.V. Shishkina conducts a deep stylistic analysis of the novel at different language levels (Shyshkina, 2019). The article by L.I. Tatanova is devoted to examining the stylistic peculiarities of the individual author's manner of John Green on the example of his two novels, *The Fault in Our Stars* and *Paper Towns* (Tatanova, 2017). L. Staine analyses the theme of love and the search for identity to prove that Green's novel *Paper Towns* is both appropriate and at the same time it destroys the boundaries of the coming-of-age genre (Staine, 2015). I.A. Kurakova devotes two articles to this novel: *The Image of a Teenager in the Growing-up Novel "Paper Towns" by John Green*, where she analyses the image of the modern American teenager from the point of view of a growing-up novel (Kurakova, 2019), and *The Psychological Portrait of a Teenager in the Novel Paper Towns by John Green*, in which she explores the artistic forms of the psychological depiction of the main character of the novel (Kurakova, 2020). However, all the images of teenagers and the relationship of their growing up with the archetype of the way have not been considered yet.

The purpose of this article is to determine the originality of the image of an American teenager and to identify the influence of the archetype of the way on the formation of the personality, as well as to consider the archetype of the way as a real path of the character in the novel *Paper Towns* by John Green, taking into account the individual author's interpretation. This object of research has been chosen because through it one can comprehend the specifics of the psychology of a teenager and the artistic peculiarities that distinguish the author's stylistics and worldview.

Methodology and Methods

The comprehensive research methodology has been used: the synthesis of the comparative historical method, holistic analysis, elements of mythopoetic and hermeneutic methods.

Results and Discussions

The tradition of developing the theme of childhood, the image of a child/a teenager, and the motif of travelling continues in the American literature of the 21st century. As A. Krasnyashchikh correctly notes, that after the novels of Mark Twain, American literature realizes itself

through the motif of childhood and the image of a child, in a sense they are a “national brand” (Krasniashchikh, 2007). In John Green’s novel *Paper Towns*, the protagonists are teenagers; they are not alien to the adventurous spirit, like Tom Sawyer and Huck Finn, and they can think like the protagonist of the novel *The Catcher in the Rye* by J. Salinger but they have another peculiarities, another way of formation.

In the novel the events are described related to the main character and narrator Quentin Jacobsen (first-person narration) and his friends. According to I.A. Kurakova, the main line of the narrative is a comparison of the stories of the formation of two dissimilar characters, Quentin and Margo (Kurakova, 2019). However, one should not overlook the ways of growing up of friends and enemies of the main characters.

The novel consists of three parts: *The Strings*, *The Grass*, *The Vessel*. Each chapter covers the gradual transition of Quentin and his friends from childhood to adulthood.

The scene of the story is laid in Orlando, Florida. Quentin Jacobsen, the son of psychotherapists, an ordinary teenager who in the childhood fancied himself an inventor, he never misses classes at school, and he does not cause trouble for parents: “My parents generally believed that I was the most well-adjusted” (Green, 2008). They love and trust their son. Quentin’s life is boring, but according to him, he likes it: “My days had a pleasant identicalness about them. I had always liked that: I liked routine. I liked being bored” (Green, 2008). Quentin has two friends, Ben Starling and Radar. He gives such a description of Ben: “A small, olive-skinned creature ...”, “Ben had been my best friend since fifth grade, when we both finally owned up to the fact that neither of us was likely to attract anyone else as a best friend” (Green, 2008). The girls did not want to be friends with Ben, and none of them wanted to be paired with him at prom because of the nickname “Bloody Ben”: “In tenth grade, Ben was hospitalized for a kidney infection, but Becca Arrington, Margo’s best friend, started a rumor that the real reason he had blood in his urine was due to chronic masturbation” (Green, 2008). But, nevertheless, Ben does not leave the thought of finding “a honeybunny” for the prom. Of all his teenage friends, he is most obsessed with the topic of the opposite sex:

“You know who’s seriously hot... – Lacey... Also your mom”, “I’m the only guy I know with the balls to give a honeybunny what she wants, and the only one with no opportunities” (Green, 2008). Ben is a good listener; he listens to Quentin’s story without interrupting: “He didn’t interrupt me once – Ben was a good friend in the not-interrupting way” (Green, 2008).

