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Introductory word

*“Life is a movement from desire to desire,
but not from enjoyment to enjoyment”*

Samuel Johnson

«Desire» and «Lack» became the leitmotif of articles, poems and stories of the



Astraea journal in 2021. «Desire», in our opinion, is the idea of realizing «something» between the will of the person and his\her choice. «Lack» is when «something» is missing, and it does not allow to move from the will of the individual to his\her choice. The terms «desire» and «lack» were suggested by J. Lacan for a better understanding of



the person’s subconscious, which can be explained in words and by the structure of a language. In our opinion, «Desire» and «lack» differ by «transition». In «desire» «transition» is possible between will and choice, in «lack» «transition» is impossible. «Action» as a movement to the»desire» or «lack» realization can be treated as the common category. In a literary work «Lack» and «desire» are ideas which can be detected by metaphors and metonymies.

In the articles presented the ideas as to «desire» and «lack» are under consideration. Tetiana Belimova focuses on the «shortage» in Kate Atkinson’s novel A GOD IN RUINS as she traces the correlation between individual memory (memories) and the collective one. She outlines the traumatic experience, the «wounds of time» of World War II. Peng Chen draws attention to the means of forming the professional competence of future primary school teachers in modern China.



Gaidash Anna comprehends the specifics of old age in Tennessee Williams’ plays in the antinomy of old age / youth, when she reveals images of a lonely aging woman or an old maiden, which are often central to reveal sexuality and gerontophobia issues. Ragachewskaya Marina reflects the desire in short prose of D.G. Lawrence, emphasizes Eros, symbolization, body consciousness, «broken»



dialogues.

Shulin Niu emphasizes the importance of educating tolerance as the necessary modern condition for the professional training of primary school teachers.

Trehubov Dmytro and Trehubova Iryna comprehend the «lack» category in analysing Ukrainian song creativity, reveals the types of separation from the native land and the attitude of lyrical heroes to it, singles out the Ukrainian identity as a forced loss of the native language on their own land.

In the «Fiction» section a set of stories is built around «desire» and «lack» categories. In the story THIRD WHEEL Lelya Arey illustrates the psychology of a woman who «wants» to have a child, but «can not» manage it; Yuliya Safonova's story THE CASTLE OF MADELEINE reveals the impossibility of the hero to have love in reality; Antonina Tymchenko's poems revolve around the desires of the everyday existence of a lyrical hero who «acts» and «feels». Stories and poems are accompanied by scientific comments by Halyna Khomenko FOR ELIZABETH RUDINESCO'S TRIUMPH and Svitlana Kryvoruchko ALLUSIONS OF MADELEINE, ABOUT THE AUTHOR ANTONINA TYMCHENKO.

We hope you will enjoy reading this issue of Astraea.

*Yours sincerely, Editors
Ivan Prokopenko, Yuriy Boychuk, Svitlana Kryvoruchko, Ilona Kostikova.*

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**“PLACES OF REMEMBRANCE” IN “A GOD IN
RUINS” NOVEL BY KATE ATKINSON©**

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ABSTRACT

The study analyses Kate Atkinson's novel "A God in Ruins" (2015) in terms of the multidisciplinary field of memory studies. Among the tasks that were set by the author of the study there are: 1) tracking the correlation of individual memory and collective memory; 2) outlining the traumatic experience of the Todd family, namely the "wounds of time" caused to the family by World War II; 3) comprehending the moments of "crystallization" of collective memory, its "thickening" in "places of remembrance"; 4) outlining the boundaries of the cultural archive reproduced in the novel.

The study discusses the main message of the novel, which is focused on the theme of World War II, on its understanding and reflection in the collective memory of the British people. Through the image of the main character Teddy Todd, a military pilot, specially created by the author to describe war events, the reader can feel and experience the burden of air battles. Teddy Todd is a survivor who survived to preserve the memory of his fallen comrades, to testify war crimes and to raise a new generation of British people (post-war generation of children and grandchildren). The character realises that a peaceful life is not the final happy-end, because in addition to the need

to arrange his own existence, it is necessary to heal the “wounds of time”, as well as to fulfil the duty of remembrance towards the dead men. These surviving memories should be embodied in “places of remembrance” (monuments, museums, military burials, works of art, etc.).

The study outlines a conditional cultural archive that correlates with the text of Kate Atkinson’s novel. This arrangement of memorable dates, memories, and events can be tentatively described in the form of a scheme (the scheme is attached hereto), where the central place is occupied by the most catastrophic experience of people during the World War II. Other “places of remembrance” in connection with the war may be related to its causes or consequences. The main points of the conditional archive: World War I, coinciding with the birth of Teddy Todd; interwar period, which includes the childhood and adolescence of the character; World War II, which involves Teddy Todd in the Battle for Britain and the bombing of Germany; post-war reconstruction of Britain; pacifist movements and youth subcultures in Britain in the 1960s and 1970s that shaped Viola Todd’s worldview; The Queen’s Elizabeth Diamond Jubilee, coinciding with the death of Teddy Todd.

The conditional archive of the novel, and the “places of remembrance” recreated in it correlate with the collective memory of people in Britain, thus encouraging the understanding of the traumatic experience caused by the World War II.

Key words: “place of remembrance”, “wound of time”, archive, collective memory, individual memory, trauma.

АНОТАЦІЯ

“Місця пам’яті” в романі Кейт Аткінсон “Руїни бога”

У статті проаналізовано роман Кейт Аткінсон “Руїни бога” (2015) із погляду memory studies. Серед завдань, які висувала перед собою авторка дослідження, були 1) відстежити кореляцію індивідуальної пам’яті (спогадів) та колективної пам’яті; 2) окреслити травматичний досвід родини Тоддів, зокрема, “рани часу”, що були завдані родині Другою світовою війною; 3) осягнути моменти “кристалізації” колективної пам’яті, її “загусання” у “місцях пам’яті”; 4) окреслити межі культурного архіву, відтвореного в романі.

Упродовж дослідження спостережено, що основний авторський посыл роману зосереджений на темі Другої світової війни, її осмисленні й відображенні

В колективній пам'яті британців. Через образ головного героя Тедді Тодда, військового пілота, спеціально сконструйованого авторкою задля зображення воєнних перепитій, читач має змогу відчувати й пізнати тягар повітряних баталій. Тедді Тодд – уцілілий на війні, людина, яка вижила заради збереження пам'яті загиблих побратимів, він зберігає свідчення воєнних злочинів і плакає нове покоління британців (повоєнне покоління дітей та онуків). Герой усвідомлює, що мирне життя – це ще не остаточна крапка, не хеппі-енд, адже, окрім необхідності влаштувати власне існування, треба загоїти “рани часу”, а також виконати обов'язок щодо полеглих – зберегти пам'ять про них. Ці спогади мають трансформуватися в “місця пам'яті” (монументи, музеї, військові поховання, художні твори тощо).

У дослідженні окреслено умовний культурний архів, що з ним корелює текст роману Кейт Аткинсон. Таке впорядкування пам'ятних дат, споминів, подій можна умовно зобразити у вигляді схеми (схема додається в статті), де центральне місце посідає найбільш катастрофічний досвід, що його пережило людство під час Другої світової війни. Інші “місця пам'яті” можуть бути пов'язані з причинами чи наслідками війни. Основні пункти умовного архіву: Перша світова війна, що збігається з народженням Тедді Тодда; міжвоєнний час, на який припадає дитинство та юнацькі роки героя; Друга світова війна, коли відбувається Битва за Британію та бомбардування Німеччини, події, учасником яких стає Тедді Тодд; повоєнне відновлення Британії; пацифістські рухи й молодіжні субкультури, що утворилися в Британії у 60-70-х роках та вплинули на світогляд Віоли Тодд; діамантовий ювілей правління королеви Єлизавети (60-річчя сходження на престол), що збігається зі смертю Тедді Тодда.

Умовний архів роману, відтворені в ньому “місця пам'яті” корелюють із колективною пам'яттю народів Британії, відтак спонукають до осмислення травматичного досвіду, завданого Другою світовою війною.

Ключові слова: “місце пам'яті”, “рана часу”, архів, колективна пам'ять, індивідуальна пам'ять, травма.

INTRODUCTION

The object of this study is the novel “A God in Ruins”, which is a sequel to the novel “Life after Life”. The novel has won a number of awards, in particular the Costa

Book Award (2015). In the Author's Word, which concludes "A God in Ruins", Kate Atkinson notes that her main goal was to recreate World War II memories through artistic means: "I decided to focus on the two aspects of the war that interested me most and that I thought were the most fertile ground for the novel: London Blitz and the strategic bombing of Germany" (Atkinson, 2018: 406). Thus, memories, artistically reinterpreted and reincarnated, are contrasted with oblivion, immersion in amnesia of important events and facts of British national history. From this point of view, the analysis of this work in respect of memory studies seems to be the most appropriate, which will allow to single out the mechanisms of interaction of collective and communicative memory, outline the principles of "crystallization of places of remembrance" and formation of national archives.

LITERATURE REVIEW

In the second half of the twentieth century, memory as the ability to store information about experience (events of the past) has become the object of interdisciplinary study, a universal concept of the humanities. Pierre Nora states: "At the turn of the 1970th and 1980th, there was a real rapid development of memory" (Nora, 2014: 9); "Lively interest in memory quickly gained global proportions" (Nora, 2014: 9). This meticulous interest in memory and its role in human history is to some extent related to the ideas of Maurice Halbwachs (Halbwachs, 2005). They contributed to the popularization of the concept of "collective memory", intensified the research imagination and actually launched memory studies – a new interdisciplinary field related to scientific research in philosophy, psychology, culturology, anthropology, sociology, literary studies and more. The main object of memory studies is a comprehensive analysis of historical consciousness with an emphasis on its inherent ability to accumulate and archive certain memories (knowledge), which thus correlates with cultural heritage. The basic concepts of the new humanitarian interdisciplinary field are expressed in the scientific works by Alaida and Jan Assmann (Assmann, 2014; Assmann, 2004), Pierre Nora (2014), Paul Ricoeur (Ricoeur, 2001) and others.

Modern Ukrainian literary studies have developed their own views, which tend to the interdisciplinary body of scientific texts on the study of memory. Ukrainian researchers, in particular, dwelled on such concepts as "trauma", "postcolonial trauma", "place of remembrance" etc. These are the scientific researches by Tamara

Hundorova (Hundorova, 2013), Iryna Kolesnyk (Kolesnyk, 2012), Yaroslav Polishchuk (Polishuk, 2011), Oksana Puhonska (Puhonska, 2018) and others. Memory studies in Ukrainian literary studies acquire new relevance in view of artistic practice, which demonstrates interest in memories as images-correlators with the past and re-reads the main events of history, forming ideals similar to the collective identity.

AIM OF THE ARTICLE

The aim of the article is the analysis of “A God in Ruins” novel by Kate Atkinson based on the “memory studies” concept with the purpose to interpret the collective memory of British people that is represented in the novel and to outline the tentative archive of British history in XX century created on the basis of many evidences and signs.

METHODOLOGY

Among the various definitions of memory, which, in fact, are reduced to its main functions (storage, remembering, forgetting), the most productive is the idea of universal archive, which schematically outlines certain points – “places of remembrance”. These are moments of “crystallization of our collective heritage” (Nora, 2014: 99-100), which can relate both to specific things (monuments, memorials, rituals) and to ideas and images embodied, in particular, in art (books, paintings, sculptures, installations, exhibitions, performances, productions). “Place of remembrance” is an opportunity to express individual memories in order to recognise and identify them with the collective awareness of past experiences. From this point of view, Kate Atkinson’s novel “A God in Ruins” is presented for analysis as a text that concentrates on a multitude of cultural codes and references to them that can be related to “places of remembrance”. Therefore, the purpose of this research is to outline an archive or even a map of such sets of memories embodied in the work, which refer readers to the collective memory, activate codes of belonging / non-belonging to a nation (in this case, of course, British identity).

According to this intent, the following tasks were formulated:

- to explore how individual memory fills in the collective one based on private memories of Teddy Todd, a former a Royal Air Force (RAF) pilot,
- to identify the correlation between the injuries suffered by Todd family (Teddy,

Ursula, Nancy, Viola, Sunny, Bertie, Sylvie, Hugh) and the “wounds of time”,

- to consider the mechanism of “crystallization” of collective memory in a particular place (“place of remembrance” in the novel),
- to outline the boundaries of the cultural archive that the author reproduces in her work.

RESULTS

“A God in Ruins” is a text that exposes the painful memories of World War II in order to allow the second and the third generation (the post-war generations in general) to realise the traumatic experience of the past from a distance of a half of century. What has led to the destruction of the established world order and the inherited values of humanity, must be understood in order to avoid reoccurrence in the future. Thus, the etymology of the novel’s title is quite transparent: both world wars destroyed the idea of the godlike nature of a human being, discredited the humanistic values, which humankind considered to be one of the main achievements of developed civilization. In addition, the author cites an epigraph from “Nature” by Ralph Waldo Emerson: “A man is a god in ruins. When men are innocent, life shall be longer, and shall pass into the immortal, as gently as we wake from dreams” (Atkinson, 2018: 5). Thus, the writer reveals the allusive nature of her title and outlines the field of her own experiment. First of all, she seeks to answer the question, why such destruction became possible in the twentieth century and what are its consequences.

Kate Atkinson writes in the Author’s Note: “I read many vivid first-hand accounts of individual aircrew’s experience to which I am indebted” (Atkinson, 2018: 407). The text of her novel really resembles an endless stream of memories. It is primarily a recollection of the nearly century-old life of Teddy Todd, the main character who played a minor character in the previous novel by the writer “Life after Life” (younger brother of Ursula Todd, the main character of the story). Teddy is a representative of the era, a witness to all the terrible transformations that humanity has undergone during the twentieth century, so his consciousness and memory can become a kind of relic for future generations.

The story of Teddy Todd’s life is devoid of a strict chronology, when the life of the character appears to the reader in a certain linear sequence, where the start point is usually the date of birth and the end point is the date of death. Probably, it

is about “suspicion of outdated naive realism and skepticism about the definition of art as a mimesis” (Pidopryhora, 2018: 73), which are increasingly demonstrated by modern authors. Thus, Kate Atkinson deliberately avoids a temporal sequence in her presentation, imitating in her text the functioning of human brain, which recalls the events of the past chaotically, responds to various signs and associations that act as “irritators” of consciousness. Also selectively, imitating the spontaneity and unpredictability of memories, the writer unfolds her own narrative: the story then runs ahead, until 2012, when Teddy celebrates his ninety-sixth birthday, then returns to World War II or childhood and youth of the character, when he could be associated with a boy Augustus imagined by his aunt. Similarly, the author’s consciousness wanders between the characters: despite the fact that Teddy Todd is the main character, the plot always splits to tell about the life of his daughter Viola or to reveal the mystery of the death of his wife Nancy or to tell the details of the unhappy childhood of grandchildren Sunny and Bertie. It evidences the notable idiosyncrasy of Kate Atkinson, in whose novels the experimental form prevails. The writer develops not a linear, but a cyclic plot, in which the time can move not only from the past to the future, but also vice versa, it can also stop or accelerate, make loops and leave cavities. Such a cyclic plot is usually associated with the genealogy of one family intertwined with the history of Britain (the Ruby Lennox family in the novel “Behind the Scenes at the Museum”; the Todd family in the novels “Life after Life” and “A God in Ruins”).

Teddy Todd like Ursula Todd was created as a universal model (mannequin), on whom the author seeks “to fit” the experience of many British people. First of all, it is about the military life of the pilot of the Royal Air Force, who flies the legendary Halifax bomber and makes night flights from the base in Yorkshire to enemy territory (mostly Germany, once Italy). This memorial base – the future Yorkshire Aviation Museum – is also a kind of a “place of remembrance” reflected in the work of art. Teddy is torn apart by internal contradictions, because he is forced to make raid after raid and drop bombs, not fully understanding the purpose of the strikes. Ground targets for him are marked by signal light points of bombs in the dark (bombing is carried out only at night). Only after the end of the war the character learns the shocking truth about the losses among the civil people in Germany caused by bombings of the allied forces, and he feels remorse. Teddy is forced to admit his guilt in the destruction of Dresden, Leipzig, Nuremberg, Berlin and other German cities, in the destruction of thousands

of civilians, mostly the elder men and women, and children. At the same time, he cannot forgive and forget Auschwitz, Treblinka, Birkenau, the fallen buddies, their orphaned families. Even in many years after the war Teddy has not been able to solve this moral equation: were the British military entitled to kill thousands of civilians for victory, even if they worked for Nazi industry in Germany? (“Do we have to blame Beethoven for the war?” (Atkinson, 2018: 99)). Similarly, almost forty years after the war, the character still refuses to buy products from the German Siemens plant, which made “spotlights, electric motors, etc.” (Atkinson, 2018: 133) for Nazi death camps during the World War II. These “wounds of time” are hard to heal (“Sometimes you want to forgive them – Ursula once said – and then you think of poor Henny” (Atkinson, 2018: 133-134)). Numerous crimes of Nazism require understanding and forgiveness, which is not easy and not immediately, but requires time and efforts.

The writer describes significant losses of the Royal Air Force, convincingly proving that many casualties could be avoided. Bureaucratic negligence to human life (devaluation of human life) Kate Atkinson metaphorically presents in the form of birds that selflessly fight against a wall in hope to make a hole in it, however, almost all of them die because their strength is not equal with stones of the wall. British pilots are trying similarly to break through the defence of Nazi Germany at the cost of their own lives. According to the statistics used by the author, only 10% of those called up to the RAF at the beginning of the war in 1940 survived by the end of war. Kate Atkinson repeatedly refers to *Catch-22* novel by American writer Joseph Heller, emphasizing that her text is a kind of replica. The writer also develops anti-war discourse, but her rhetoric is connected with memory and reminiscences, but not with irony and criticism as in Heller’s novel. Thus, a detailed series of memoirs of Teddy Todd, the only survivor among many (by chance, and not by deliberate action), seems to be an effective mechanism of pacifist propaganda. Recalling the events of the war, Teddy resurrects those who fell on the battlefield - members of several crews (pilot Todd survived them all), mechanics, servicemen from the auxiliary detachment. It is the consciousness of Teddy Todd and his memory that do not allow the dead to completely sink into oblivion, and at the same time they reveal to contemporaries vague pictures of the past tragedy. The writer contrasts this personalised biography of the character to the impersonal statistics.