Radar is “other best friend ... he looked like a little bespectacled guy called Radar on this old TV show” (Green, 2008), the only difference was that “the TV Radar wasn’t black”. Because of this similarity, friends call him Radar, and not his real name – Marcus. He “was going to Dartmouth on a huge scholarship. He was plenty smart” (Green, 2008: 234). Radar is secretive, does not tell anything about his personal life and he is very proud that he is “a big-time editor of this online user-created reference source called Omnictionary” (Green, 2008). Radar has a girlfriend Angela, “a pretty African-American girl with spiky little dreads” (Green, 2008). He does not invite her to his home, which friends call among themselves “the Team Radar Residence and Museum”, because of the world’s largest collection of black Santa Clauses: “...black Santas lined the windowsills. Paper cutouts of black Santas hung from the stairway banister. Black Santa candles adorned the dining room table”, “the mantel, which was itself lined with black Santa figurines”, “In every room, save Radar’s, their home was awash in black Santadom – plaster and plastic and marble and clay and wood and resin and cloth. In total, Radar’s parents owned more than twelve hundred black Santas of various sorts” (Green, 2008). On the one hand, he is proud of this collection, on the other, he feels embarrassed about it, although he explains to his friends that his parents do not preach that Santa Claus is black, but on the contrary, they buy them all over the world so that no one will see them.

His friends (unlike Quentin, who has no ear for music) play in the school orchestra. Every day before classes, Quentin, Ben and Radar gather to talk at the back door to the rehearsal room and according to the narrator this is the most significant moment in their social schedule. After school, they often play video games, one of their favorites is “Resurrection”, and only Quentin has this game, so the boys come to his place. Time is approaching for exams and graduation. Of all the teenagers, Ben wants

the most at prom: “Ben was absolutely gaga over the idea of going” (Green, 2008). Quentin asks why he wants to go to this party and Ben replies: “Bro, it’s our senior prom. It’s my last best chance to be some honeybunny’s fondest high school memory” (Green, 2008). Quentin convinces everyone and himself first of all, that he does not want to go to the prom: “I don’t believe in prom”, “It was a well-known fact that I was opposed to prom” (Green, 2008). One of the reasons he doesn’t want to go to the prom was that his ex-girlfriend, Suzie Chung, dumped him and decided to go with another boy. However, on the subconscious level, he wants to go to prom only with Margo Roth Spiegelman: “I refused to feel any kind of sadness over the fact that I wasn’t going to prom, but I had – stupidly, embarrassingly – thought of finding Margo, and getting her to come home with me just in time for prom” (Green, 2008). This girl lives next door. Quentin has known her since she was two: “we would sometimes play together, biking past the cul-de-sacced streets to Jefferson Park itself” (Green, 2008). When they were nine, they found a dead man under a tree. Even then, Margo showed herself to be a fearless girl; she looked boldly at the man’s body, while Quentin wanted to take her away quickly from this terrible place. The girl showed her curiosity and powers of observation; she conducted her own investigation and found out who this man was and why he committed suicide: his wife cheated on him. This is how she explained the reason for his act: “Maybe all the strings inside him broke”.