The “crystallization of memory” in “A God in Ruins” revolves around symbolic events and facts that are notable for British identity. Peacetime after the Great War

(World War I) is marked by pacifist sentiments, which are manifested even in the Kibbo Kift children's movement, which is visibly opposed to paramilitary Scouting (sewing and pottery instead of reconnaissance and target shooting). Yet the traumatic experience of the World War I is not convincing enough for the post-war generation. Teddy feels the burden of a peaceful existence: "The future was a cage closing around him. Wasn't life itself a great trap, its jaws waiting to snap?" (Atkinson, 2018: 103). The character considers the declaration of a new war on September 3, 1939 as a liberation from boring existence and monotonous work in the bank, his emotions contrast with the general mood. "He didn't hear Chamberlain make his sombre declaration on the wireless" (Atkinson, 2018: 101), which obviously did not frighten the future pilot.

World War II as a central theme of the novel is a special dimension of the text that can be described as a "wound of time" (a traumatic experience reflected in the collective memory). Teddy Todd, one of the few surviving members of the Royal Air Force, may have survived thanks to a mascot (a rabbit toy that replaces the traditional "lucky" rabbit's foot), embodying a living connection between the generations. It is he who has to pass on the collective memory of the dead, those who are no longer able to communicate and share experiences. The first post-war generation (Viola, Teddy's daughter) seeks to distance herself from her parents' traumatic war-related experiences, as these memories are in some ways destructive and destabilise the fragile peace and quiet that has just prevailed in the world. Instead, the second generation (Sunny and Bertie, Teddy's grandchildren, also named Todd because their parents never got married) is ready to take care of the "places of remembrance" associated with the war injuries: "The dead were legion and remembrance was a kind of duty" (Atkinson, 2018: 137). Sunny Todd and his grandfather attend a large World War II military cemetery near Yorkshire: "An acreage of the dead. Neat rows of white gravestones – hard pillows for their green beds. Crews buried next to each other, kept together in the next life as they had been in this one. Pilots, engineers, navigators, wireless operators, gunners, bomb-aimers" (Atkinson, 2018: 150). This event is of lasting importance for young Sunny, it is engraved in his memory together with Teddy's story and creates a certain symbol of the era that has passed into the past, but without which it is impossible to put together a national history.

The survivors themselves also seek oblivion as a therapy for the horrors of war. Teddy Todd rarely sees his comrades-in-arms, and generally avoids meetings

with ex-servicemen, as each such meeting means a return to an unbearable past. Teddy practices “separation” of memory (separation of past), distinguishes between military memories that are directly related to raids, loss of comrades, early deaths of young soldiers, and those when he went to London on a date with his bride Nancy or meeting with his sister Ursula between combat missions or returned to his home in Fox Corner. In this way, anti-memories, moments of life that you don’t want to preserve, give way to memories that can be used to build a narrative about the past. To accumulate a collective memory, there are monuments, memorials, cemeteries, museums and works of art. It is the duty of the survivors to make every effort to create such “places of remembrance”, which can be seen as a symbolic act of liberation from the burden of the past.

The peaceful life so wanted by all during the war cannot heal the “wounds of time” and relieve the weight of past injuries. Life after the great shock is disordered and difficult for Teddy Todd, in general for those who survived and have to take care of their existence. The character tries unsuccessfully to master the new profession of a teacher and finally seems to find a quiet place as a correspondent for a provincial newspaper, which gives him not only earnings but also nourishment for the heart and mind. Teddy writes articles about nature, travels a lot to farms (rural idyll), observes the typical life of ordinary British people (it is primarily about the mental principles that shape national identity). This heals him, forms a new image of the world instead of the one the character lost with his parents’ house, sold after the deaths of Sylvia and Hugh Todd, Teddy’s parents, and which he could not restore for a long time after the war. Instead, neither Nancy nor Ursula can find their right place in the post-war world. They belong to those who succeeded in waiting, because their fiancé and brother returned unharmed, and the purpose of their existence seems to exhaust itself. Nancy repeatedly asks Teddy if he has changed his mind about marrying her, as if she doubts the appropriateness of this step and does not see their future together. This is what the writer describes as an “intimation of mortality” (Atkinson, 2018: 101).

With the end of the war, the burden of earthly existence falls on Teddy with all his weight, because he has again survived those he loved: his mother, sister and wife died. Teddy has to raise his daughter Viola, with whom he never manages to build communication. The conflict of generations is superimposed on the worldview conflict. The early death of Nancy (mother and wife) does not bring daughter and



father closer, but rather pushes them apart, as if the horrors of war and personal tragedy recode the language of love that should prevail in the family and make it impossible to understand. The family ceases to be a foothold in the shaky post-war world. Teddy feels this especially acutely, because all his hopes and efforts to build his own microworld were in vain. So the fact that pilot Teddy Todd survived an incredible massacre in World War II is not equal to a happy fate. The character rethinks the traumatic experience of World War II, forms his own “place of remembrance”, where despite the burden of losses and the bitterness of defeats, despite the understanding that “life and death are completely random” (Atkinson, 2018: 111), happy moments remain.

Viola Todd is another personification of the author’s mask, with the help of which the writer provokes the reader. The author’s desire to endow the character with autobiographical features seems to be too obvious (in the novel “Behind the Scenes at the Museum” the role of such a writer creature is played by Ruby Lennox; in the novel “Life after Life” by Izzie Todd). It is about the image-of-a-woman-who-writes, and in this she finds her own vocation (consolation). Replicated in several novels, the image of a writer who has succeeded in adult age, such an author’s “mirror”, confirms a conscious provocation, applied by Kate Atkinson to encourage the reader to impose a fictional biography on the real (ironic play with the reader is specific for postmodern text strategy). Although these connotations of the image of Viola are perceived as secondary. First of all, Viola Todd is a daughter who does not love her father, and later transfers this feeling of non-love to her own children. It seems that the conflict between generations and the eternal problem of parents and children has been sharpened not least because of differences in perceptions of the family. For Teddy, the family is one of the basis of existence (a direct reference to the British identity), but it is an integral part of the collective memory. Nancy shares the same views. While still alive, she tries to grow similar thoughts and feelings in Viola (searching in museums for her great-grandfather’s paintings, retelling of family stories, a will to obey her aunts after her mother’s death). However, early orphanhood pushes Viola to resist and protest against everything that was dear to her parents, because these things could not prevent the breakdown of their marriage, did not save their family. This is how nihilism is born, which accompanies Viola almost all her life. The philosophy of non-conformism is manifested in the choice of her groom Dominic Ville, a free artist who is unable to take care of himself and his children, in the choice of a way of life

first in the London squat, and in a few years – in a village commune, which imposes a certain austerity (refusal of comfort and material values).

Viola seeks to find other values as opposed to those which her parents have taught, and after the death of her mother, Teddy himself. She is looking for her own “places of remembrance” that are different from her parents’ places, although they exist in the same time dimension and in the same country. Viola is a staunch pacifist, condemning Teddy for his involvement in the bombing of Germany, and taking part in numerous meetings against the latest military conflicts and nuclear weapons, including the Vietnam War. The character seeks herself and her place in the world, not realizing that cultivating her own worldview would be impossible without her father’s participation in World War II and that history cannot be rewritten (prevent, for example, Hitler from coming to power, as pacifist Viola would like). Viola Todd chooses a world-without-war and defends her right to live in a non-militarised society. Honouring the victims of the First and Second World Wars loses its significance, as it is important to reach a state where war becomes impossible. At the same time, such patronage of the world on a universal scale poses urgent problems to Viola. Love and care for her own children and her father seem to her to be something secondary, unworthy of her attention, while the struggle for the global improvement of humanity comes to the fore, it is the meaning of existence (“Mummy, I’m hungry.” Viola was too busy surveying the sea to acknowledge this statement” – this is about Viola’s four-year-old son Sunny. – T.B. (Atkinson, 2018: 42)). The writer ironically calls Viola’s children, Sunny and Bertie, “the children of Adam”, indicating that they belong to the human race, not to the specific parents Viola and Dominic who refuse to care for them properly, absorbed in their own existential crisis. Teddy, who professes traditional family values, takes Viola’s children to his place and actually raises them on his own, as he once raised his daughter. Teddy is once again taking responsibility for the future, as for the post-war generation the notion of duty is becoming blurred, with an emphasis on personal rights and freedoms.