The image of Margo is revealed through Quentin’s fantasies and inventions. Margo loves various riddles, and for the narrator she also becomes a mystery girl. Since childhood, Quentin was in love with her and he idealizes her image: “she was the most fantastically gorgeous creature that God had ever created”, “Margo Roth Spiegelman, whose six syllable name was often spoken in its entirety with a kind of quiet reverence”, “Margo’s beauty was a kind of sealed vessel of perfection—uncracked and uncrackable” (Green, 2008). Margo is very pretty girl and she likes to be in the center of attention. She talks about her incredible adventures: she has been travelling with the circus for three days, and then in Hot Kofi, Mississippi, in a dilapidated house, an old man teaches

her to play the guitar. It's hard to believe in her stories, but then it always turns out that it's true. Margo is a rebel by nature, she is against any lack of freedom that it is inevitable in the "golden cage": she lacks the love of her parents, it seems to her that they do not love her, she has already run away from home several times, leaving clues with the hope that her parents will understand her, will find and return her home. But this only annoys parents. They believe that Margo is denigrating them by her actions. Parents cannot understand what she lacks: she has her own car, they buy her expensive clothes, and they will gladly pay for college. But she runs away from home.

Since the end of last year, she's been friends with a boy, Jason Worthington. He is a son of wealthy parents, an outstanding baseball player who even receives a scholarship for athletic success at school. Margo has two friends: Becca Arrington, who likes to spread dirty rumors, and Lacey Pemberton. Their company also includes hooligans like Chuck Parson; they break bicycles of junior schoolchildren, or write nasty things on the walls in the toilet. Chuck, despite looking like "the human-shaped container of anabolic steroids" (Green, 2008), does not even think about playing sports. He enjoys wringing hands with weaker classmates and junior schoolchildren, as well as pushing them and laughing at their insecurity. According to the narrator, Chuck's main goal is to get himself a criminal record for murder. However, at the end of the second part, the reader comes to know that Chuck will go to study at the University of Georgia.

Time passes slowly for Quentin, as he notices himself that he is interested in neither the good things nor the bad ones. But his quiet life ends when Margo looks out his window. She says that those whom she took for friends betrayed her. Jason is unfaithful to her with her friend Becca, and Lacey, as Margo thinks (later the reader will learn that this is not true), hides this fact from her. And she decides to take revenge on her "enemies" in order to fight with injustice, and she chooses Quentin as her accomplice. And now for Quentin the moment comes when he, during one trip, from a quiet and calm boy turns into a petty "delinquent". Going to help Margo, he asks if there will be something illegal in this adventure,

because Quentin is about to enter the Duke University, and he will be taken on the condition that he will not have a single arrest. And although Quentin hesitates for a while, he agrees to help Margo.

Quentin secretly takes his mother's car and they drive to the supermarket "through the serpentine streets of Jefferson Park's endlessness" (Green, 2008). Quentin is horrified to learn that Margo has withdrawn money from the card that was intended for Ruth's Bat mitzvah, her sister. He does not approve of her action, but nevertheless he does not say anything to her and does not condemn her. Quentin is happy, that Margo chooses him. While they are driving, Margo tries to explain that school, college, career, home, family are unimportant to her, she considers it a vanity. Quentin does not understand her, because she studies well and as he thought she is going to enter a decent university. But Margo does not explain what kind of life she wants to live and what exactly does not suit her.

Now she is only obsessed with revenge. Margo believes that they compensate for a lot of evil done by others: "we are going to wrong some rights" (Green, 2008). First, Quentin buys everything from the list made by Margo. And then the teenagers do everything according to her plan. Becky's parents are informed that their daughter is having fun with a boyfriend in the basement. Jason has to run away half-naked, and Quentin has time to photograph him. At that time Margo puts a big fish in Becca's car, according to her it means "Your friendship with her – it sleeps with the fishes" and she does the same with Lacey. Another fish with a note "MS's love For you: it Sleeps With the Fishes" she throws her ex-boyfriend out the window. Then they go to the tallest building in Orlando and look at the town from the twenty-fifth floor: as Margo says "gotta check on our progress". The town that Quentin can see from above makes an unusual impression on him: "You see the place as someone once imagined it". Margo agrees with him: "Everything's uglier close up", "what the place really is. You see how fake it all is... All those paper people living in their paper houses, burning the future to stay warm. All the paper kids drinking beer some bum bought for them at the paper convenience store" (Green, 2008: 63). She believes that all residents are fixated on "owning things", but "all the things paper-thin and paper-frail" (Green, 2008: 64). Margo

claims that for the whole life she does not “come across anyone who cares about anything that matters”. But the narrator decides that she does not mean him. Margo admits that due to the betrayal of her boyfriend and friends, she feels that the last string has broken like that dead man’s one which they found in childhood under an oak tree.

When Margo suggests to Quentin to choose the next victim, he wonders: “I always felt like you had to be important to have enemies” (Green, 2008: 65). Then, the narrator recalls that Chuck Parson used to mock him. And Ben got a lot from him. Therefore, Quentin immediately agrees to take revenge on him. Margo decides to get into Chuck’s room and shave off his eyebrows, but they manage to complete the plan in half, as Parson wakes up at that time. Then, she offers to visit the SeaWorld theme park, reassuring Quentin that they will just visit it at night, for free, and she does not consider this as a hack. He does not agree immediately, but Margo persuades him. After a lot of adventures, they get to the aquarium with fur seals, and then they come across a guard. But Margo manages to persuade him to let them go.

This trip becomes the first step towards changing the usual life of the protagonist. The narrator seemed to be satisfied with his boring life, but in reality he was just waiting for a push. He first thinks about the town, about its inhabitants, about Margo and her pseudo-friends. Quentin believes that he is connected to Margo with some strings that “cross and separate and then come back together” (Green, 2008: 85). He proposes her to “hang out” with his company, but Margo says that this is impossible, but she does not explain the reason.

In the second part, “The Grass”, the narrator hopes that life will change, but it continues as before: meetings with friends before lessons, classes, playing the computer game with Ben. The only thing Quentin could boast about it was the story of his night adventure. The next day, he immediately notices that Margo’s car is not near the school. She disappeared, ran away from home, and this is not the first time. As Quentin notices, when she disappears, the members of her company make all kinds of riots. This time, Chuck and company crush twelve bicycles of junior schoolchildren and write their numbers with dirty comments in

the toilet. Quentin decides to fight them himself; he writes to Jason that if he does not stop his friends, then a photo of Jason in a half-naked form will appear on the networks. Quentin is proud of defying the evil. And he succeeds: Chuck and his friends get back two hundred dollars all the guys for the crushed bicycles. Quentin is thanked from all sides: “The school felt more mine than in all my four years there” (Green, 2008). He feels proud and believes that he has confidence, like Jason has. Chuck apologizes and Lacey even talks to him. She tells Quentin that she is not to blame Margo. From that moment, Lacey begins to be friends with them, especially with Ben, and even agrees to pair him up at prom. The narrator states the fact: “Now everyone had a date – except me, and I wasn’t going” (Green, 2008).

Margo’s parents are not trying to find her, they believe that “she needs to see some consequences” (Green, 2008). The mother is so outraged by her daughter’s action that she does not want to see her at home and she is going to change the locks. The narrator condemns Margo’s parents for “being so lame”. From Quentin’s point of view, her parents did not pay attention to her and did not give her enough love. His mom agrees with him: “To be abandoned like that! Shut out when you most need to be loved” (Green, 2008). The detective hired by the parents compares children like Margo to helium balloons tied by strings. Such a thread is always taut, and then it breaks off and the ball flies away. Sometimes it doesn’t come back, and sometimes the wind can bring it back – “it needs money, or it sobered up, or it misses its kid brother” (Green, 2008).

As we can see, everywhere, in relation to various characters, the comparison with strings is repeated. This metaphor represents a peculiar form of the way: a lot of paths lead to a dead end (strings break off, cut off, etc.), and then one need to look for a new way, a different direction. This interpretation is individual and author’s one.

The disappearance of Margo and the rethinking of human relations become a catalyst for changes in the narrator’s worldview, which he himself cannot but admit. For example, his attachment to a monotonous routine goes away: “as if the routine itself was taking me farther from reuniting with her” (Green, 2008), he decides to look for the missing girl.