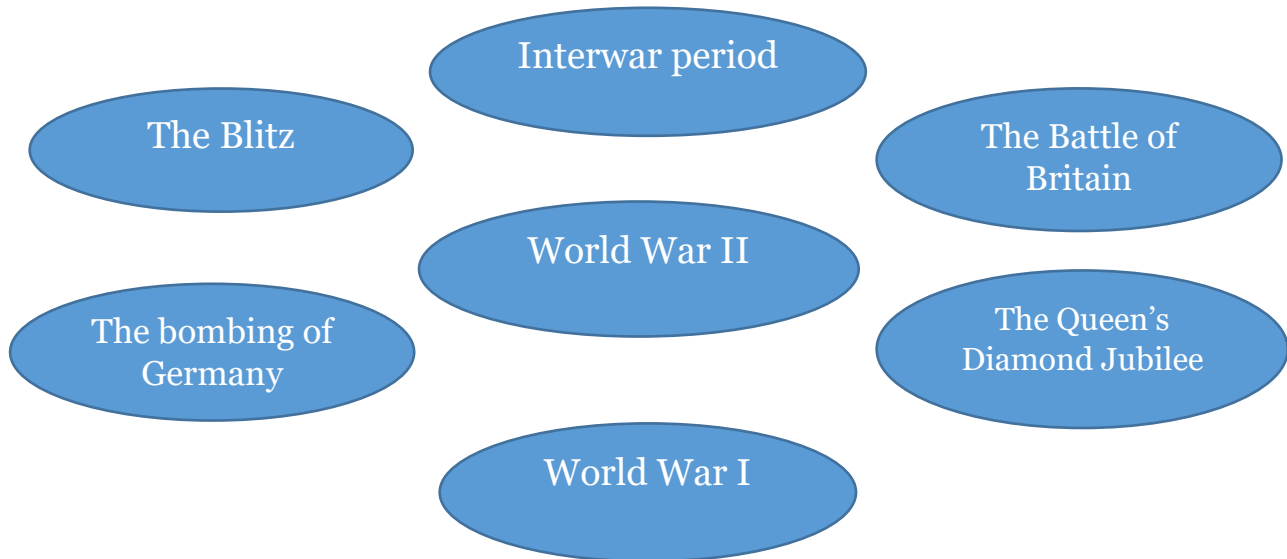
Viola Todd’s new life goal is fiction, which Kate Atkinson mentions in the author’s note: “And, of course, there is a great conceit hidden at the heart of the book to do with fiction and the imagination, which is revealed only at the end but which is in a way the whole *raison d’être* of the novel” (Atkinson, 2018: 409). In adult age Viola realises that the traumatic experience of the past can be overcome through imagination and creativity, because it is the best way to comprehend your own past

and let it go, transforming it into an artistic reality. Her first novel tells the story of a difficult relationship between a single father and daughter, in fact she retells the biography of the character. It is this art therapy that helps Viola overcome the “wounds of time”. In this case, the traumatic experience of the past gives strength and inspiration, and finally makes the unfortunate Viola Todd a commercially successful writer Viola Romain. What Teddy could not achieve when he travelled to France before the war (in search of poetic inspiration), his daughter managed to realise. And yet Viola’s success is not a family one and life happy ending, because she found out too late the price of love, which cannot be bought for generous fees. Father and children are far from her, there is a communication gap between them.

Sunny Todd, who became Philip Ville during his life with his biological father, completely leaves the island (Britain) in search of a lost grace (in general, the writer claims that her novel is about “the Fall (of Man. From Grace)” (Atkinson, 2018: 408); Kate Atkinson remarks in the Author’s note: “There are, you will probably notice, a lot of references in the book to Utopia, to Eden, to an Arcadian past, to Paradise Lost and Pilgrim’s Progress.” (Atkinson, 2018: 408)). Sunny does not agree to take part in the confrontation of generations, to form “places of remembrance”, to heal the “wounds of time”. He abandons his traumatic past and chooses a new island of Bali, where eternal peace and tranquillity will prevail, yoga and spiritual practices – the landmarks of this character’s new identity. Viola’s appearance on Paradise Island reminds Sunny on a past he renounced. So Sunny-Phil does not recognise kinship with his mother (for him, she is now only Viola without any family ties), he denies his own memories, detaches himself from the collective memory and consciously chooses amnesia. Only the news of Teddy’s death can restore Sunny’s sense of family. The pain of loss is stronger than the layering of a new worldview, and acquired religion is unable to stifle it.

Kate Atkinson presents in “A God in Ruins” a kind of archive of the twentieth century, directly related to the events of British history. This archive is like circles on the water, diverging from the thrown stone. The role of such a block that disturbs the collective memory can be correlated with the World War II (“War is Man’s greatest fall from grace, of course, especially perhaps when we feel a moral imperative to fight it and find ourselves twisted into ethical knots” (Atkinson, 2018 : 409)). Memories, dates, and events that cover the broadest layer of British history (pre-war, wartime, and post-war) diverge from the conditional epicentre (the Fall). The main “places of remembrance” of this conditional archive can be presented in form of a visual

scheme, where historical periods correspond to the chaotic, disparate memories set forth in the novel:



The linear sequence of events will be as follows: World War I, which coincides with the birth of Teddy Todd (Hugh Todd returns from the war and the fourth child is born in the family); interwar period, which includes the childhood and youth of the character; World War II, when the Battle of Britain took place, in which Ursula Todd took part, and Teddy Todd volunteered for the Royal Air Force and took part in the bombing of Germany (Rhine raid, bombing of Dresden and Leipzig, raid on the Big City (Berlin)); the post-war restoration of Britain, when Nancy Todd dies, a bride who waited and fulfilled her life's purpose; pacifist movements and youth subcultures (hippie ideology) in Britain in the 1960s and 1970s that shaped Viola Todd's worldview; The Queen's Diamond Jubilee, which marks the end of an era – Teddy Todd dies, because he also fulfilled his purpose – to be-witness-of-his-era. At the same time, this great task assigned to Teddy Todd coincides with no less important goals of his life: Teddy must preserve the memory of a generation, defend his homeland, survive the Great War, and raise the next generation of British people.

DISCUSSION

The relatively new terminology for Ukrainian literary criticism used in this study (“places of remembrance”, “wound of time”, archive) needs further testing. The author of the article sincerely hopes that she was able to thoroughly prove the

legitimacy of the use of such terms, as they form a kind of matrix or coordinate system and are directly related to memory studies. Therefore, these terms can be effective tools in the analysis of the works of art associated with the depiction of memories in the broadest sense of the word.

CONCLUSION

Individual memory fills the structure of the collective memory just as bees fill honeycombs with honey. In the hive, each cell contains an individual collection (information), while the entire network of cells creates a single unit, collective information, almost identical and yet with some differences. After reading the novel “A God in Ruins”, for a moment I got the impression that its structure resembles the cells of memory, where many cells store memories of the Great War as a “wound of time” that continues to bleed today, in so many years.

The author of “A God in Ruins” encourages readers to reflect on the causes and consequences of the most catastrophic war in human history (“The sixty million dead overall of the Second World War, including eleven million murdered in the Holocaust” (Atkinson, 2018: 395)), in which there were no winners or losers. The Great War marked the general defeat of mankind and of the humanistic ideals nurtured by it. The unconscious lessons of the First World War, the incomprehensible memory of the first great tragedy of the twentieth century, eventually led to ineffective international politics. Such conclusions are self-evident after reading Kate Atkinson’s novel, because “Ruins of God” is a metaphor that points to something majestic and irresistible, which at the same time turned out to be decay. Obviously, the memory archive we see in Kate Atkinson’s work needs our increased attention to realise the volatility and uncertainty of peace.

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**WAYS OF FORMING PRIMARY SCHOOL
TEACHERS-TO-BE PROFESSIONAL
COMPETENCE IN MODERN PR CHINA**

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ABSTRACT

Modern reality and the demands of society put forward new requirements not only for the content of the future primary school teachers professional training (timely updates, variety of information, etc.), but also for the forms of the educational process organization. The variety and number of forms and methods that were used in the educational process during the training process of a future primary school teacher will definitely have a positive effect on the tools that the teacher himself/herself will use in the practice activity. This article makes an attempt to present the forms of the primary school teachers-to-be educational processorganisation during the professional training course in educational institutions in PR China. Forms that are actively used and have a long historical and pedagogical tradition (mainly collective ones) as well as the ones that have not yet become widespread and are only being tested by the Chinese pedagogical practice are analyzed. *The study is made as a part of «A Comparative Study on Professional Development of Primary School Teachers in China and South Korea» research program (registration number ZKNUC2017038)*

Keywords: PR China; primary school teacher; teacher-to-be; professional competence; competence approach; professional education.

АНОТАЦІЯ

Шляхи формування професійної компетентності майбутніх вчителів молодшої школи в сучасній КНР

Сучасна реальність та виклики суспільства висувають нові вимоги не лише до змісту професійної підготовки майбутніх учителів початкових класів (своєчасне оновлення, різноманітність інформації тощо), але й до форм організації навчального процесу. Різноманітність та кількість форм та методів, які використовувались у навчально-виховному процесі під час навчального процесу майбутнього вчителя початкових класів, безумовно позитивно впливатимуть на інструменти, які вчитель сам використовуватиме у власній практичній діяльності. У цій статті зроблена спроба представити форми організації навчального процесу майбутніх вчителів початкової школи під час курсу професійного навчання у ВНЗ КНР. Аналізуються форми, які активно використовуються і мають давню історичну та педагогічну традиції (переважно колективні), а також ті, які ще не набули широкого поширення і лише перевіряються китайською педагогічною практикою.

Ключові слова: КНР; вчитель початкових класів; майбутній вчитель; професійна компетентність; компетентнісний підхід; професійна освіта.

INTRODUCTION

The peculiarities of the 21st century require from the modern system of a primary school teacher training to form a highly educated, socially active, creative, competitive personality who not only has a sufficient level and high quality of knowledge, but also uses it as a life tool; not only executes commands, but also generates new ideas, makes non-standard decisions, knows how to think critically, possesses communication skills, uses his/her potential for self-realization, has a responsible attitude to life, confidently responds to the challenge of the new millennium (Proposal..., 2018). Therefore, the modern education system, when training a teacher in general and a primary teacher in particular rather takes on the mission of creating a new educational environment for students to independently search for information and ways to apply it in practice, rather than simply transferring the amount of knowledge from a teacher to a student, equipping the latter one with certain algorithms and behavior-reaction



schemes, etc.

An important quality of a modern specialist is the use of integrated multi-subject competencies system. This can be ensured only in conditions when, in the learning process, those basic structural elements and relationships are purposefully formed to prepare specialists (and primary school teachers as well) for both the perception of new professional knowledge and the restructuring or revision of knowledge gained in the learning process earlier (Richaie, 2005).

LITERATURE REVIEW

Today in the world (and China is of no exception) there is a need to change the strategic and global goals of training a specialist in any profession, including primary school teachers. There is a shift in emphasis from the specialist's knowledge to his/her human, personal qualities, which is considered both as the goal and the means of preparing him/her for future professional activities. The new educational paradigm as a priority of professional education in any field considers orientation to the individual's interests, formation of his/her erudition, development of independence in obtaining knowledge, that is also seen as a competence-based approach to education (Moore, 2003).

It can be noted that until now in the professional literature there is no single established definition of the concept of "competence", which is still at the stage of development and scientific comprehension. Also at this stage are the provisions on the definition of competence as an integral category, consisting of certain components. In other words, should professional competence be considered a set of certain competencies, which in their interaction form a professionally competent person, a professional, or is the professional competence of a representative of a certain profession a monolithic category? The competence-based approach to training a primary school teacher provides for both mastering basic competencies and purely professional ones. In the modern scientific space, competencies applicable to education are considered as follows:

- a dynamic combination of knowledge, understanding, skills, values, and other personal qualities that are formed as a result of training in the curriculum and are seen as the basis for a graduate's qualifications (Lahn, 2017);
- a certain amount of personal knowledge, which allows a person to judge something,

to express a convincing, authoritative opinion (Career readiness, 2019);

- a set of general and professional training, which allows a specialist to adequately respond to the needs of a particular workplace or work performed in the context of constant changes; depends on a person's attitude to his/her work, experience, diligence and ability to replenish the knowledge (Glover, 2014);
- a quality of a personality required for high-quality productive activity in the particular area (Doyle, 2017);
- the sphere of complex skills and personality traits; the ability to mobilize acquired knowledge and experience in a specific situation (Lee, 2017);
- a set of knowledge and skills necessary for a specialist to carry out effective professional activities: the ability to analyze and predict labor results, use up-to-date information on a particular field of activity (Robinson, 1981).

The concept of “competence” is applied to various categories of specialists whose nature of work is associated with decision-making, with deep knowledge in a particular area, which include primary school teachers in full measure. The competence-based approach in the training of primary school teachers is entirely justified, since, unlike subject teachers who work with older children, they must have in their arsenal an expanded toolkit for the formation of a student's competencies, since it is them who lay the foundations for all subsequent professional activities of a particular student and, in a large number of cases, shape his/her personality.

AIM OF THE ARTICLE

The purpose of this article is to present modern methods and ways of forming the pedagogical competence of future primary school teachers by forming a set of professional competencies. The article examines both the forms of future primary school teachers' educational activities' organisation, which are actively used in modern practice of higher pedagogical education in the PR China, as well as those that today are just beginning to be included in the active future primary school teachers' professional training toolkit of this country and, mainly, which are borrowed ones from the pedagogical practices of other countries. Standing on the position that “a teacher in his pedagogical practice will use only those methods and activities that he/she went through in the educational process», today all the forms and methods described in the article are not only part of lecture presentations in institutions of

professional and higher pedagogical education in the PR China, but also the of future pri-mary school teachers professional training process in modern China.

METHODOLOGY

While making the research mainly theoretical research methods were used, that is typical for scientific studies of this kind. Among the methods of theoretical research, such ones as abstraction, analysis, synthesis, idealization, induction, mental modeling, ascent from abstract to concrete, etc. were used to create a comprehensive picture of which ways and methods are used to form professional competence of Chinese primary school teachers-to-be. In particular, such methods were used:

- general scientific: analysis, synthesis, comparison and generalization of philosophical, psychological, pedagogical, cultural knowledge to define the concept of professional competence of primary school teachers-to-be, identify the essence of leading concepts, systematize the views of scientists on the problem of methods used in training of such kind of specialists in the Chinese educational institutions, generalization of the experience of researching the problem;
- the interpretation and analytical method contributed to the study and analysis of scientific, educational and methodological literature, official regulatory documents in order to clarify the recommendations and nowadays approaches to analyse the ways and methods are used to form professional competence of primary school teachers-to-be as a pedagogical reality in the general system of providing educational services in the PR China;
- a prognostic method was used to determine the prospects for the development of the approaches mentioned in the article in the conditions of modern China,s.

As the research materials were used: Chinese and abroad scientific developments regarding the research problem; official documents and regulations (educational code of the PR China, laws, decrees, circulars, letters of the Ministry of Education of the PR China), statistical data of the National Institute of Statistics and Economic Research of the PRChina; Internet resources.

RESULTS

It is traditional for modern pedagogical science to distribute the competencies

of a specialist (including a primary school teacher) into basic (leading, basic, key, universal) and professional (professionally oriented, special, professional and practical), although the boundaries between them are rather arbitrary. General competences are also usually referred to simply as “competence”, and when it comes to competencies that are inherent or necessary only for representatives of a particular profession, the term “professional competence” is used. Basic (or key) competencies are those that are necessary for all citizens for personal fulfilment and development, active civic life, social cohesion and employment opportunities. In addition to purely subject specific knowledge and methods of action in highly specialised activities, any type of competence necessarily includes universal human qualities and abilities that do not depend on the scope of their manifestation. These are, for example, initiative, the ability to organise activities (own or of other people), the ability to adapt to new non-standard situations, the willingness to critically analyze and adequately assess the results of activities not only as significant for themselves, but as those that will have consequences for others. The above listed signs of general competence are based not just on knowledge and skills in one or another industry, but on the value priorities of the individual and the characteristics of his mental experience. Basic competence variables in different educational systems, their structure and list may change depending on the social and personal qualities of the future specialist and society as a whole.

DISCUSSION

Today, in the practice of primary school teachers training, the competence-based approach dominates (Ukraine, EU countries, Israel, USA, Canada, partly China). Competence-based approach is the orientation of the educational process upon achieving results, which are hierarchically subordinate basic, general subject and narrow subject competences (Proposal, 2018). The implementation of the competence-based approach in the educational process of primary school teachers presupposes to observe a number of didactic conditions. The first of them consists in a clear understanding of the didactic specificity by the participants of the educational process, embedded in the concept of “competence” as a pedagogical category, which can be characterized as a certain stage in the educational process, and its final result (Pillay & etc., 2003). And it is the result that can be achieved by certain algorithms of

actions that can be perceived as ways of forming professional competencies, since a clearly defined result (which is embedded in the concept of a particular competence of a primary school teacher) presupposes a choice of methods for achieving it. Despite the variety of classifications of methods that are currently represented in the Chinese scientific and practical space, they are united by the fact that all methods include the cognitive activity of future specialists - primary school teachers. Therefore, practical teaching methods occupy one of the main places in the training of primary school teachers, taking into account the competence-based approach, since the source of knowledge is the activity of the future teachers themselves (Lee, 2017).

As for the basic competencies of a primary school teacher, in different sources their number reaches 54, but the main ones include:

- Patience (good teachers are usually very patient; they focus mainly on finding a compromise between all participants in the educational process before continuing to look for ways to resolve conflict issues);
- Ability to analyze (effective teachers must have the skills of problem analysis in order to determine the interests of each of the parties to the educational process. A detailed analysis of the problem determines both the problem itself and the interest of each of the parties, and, therefore, its goals and the minimum results that the party can be satisfied with) ;
- Active listening (active listening involves the ability to read body language, as well as verbal communication. It is important to listen to the other side in order to find a place for a compromise and the most successful solution to the pedagogical situation);
- Emotional control (it is very important that the future teacher has the ability to control their emotions);
- Verbal communication (primary school teachers should be able to communicate clearly and effectively with all participants in the educational process, even when, due to age, the child cannot clearly express his state or desire in words);
- Skills of cooperation and teamwork (education and training is not an individual activity. An effective primary school teacher should have teamwork skills (both with a group of children, parents, colleagues) and foster an atmosphere of cooperation. Persons involved in the educational process should work together in order to reach a predetermined decision or as close as possible to it (this is especially true for the joint work of the primary school teacher and the parents /

legal guardians of the child));

- Adaptability and mobility (teachers should be able to look for different ways to solve the problem. Instead of focusing solely on the ultimate goal of the educational process, the primary school teacher should also quickly adapt and focus on solving current problems that arise “here and now»);
- Directions for solving problems in a peaceful way (The task of a primary school teacher also lies in the plane of avoiding conflict both among students and between the subjects of the educational process. Setting up to resolve any conflict in a peaceful, legitimate, legal way should be not only a professional, but also a personal inner attitude elementary school teacher);
- The ability to make quick decisions (this competence comes to the fore in practical situations of interpersonal communication of children, parents, etc., as well as during the lesson);
- Interpersonal skills (primary school teachers must have interpersonal skills to maintain good working relationships with those involved in the educational process)
- Ethics and reliability (adherence to standards of business ethics and the situation of trust created by primary school teachers lead to the emergence of a favourable environment for learning and communication of students and other subjects of the educational process. All participants must trust the teacher and be sure that he will fulfil promises and agreements. The primary school teacher in this situation takes on the functions of the guarantor);
- Integrity (the teacher must provide complete and accurate information, maintain confidentiality and accountability for their own obligations, adhere to corporate and organisational policies and procedures);
- Resistance to stress (a teacher during work should be a model of emotional stability, be able to withstand pressure on an ongoing basis, work in difficult situations while maintaining productivity, quickly get out of a situation of emotional stress). (Finkel& Hoffman, 2014; Lahn, 2016; Zilgour& etc., 2015)