This time Margo leaves clues where to find her, namely Quentin. The whole second part is devoted to solving these “keys”. First, Quentin sees a black and white poster with Woody Guthrie on the blinds in Margo’s room, and his friends and he decide to enter there. They found a photo of Woody Guthrie on one vinyl record, and one title was underlined: “Walt Whitman’s Niece”. Then teenagers find “Leaves of Grass” by Walt Whitman on the shelf and study the book. Quentin finds underlined lines: “Unscrew the locks from the doors! Unscrew the doors themselves from their jambs!” (Green, 2008). At first, they misunderstand the meaning of the underlined lines and remove the doors from the jambs in Margo’s room, but find nothing.

Quentin realizes that he needs to look for a clue at his door, and finds a note with an address there. For the sake of meeting with Margo, Quentin even decides to miss the lessons. Friends do not leave him and go to the address to a deserted shopping center. There is devastation there: the paint on the walls is peeled, the windows are warped. Standing in front of this building, Quentin feels fear, a strong emotion that he has not felt before, he is afraid of finding a dead Margo. It seems to him that Whitman’s lines can play the role of a suicide note, and he realizes that he did not know his girlfriend at all. And in the building, teenagers find only an inscription: “YOU WILL GO TO THE PAPER TOWNS AND YOU WILL NEVER COME BACK” (Green, 2008).

At home Quentin contacts the detective and tells him about the clues he has found, and that Margo, probably, called Orlando a “paper town”, but the detective advises the teenager to wait for the girl when she returns home herself. Quentin does not give up, he rereads Whitman, and he has the idea that Margo calls the “paper town” “pseudovision”, and that there he might find her body: “And she had decided to leave her body – to leave it for me – in a shadow version of our subdivision, where her first strings had broken» (Green, 2008). But friends do not agree with him, they believe that Margo would not have done that, she too loved to be in the spotlight. But Quentin finds all the abandoned settlements on the map and goes around them one by one. He cannot do otherwise, because he needs Margo: “Pounding against the ground and shouting because

there was no one to hear: I missed her I missed her I missed her I miss her” (Green, 2008). Quentin turns to Whitman again: “I do think there are some interesting connections between the poet in ‘Song of Myself’ and Margo Spiegelman – all that wild charisma and wanderlust» (Green, 2008). According to L.I. Tatanova with such literary allusions, John Green characterizes his characters as very well-read and freely orientated in the images of classical literature (Tatanova, 2017).

While the narrator is thinking about finding Margo, his friends are preparing for their prom. Quentin is angry, and he decides to go to the abandoned center himself again, and he says to his parents that he is going to prom. He notices that with the disappearance of Margo he begins to lie to his parents: “It was so easy to lie to them that I found myself wondering why I’d never much done it before that night with Margo” (Green, 2008).

The teenager decides to spend the night at the mall: he wants to feel what Margo felt. Quentin wonders what brought such a smart and cool girl to this dark place and what made her leave this building. Finally, he realizes that Whitman’s grass is “a metaphor for life, and for death, and for equality, and for connectedness, and for children, and for God, and for hope” (Green, 2008). Trying to figure out who this Margo Spiegelman is, Quentin examines the building again and finds several guidebooks. He thinks that she studied them and she chose where to go next, which means that she is alive. This is how the night passes: “So it turned out that I did spend prom night with Margo, just not quite as I’d dreamed” (Green, 2008).

At three o’clock in the morning, Ben calls him and asks to pick him up from the party. When Quentin arrives at the party, the fun of his peers seems to him “so trivial, so embarrassing”: “It all seemed like paper kids having their paper fun” (Green, 2008). He thinks only of Margo and realizes that “all of us looking at her reflection in different fun house mirrors” (Green, 2008).