In the process of preparing a future primary school teacher, all methods of forming professional competencies can be conditionally divided into four groups:

- methods of organising and implementing initial-cognitive activity (lectures, conversations, clarification, disputations, example);
- methods of stimulating the educational activity of students-future primary school

teachers (competitions, practical activities);

- methods of control and self-control (observation, questioning, socially useful workanalysis, self-observation, introspection, etc.);
- methods of forming common behaviour (pedagogical requirements, public opinion, management, training, assignment, creation of educational situations) (Livingstone, 2019)

It is generally accepted that any method of forming professional competencies, skills of a future primary school teacher, both by itself and in complex interaction with other methods, should serve the implementation of the following tasks:

- in the field of social relations: building two interactions; leaving a community that does not meet the goal of educational work; support for socially useful and professional ties at the macro and smaller levels;
- in the field of verbal communication: quickly distinguish between omissions, bluffs, the emotional state of students and other subjects of the educational process; hide your own emotions, mood goals, etc.;
- in the field of analytical activities: quickly and accurately analyze information about its objectivity, reliability, usefulness, timeliness, and the like;
- in the field of value orientation: to achieve a balance between the collective and the personal, impartiality, disinterest in the dominance of the interests of any of the subjects of the educational process;
- in the field of social responsibility, analysis of the consequences of the result of one's own professional activity, the ability to predict and accept the result of the educational process and its consequences;
- in the field of behavior: quick determination and adaptation of tactics for constructing the educational process in existing realities, actions in the conditions and within the legal field and norms of behavior, design of the functional space of the educational process in order to achieve the learning goal or as close as possible to it;
- in the field of self-determination and self-identification: self-recognition as a "superstructure" that is impartial, uninterested in any aspect of the educational process, but only in the implementation of a predetermined goal of education as a process of communion, interaction, etc. sides (Richaie, 2005).

The changes taking place in the profession of a primary school teacher at the present time due to changes in the requirements of society have not yet been reflected

in professional theory and practice and require additional attention, assistance in solving a number of contradictions on the way of forming a specialist-teacher of primary school in conditions changing stereotypes regarding traditional forms of his / her professionalization.

This section discusses both generally accepted methods that are used to form the professional competencies of future primary school teachers in educational institutions of a pedagogical profile of various levels of the PRC, and those that have not received widespread use for the day, but are recommended and justified in connection with the adaptation of foreign experience and modern realities of the country.

The method of explanation is mainly used during the teaching of new material, as well as in the process of consolidating knowledge and skills in seminars and practical classes. The success of using this method depends on its evidence, teaching logic, choice of arguments, the clarity of the teacher's speech, its pace, and her ability to speak (Lee, 2017). In the process of training primary school teachers, this method is used at the first stages of training to provide applicants with a body of knowledge in psychology, pedagogy, behavioristics, learning processes in general, etc., as well as in the analysis and analysis of specific practical situations in order to explain the general mechanisms of behavior. participants in the educational process in the "from private to general" format. (Livingstone, 2019).

Instruction is mainly used in preparation for specific practical tasks. This method is an algorithm of actions in a typical situation. The purpose of this method is to form certain professional competencies of a future primary school teacher associated with general ideas about the course of the educational process as a type of activity, the process of preparing for a lesson, methods of collecting and processing initial information, drawing up documentation for a lesson, etc. (Livingstone, 2019) Storytelling as a sequential disclosure of the meaning of educational material is widely used to create an atmosphere, immersion of the future primary school teacher "in the realities" of the profession. Mostly used are stories of a scientific, popular scientific and descriptive nature. Scientific and popular science stories are based on the analysis of factual material, therefore, their presentation is usually associated with theoretical material, abstract concepts, general cultural principles, appeals to the background knowledge of future primary school teachers. Storytelling is an important method of forming the professional competencies of future primary school teachers, since

the very process of their preparation involves the student's individual work with a mentor or work in small and ultra-small groups. This format of work requires the establishment of a relationship of trust between the student / group and the mentor, as well as a relationship of trust between group members (Lee, 2017).

Cognitive games method is used most often in the organization of typical tasks of professional disciplines in the preparation of a future primary school teacher. He fosters self-sufficiency in decision-making, forms the desire to acquire skills in the profession in a relatively short time. In the process of preparing future primary school teachers, this method can be used to stimulate students to independent and additional activities to develop theoretical material, to search for alternative methods of resolving situations, interesting cases that could be analyzed and used during classroom activities, and the like (Maier, 1991).

Creating problem situations method in the professional training of future primary school teachers is aimed at practicing specific skills of new knowledge that students must master. The use of this method creates a certain moral and psychological atmosphere in which the student receives moral satisfaction from intellectual growth. It is this method that forms in future primary school teachers a value attitude towards learning, towards their future profession (Lee, 2017).

Reliance on life experience method makes future primary school teachers more competent in choosing a strategy for working with children, finding a way out of a certain situation, analyzing the mistakes and advantages of a particular model of behavior of each of the subjects of the educational process, the manner in which they are presented with educational material, behavioral strategies, and the like. Even analyzing situations typical for the educational process, in which future primary school teachers acted as a party or only were present, can provide them with active material for processing, analysis, illustration of their own considerations and conclusions, etc. (Lee, 2017).

Specially organized professionally oriented training contributes to the transformation of the content of educational activities into an adequate content of the professional activity of the future primary school teacher and, accordingly, the formation of his professional identity. Such training can be considered as one of the varieties of cross-format training, that is, training devoid of the pressure of established norms, stereotypes, algorithms and formal principles. If specially organized training conditions are introduced, future specialists will be able to practically apply educational

information, integrate personal and professional growth, expand professional experience, and the like. This method uses semiotic, imitation and social teaching models. Semiotic models include problem situations, tasks, tasks that contribute to the assimilation of the objective knowledge presented in them by students. Within the framework of simulation training models, future specialists correlate theoretical information with a professionally approximate situation and use it in their own practical actions. Social models contain problem situations and tasks that imitate professional ones and are solved in the process of dialogical interaction. Thus, educational information acquires a personal and professional meaning for future primary school teachers; contributes to the personal and professional development of the future specialist; the development of a subjective position regarding social reality; awareness and realization of their own potential (Aronson & Carlsmith, 1968). It should be noted that this type of training for future primary school teachers can be considered rather a unified method of organizing both the process of acquiring knowledge and skills as a type of activity and teaching certain subjects.

Role-playing games. The “role-playing” technique, which is widespread today, was first used as a method in psychotherapy in the 1930s. By the late 1940s, role-playing had become an established part of the training system for professionals in business, administration, security forces, police, and the like. In the 1970s, it began to be widely used as part of behavioral therapy to train specialists who must have special skills and abilities, since its capabilities in the formation and training of social skills were described and brought to light (Kalashnyk & etc., 2018). Today, the use of role-playing has spread to various forms of education from elementary school to the highest echelons of government and the training of business leaders. In our article, role play is considered as a method of purposeful formation of one or another professional competence of a future primary school teacher as part of a practical method for modeling the educational process in a “real time” format. The enormous effectiveness of role-playing games as a way of forming certain professional competencies stems from the fact that they put participants in hypothetical situations and force them to make decisions in new and different ways, to promote individual and collective learning, as close as possible to real-world situations. Role-playing games also enable future primary school teachers to “transform” into any of the participants in the educational process, which greatly facilitates the understanding of the strategy of behavior, internal motives, goals and objectives of each subject of



the educational process. The games, which are a form of theatrical performance, are usually followed by further questioning and analysis, in which participants, with the help of a mentor, reflect on how the exercise is progressing, what they have learned, and how these achievements relate to or differ from real-life situations. Role play is essentially nothing more than a rehearsal. Musicians and footballers, actors and firefighters all need to practice their skills. This is due to the fact that complex effective operations cannot be negotiated and disassembled within the framework of a lecture, practical training, independent work, etc. a complex system and preparation for the unforeseen are all frequent goals of role play” (Maier, 1991). It is the role-playing game that gives future primary school teachers the opportunity to form “mechanical memory”, which allows them to carry out their professional duties at a high level in any situation.

Training. Training is a special form of training in which a person maximally masters new knowledge, gains new skills, looks at his own values and priorities, corrects, improves and develops certain qualities and properties of his personality, chooses for himself such forms and methods of behavior that correspond to her situation and personality. Among other forms of education, it is training that makes it possible to assimilate the information received by 90% (Colley & etc., 2011). Trainings are the most common method of forming professional competencies, in particular, for future primary school teachers and, mainly, today in the PRC are used in the system of advanced training and non-formal education. The changes that occur with future specialists during the training are the result of movement from external to internal, from the proposed patterns of behavior and activity - to their awareness and input into the cognitive and regulatory structures of the psyche in the form of skills, habits, attitudes, competencies. All this presupposes the creation of a specific environment during training, which would take into account the requirements of the professional reality of a primary school teacher and create a load on those psychological properties and attitudes that are subject to change. At the same time, it is believed that mental neoplasms formed in training, and those that arise as a result of the interiorization of the external professional context, activate self-correction and self-development in the future and already established specialist (Doyle, 2017), which contributes to the qualitative formation of professional competencies of various levels and complexity.

CONCLUSIONS

All researchers of the formation of professional competencies of future primary school teachers are unanimous that special attention in this process in modern conditions should be paid to interactive forms and methods of teaching (business and role-playing games, method of situations, discussion, self-presentation, etc.), requiring revealing the personal and emotional attitude of the future specialist to a certain situation, to the actions of others, requiring volitional efforts to solve the assigned tasks in the process of professional training. During seminars and practical classes, it is advisable to use such interactive teaching technologies, including various methods and techniques. Independent work should be aimed at mastering the mass of knowledge necessary for the formation and implementation of the professional competencies of the future primary school teacher. The use of the cluster approach method in the formation of professional competencies of primary school teachers, which is not used today in China, but is in the pedagogical arsenal of countries such as the USA, Holland, France, can be considered promising issues for further research in this area. If we paraphrase the classical definition of “cluster”, then this term in the field of education can be understood as “a system of interrelated professional skills, knowledge, skills, achievements, the significance of which as a whole exceeds the sum of its components” (Lahn, 2016). As a conclusion, it should be noted that today the pedagogical practice of the PRC in the field of the formation of professional competencies of future primary school teachers uses a large instrumentarium of methods that relate to classical pedagogy and have proven themselves in the process of practical use, but actively adapts new experimental methods to their own needs and tasks in this area of training.

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**THE ELDERLY CHARACTERS
IN DRAMAS OF TENNESSEE WILLIAMS©**
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ABSTRACT

One of the disturbing issues represented in Williams' dramas is old age along with aging. The paper analyzes elderly characters in the network of playwright's selected texts of different periods, in particular, "The Glass Menagerie", "Sweet Bird of Youth", "The Night of the Iguana" and "Milk Train Doesn't Stop Here Anymore" as well as his lesser-known works "The Frosted Glass Coffin" and "This is the Peaceable Kingdom or Good Luck God" from the perspective of literary gerontology. The representative of the literary traditions of the American South, Williams demonstrates in his dramas the vulnerability and fragility of aging. The tragedy of old age in Williams' plays is detected in the old age/youth antinomy. The character of a lonely aging woman or a spinster takes often the center stage. Williams's treatment of his female characters' (Princess Alexandra and Flora Goforth) sexuality challenges the ageist assumption that older women do not have or should not have intimate relationships. The dramatist renders the mentioned above characters sexually visible in the older woman/younger man relationships without pretence or concealing the corporeal transformations. The close reading of six dramas by Tennessee Williams demonstrates the anxiety of aging and old dramatis personae reflecting social ills. The study discerns the foreshadowing of the epigraphs (from poetry by E. Cummings, H. Crane, E. Dickinson, W. Yeats)

implying the anxious aspects of aging and “third age” in four major Williams’s works; the dramatist’s late style represented by “The Frosted Glass Coffin” and “This is the Peaceable Kingdom or Good Luck God” manifests the explicit gerontophobia through rather grotesquely realistic than poetic imagery in the texts’ plot-lines.

Key words: old age; aging; elderly characters; Tennessee Williams; sexuality; epigraph; gerontophobia.

АНОТАЦІЯ

Літні дійові особи в драмах Теннессі Вільямса

Автор досліджує аспекти літнього віку і старіння у драмах Теннессі Вільямса. Стаття аналізує дійових осіб старшого віку низки текстів драматурга різних періодів, зокрема, “Скляний звіринець”, “Солодкий птах юності”, “Ніч ігуани” та “Молочний фургон тут більше не зупиняється” наряду з його менш знайомими п’єсами “Труна з матового скла” і “Це миролюбне королівство або удачі, Боже” в контексті літературознавчої геронтології. Представник літературних традицій американського Півдня, Вільямс демонструє у своїх драмах вразливість пізньої зрілості. Специфіка літнього віку в п’єсах Вільямса виявляється в антиномії старість/молодість. Образи самотньої старіючої жінки або старої діви часто є центральними. Реалізація Вільямсом сексуальності своїх жіночих персонажів (Принцеси Космонополіс та Флори Гофорт) нейтралізує ейджистський стереотип, що старші жінки не мають або не повинні мати інтимних стосунків. Драматург конструює відверту і природну сексуальність у стосунках старшої жінки/молодшого чоловіка. Ретельне прочитання шести драм Теннессі Вільямса демонструє в першу чергу самотність персонифікованих літніх дійових осіб як одну з дразливих тем пізньої зрілості, за яку відповідає суспільство. У статті досліджені епіграфи (з поезій Е. Каммінгса, Х. Крейна, Е. Дікінсон, В. Йейтса), які декодують тривожні аспекти старіння та “третього віку” в чотирьох основних п’єсах Вільямса. Творчість у пізній зрілості драматурга, представлена текстами “Труна з матового скла” і “Це миролюбне королівство або удачі, Боже”, гротескно реалістична з елементами драматургії парадоксу на відміну від поетичної образності попередніх текстів.

Ключові слова: літній вік; старіння; старші дійові особи; Теннессі Вільямс; сексуальність; епіграф; геронтофобія.



INTRODUCTION

This year the followers of Tennessee Williams (1911-1983) celebrate the 110th anniversary of the dramatist's birth. His plays are staged all over the world and Ivan Franko National Academic Drama Theater has been producing "The Glass Menagerie" in Ukrainian translation (adapted by Maksym Strikha) for Kyiv theatre-goers since 2013. The popularity of Williams' poetic theatre is justified by the universal nature of his texts: at the beginning of his career in 1940, in the interview with Mark Baron, the young writer revealed his interest in societal problems that spurred him to "carry some social message along with the story" (Conversations, 1986:5) in his plays. One of the disturbing issues represented in Williams' dramas is old age along with aging. The first attempt to consider the themes and motifs of growing old in his texts has been done by the author in her postdoctoral monograph "Discourse of aging in the US drama: problem field, semantics, poetics" (2019). Yet the research lacks the dissection of "The Night of the Iguana", the important Williams's drama in the context of representation of late adulthood in fictional text.

LITERATURE REVIEW

The representative of the literary traditions of the American South, Williams demonstrates in his dramas the vulnerability and fragility of aging. The tragedy of old age in Williams' plays is detected in the old age/youth antinomy. The character of a lonely aging woman or a spinster takes often the center stage.

Today, the scholarly studies (L. R. Hezaveh, N. Abdullah, & M. S. Yaapar (2015); G. Mandelbaum (2017); M. Lisagor (2020)) tackle the general psychological aspects in dramas of the playwright as well as the issues of gender and sexuality of Williams' proverbial characters (D. Dervin (1999); A. J. Saddik (2015); N. M. Iftimie (2018); S. Gontarski (2021)). Also, the researches continue debating the dramatic nature of his works on stage and on screen (R. B. Palmer & W. R. Bray (2009); A. Paquet-Deyris (2011); Y. A. N. Aldalabeeh (2016); V. Tripkovic-Samardzic (2016); G. P. C. De Oliveira (2017); N. Durmisevic (2018); A. de Toledo, L. Marcio (2020)). In addition, the exploration of myth interpretations by Williams in his texts remain to be popular in academia (G. Hendrick (1966); H. Zapf (1988); X. Wang (2016); M. Mohd, L. Al-Mamouri (2019)). Yet, few attempts consider aging and the challenges of old age in

minor drama of Williams: Philip C. Kolin (2000) and Michael Hooper (2012) analyze in-depth the age anxiety in the dramatists' late plays ("The Frosted Glass Coffin" and "This is the Peaceable Kingdom or Good Luck God") whereas the significant studies of the representations of late adulthood of Williams's major works lack.

Although his plays host the elderly characters, Williams often develops the senior dramatis personae from the perspective of decline. In tune with the other important dramatists of his time, Arthur Miller and Edward Albee, Williams depicts the disturbing and unsettling pictures of aging and third age in his texts. The developing branch of the humanities, literary gerontology is a convenient means of analyzing the dramas of Williams through the lens of today's challenges.

AIM OF THE ARTICLE

The task of the paper is to analyze elderly characters in the network of playwright's selected texts of different periods, mainly his major world-famous plays "The Glass Menagerie" (1944), "Sweet Bird of Youth" (1959), "The Night of the Iguana" (1961) and "Milk Train Doesn't Stop Here Anymore" (1963) as well as his lesser-known works "The Frosted Glass Coffin" (1970) and "This is the Peaceable Kingdom or Good Luck God" (1978) from the perspective of literary gerontology. The following tasks are set: outline the features of aging female American character in major plays of Williams; study the male nonagenarian Jonathan Coffin in "The Night of the Iguana"; detect common features of late adulthood of Williams's dramas of both periods; specify the shift of theatrical imagery in two plays of the late period; examine the epigraphs of major dramatic texts in relation to age anxiety. Ultimately, the paper aims to demonstrate the undercurrent appeal to love by aging and elderly characters of Williams in the world gerontophobia.