The next morning, Quentin wants to share his thoughts with friends, but Ben has a headache after prom and he is not going to come and discuss anything. Quentin begins to doubt their friendship: after all, at night he immediately drove across the town to take Ben, and he is so ungrateful

that he does not even want to listen to him: “Maybe our friendship had always been about convenience – he didn’t have anyone cooler than me to play video games with” (Green, 2008). And after Ben had the school keg stand record and “he had a hot prom date”, he has a new friend – Jase Worthington.

Fortunately, Radar is responding to Quentin’s request. He defends Ben and tries to explain to Quentin that he puts his interests above others and he is waiting that “people not to be themselves” (Green, 2008). It turns out that Radar is annoyed by Quentin’s lack of punctuality and the fact that he never asks his friends how they are doing. And the narrator realizes his mistake. After a while, Ben joins them and thanks Quentin for giving him a lift at night. They begin to understand each other better.

The narrator again plunges into the search for Margo: he rereads “Song of Myself”, listens to her favorite singers. After talking with his mother about looking at good and bad teens just like people, Quentin realizes that he could not even imagine that Margo is “a person who could feel fear, who could feel isolated in a roomful of people, who could be shy about her record collection because it was too personal to share”, and “no one thought she was a person – had no one to really talk to” (Green, 2008). She lived in a room with closed windows, where she would not let anyone: “she felt empty”. And Quentin suddenly realizes that “Margo was not a miracle. She was not an adventure. She was not a fine and precious thing” and simply “she was a girl”. Quentin and his friends continue to search for Margo – “the hole we had in common” (Green, 2008). They head back to the abandoned mall to check if they missed anything. The search ends in nothing.

The exams are over, Quentin is overwhelmed with nostalgia, but leaving school, he feels free: “Pure. The most distilled possible form of liberation” (Green, 2008). He feels that he is transforming into Margo and he is very close to solving her disappearance. Quentin finds mention of Agloe, a fictional village in New York State, so called a “paper town”, some kind of cartographer’s copyright trick. There is also a commentary with words with capital letters in the middle of the phrase, and only Margo wrote in such way: she considered it unfair that only the first words are

written with a capital letter. The inscription indicated that until noon on May 29, the population of Agloe would be one person. Quentin and his friends drive to Agloe, missing the graduation ceremony.

The second part of the novel is the main one: in the search for Margo, the formation of the narrator as a person is shown, he begins to reflect on love, friendship, violence and anger.

The third part of the novel “The Vessel” describes the trip to Agloe. Chelsey Philpot notes: “However, if we’re settling down with a contemporary book, chances are that our travels aren’t going to happen on a river, but rather out on the open highway” (Philpot, 2010). During the trip Quentin continues to reflect on Whitman’s poetry: everything seems to be “optimistic” there, but in fact – not so: “We can hear others, and we can travel to them without moving, and we can imagine them, and we are all connected one to the other by a crazy root system like so many leaves of grass – but the game makes me wonder whether we can really ever fully become another” (Green, 2008: 268).

In Agloe they find Margo. But she is not happy to see them, she really did not want to be looked for and found, it all turned out to be Quentin’s fantasies, and he recognizes a completely different Margo: “Here is Margo Roth Spiegelman, five feet away from me, her lips chapped to cracking, makeup-less, dirt in her fingernails, her eyes silent. I’ve never seen her eyes dead like that, but then again, maybe I’ve never seen her eyes before”, “Not being the Margo I had expected her to be. Not being the Margo I thought I had finally imagined correctly” (Green, 2008). He is not disappointed in her; he just understands that she is different from the image that he has imagined.

It turns out that even in the fourth grade, Margo wrote a detective story, the main characters of which are they; the basis of the plot is the story of how they found a dead man under an oak tree. But there are differences from reality: in the story, the parents love Margo very much, Quentin is a fearless hero, and the dog Myrna Mountweazel – magical (after you stroke it, you won’t lie for a while).

Quentin learns a lot about the girl. Margo considered him a “paper boy” all these years, and only when Quentin agreed to drive with her at

night and help take revenge on her enemies, she realizes that he is real. She also perceived herself as a “paper girl”, believing that if she arrives to the “paper town”, she will find a real life and understand herself. But, even realizing that ideas very often diverge from reality, she is ready to travel, because “the whole allure of a life rightly lived – college and job and husband and babies and all that bullshit» (Green, 2008). And for Quentin, on the contrary, it is a “meaningful life”. Quentin recalls Margo’s expression about strings, but likes the comparison with grass: “we’re grass – our roots so interdependent that no one is dead as long as someone is still alive”, “If you choose the grass, you’re saying that we are all infinitely interconnected, that we can use these root systems not only to understand one another but to become one another” (Green, 2008). Margo agrees that “the grass got me to you, helped me to imagine you as an actual person” (Green, 2008). Thus, the archetype of the way becomes voluminous, three-dimensional: it is not just a path as a way of moving towards a goal, but a living reality, overgrown with grass, inextricably linked with those who walk on this grass. Quentin comes to John Donne’s: “any man’s death diminishes me, because I am involved in mankind. And therefore never send to know for whom the bell tolls; it tolls for thee” (Donn, 1624). This reminiscence shows how far the narrator has gone from the boy who enjoyed the monotony of his life and the fact that all the rules were invented before him.

The narrator makes another conclusion: man is born “watertight vessel”, but they abandon him, do not understand, cannot love him, and “the vessel starts to crack open in places”, and now, before the vessel sinks, there is time to look at each other through the cracks, and “before that, we were just looking at ideas of each other, like looking at your window shade but never seeing inside” (Green, 2008). Margo admires him: “You’re pretty something” (Green, 2008), she calls him to New York. But Quentin gets rid of her charms entirely: “Margo, I have a whole life there, and I’m not you”. Quentin realizes that he is in love with Margo and realizes that he cannot travel with her into the uncertainty. He will study at the university. The awareness of his responsibility to his future really makes him an adult.

Kurakova quite rightly notes in her article that Quentin is changing under the influence of the trials he faces in his search for Margo (Kurakova, 2019). But he is also influenced by the new world opened during his trips, and his personal environment: for example, Radar opens his eyes to the fact that he does not need to demand too much from others. Of course both Margo is changed (from a “paper” girl – to a real one) and Ben and Radar are changed (false interests go into the background; everyone learns to expose himself to risks and troubles for the sake of friendship and human salvation). All of them realize that the world is based not on the shaky soil of fiction and their own interests, but on a living earth, where each blade of grass is only a part of a huge common Cosmos. Here the archetype of the way helps to distinguish Cosmos from Chaos and thus it becomes an obstacle on the way to entropy. This is also served by a kind of environment in which young personalities are formed – a multinational and racial American “melting pot”, where the unity of culture, goals and interests is much more important than formal differences. It is not for nothing that even the bully Chuck, graduating from school, is not going to join any gang, but he is going to study at the university.

Conclusions

In the novel *Paper Towns* by John Green mythopoetic consciousness presupposes ontological ambivalent intentions in the archetype of the child / teenager (good and evil children). The metaphorical extension of the archetype of the child / teenager has been revealed in this article. All the images of teenagers are given in the development, on the way to growing up. The originality of the archetype of the way here lies in the fact that it merges with the concepts of Space and Chaos, confirming the idea of the unity of mankind. The metaphors themselves are also peculiar, associated with the archetype of the way: inanimate strings, gradually turning into living blades of grass, intertwined with roots with all that exists. During the search for Margo, Quentin grows up significantly, becomes more tolerant to their friends, and he learns to take responsibility for him. The image of Margo is the image of a rebel against any lack of freedom that it is inevitable in the “golden cage”. Ben and Radar are also

shown in the development, in a short time they learn to understand each other and distinguish false values from true ones. These changes occur with all the teenagers, regardless of their skin color and nationality, and such an interpretation of the insignificance of formal differences is also a new word of the author.

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