METHODOLOGY

Relying upon the interdisciplinary nature of literary gerontology the methods of analysis involve a set of strategies including sociological tools. The methodological instruments of the article are mixed: close reading technique, comparative approach, synthesis and generalization. In order to understand them and the ambivalence of the elderly characters in his dramas the paper addresses the basic positions of



literary gerontology: selection and explanation of representations of late adulthood, gerontological markers, ageist stereotypes in fictional texts (Gaidash, 2020:31-32).

RESULTS

Growing old and late adulthood are both painful and poetic topics in Williams's dramas. Starting with "The Palooka" (1937) and "The Unsatisfactory Supper" (1946), his early one-acts, Williams introduces the challenge of growing old in professional (old boxer) and family (old maid/spinster) life. The open ending of both one-acts initiates a dialogue with the audience which will be constantly developed in his further works. Named after Williams' sister, the character of the octogenarian Aunt Rose, the unwanted elderly relative in a Southern family, is deep and symbolic, establishing the network of enduring senior female characters in dramas of the following decades. Also, "The Unsatisfactory Supper" sets the tragic incompliance of older and younger generations in "The Glass Menagerie", "Sweet Bird of Youth" and "Milk Train Doesn't Stop Here Anymore".

The American family in "The Glass Menagerie" represents the lower classes of society, living in a crowded hive-like city center. Although the play, which made Williams famous, lacks the elderly characters, it explores the topic of aging from the perspective of Amanda Wingfield, the mother of two grown-ups. Looking for a fiancé for her ("crippled") daughter Amanda reflects on the social traditions of the US South condemning the role of a spinster whose status is more than humiliating in mid-twentieth century: "What is there left but dependency all our lives? I know so well what becomes of unmarried women who aren't prepared to occupy a position. I've seen such pitiful cases in the South – barely tolerated spinsters living upon the grudging patronage of sister's husband or brother's wife! – stuck away in some little mousetrap of a room – encouraged by one in-law to visit another – little birdlike women without any nest – eating the crust of humility all their life!" (Williams, 1994:1659). Yet while putting pressure on her adult son Tom, Amanda uses self-stereotyping, calling herself an old woman who should not be ignored. However, the female character thinks that old maids have advantages – at least they are "better off" (Williams, 1994:1672) than wives of drunkards. The aging woman escapes from unbearable reality into memories of her own youth, illustrated onstage with slides of inscriptions or images, a unique "play-within-a-play" method protecting Amanda from younger generation.

Apart from the deconstruction of the dramatic chronotope her recollections form an intergenerational misunderstanding between family members. The family routine annoys Tom. In desperation, he calls his mother an “ugly babbling old witch up on a broomstick” (Williams, 1994:1663). His words undermine Amanda’s faith in being a Southern belle; even though in stage remarks, the playwright highlights the changes in Amanda’s body: “Its light on her face with its aged but childish features is cruelly sharp, satirical as a Daumier print” (Williams, 1994:1665), the character does not admit her growing old. E.E. Cummings final line “nobody, not even the rain, has such small hands” from serves an epigraph for Williams’s breakthrough drama. Symbolicity of the poetic metaphor is universal and can be interpreted as anxiety of fading apart from the meaning of uniqueness.

It should be mentioned that the playwright’s manner of prefacing his major drama with famous poets’ quotations foreshadows the motif of aging and the fear of old age in them. Thus, for “Sweet Bird of Youth” Williams selects as an epigraph two final lines from the poem “Legend” by Hart Crane revealing the youth/old age antinomy: the middle-aged protagonist, Chance, as opposed to and at the same time compared with the fading actress, Princess, who metaphorically represents the noon. In “Sweet Bird of Youth”, Williams intensifies the oppositions of youth and elderly, family and loneliness, reality and illusion. The plot focuses on 30-year-old Chance Wayne’s arrival in his hometown in company of the former Hollywood celebrity, sexagenarian Alexandra Del Lago. The aging actress, Lago travels under the pseudonym of Princess Kosmonopolis. Chance is her male escort pursuing though his own plans in the town: to reunite with the girlfriend of his youth and get a job in cinematic industry with the help of the Princess. The aged woman stands in stark contrast to Chance who is in prime of his life. Williams ruthlessly and somewhat grotesquely manifests the psychosomatic markers of aging (memory lapses, cloudy vision, neuritis) in the character of Princess.

Although the action concentrates on Chance, the Princess’s role is important for understanding the protagonist’s fate (and establishing generational interaction). Her portrayal is allegedly a possible projection of Chance’s future. As opposed to her gigolo, enthralled by illusions, the Princess is quite aware of the controversy of her fading and her passions. The actress retires because she believes that an artist should be young, yet she cannot “put to sleep the tiger that raged in my nerves... Why the unsatisfied tiger? In the nerves’ jungle? Why is anything, anywhere, unsatisfied, and



raging?" (Williams, 2000:170). Her self-pity is poetic: the aging character resorts to cosmic and animal metaphors to conceal her gerontophobia:

PRINCESS: <...> I went at the right time to go. RETIRED! Where to? To what? To that dead planet the moon. . . <...> if I had just been old but you see, I wasn't old. . . . I just wasn't young, not young, young. I just wasn't young any more... <...>

CHANCE: Nobody's young any more. . . .

PRINCESS: But you see, I couldn't get old with that tiger, still in me raging.

CHANCE: Nobody can get old. . . .

PRINCESS: <...> I could have painted the landscapes of the endless, withering country in which I wandered like a lost nomad <...> (Williams, 2000:170-171).

The fading actress is grotesque because she tries hard to forget her age predicaments: waking up in a hotel room from nightmares, she does not recognize Chance and the place; taking simultaneously pills and vodka, subsides her panic attacks with the oxygen inhalator; has her glasses cracked. The portrait of an elderly actress is complemented by memory lapses: "It gives you an awful trapped feeling this, this memory block... I feel as if someone I loved had died lately, and I don't want to remember who it could be" (Williams, 2000:168). At the same time, the Princess tries hard to oblivate the dreams of further acting career; thus, she is driven into alcohol, drugs and lovemaking with her escort. The elderly American woman travels under a pseudonym after the unsuccessful, in her opinion, premiere of the film, in which she starred in close-up shots. Princess chooses exile, and therefore a passive form of aging. Old age is unacceptable for her, it is a defeat; hence, she practices constant self-escape. The actress's denial of her own age does not find direct support from her 29-year old companion, who is also aware of his own fading: e.g., Chance loses hair and former friends of the character also note his getting older.

Yet, Princess Kosmonopolis is an embodiment of American pragmatism with a strong belief in the American dream and determination to succeed at any age. In her dialogues with Chance, the Princess claims her right for life: she forbids her escort to refer to death even though her behavior manifests the death drive: "No mention of death, never, never a word on that odious subject. I've been accused of having a death wish, but I think it's life that I wish for, terribly, shamelessly, on any terms whatsoever" (Williams, 2000:178). The aged character opposes fading by all means.

One of her cures is love-making that distracts the woman from the things she wants to forget. Williams's treatment of his female characters' (Princess Alexandra,

Maxine Faulk, Flora Goforth) sexuality challenges the ageist assumption that older women do not have or should not have intimate relationships. The dramatist renders the mentioned above characters sexually visible in the older woman/younger man relationships without pretence or concealing the corporeal transformations.

Aside from the markers of old age pertaining to the fading actress there are other features of aging detected in Chance's beloved Heavenly and her father. The former experiences an encompassing emptiness after the surgical misadventure which "cut the youth out" of her body making her "an old childless woman. Dry, cold, empty, like an old woman" (Williams, 2000:198). The latter, Heavenly's father, the mighty Boss Finley, is described "like an aged courtier", "aging father", "too old to cut the mustard" in reference to his lover (Williams, 2000:193-195). The motif of aging as the law of life and the fear of old age embraces a number of characters in "Sweet Bird of Youth".

At the finale of the play, the destinies of Princess and Chance drift apart. The good news of the actress's success in her latest film empowers the character with hope whereas Chance's future is just the opposite. Though the stage directions specify: "<...> the Princess is really equally doomed. She can't turn back the clock any more than can Chance, and the clock is equally relentless to them both <...> Both are faced with castration, and in her heart she knows it. They sit side by side on the bed like two passengers on a train sharing a bench" (Williams, 2000:235). The play's denouement promises hope for the career of the faded actress regardless of her age and eccentricity.

"The Night of the Iguana" manifests a particular approach to the representation of old age in general and fading female character in particular. Hannah Jelkes is a self-sustaining spinster whose life goal is meaningful – she takes care of her nonagenarian grandfather Jonathan Coffin (aka Nonno). In the limelight of "The Night of the Iguana" is an ex-minister, the Reverend (now inoperative) Lawrence Shannon, whose interaction with other characters helps reveal the temper of everyone involved (the mirror effect).

Using Emily Dickinson's last quatrain from her poem "I Died For Beauty But Was Scarce..." (And so, as Kinsmen, met a Night / We talked between the Rooms / Until the Moss had reached our lips / And covered up – our names –) as an epigraph for "The Night of the Iguana", Williams outlines the subject-line of his drama – meeting of the kindred souls of Shannon and Hannah whose predicaments make these different if not polar characters really close. Leading a group of tourists



(referred to as “a football squad of old maids”, (Williams, 2000:331)) the protagonist arrives to a Mexican hotel for a respite. There he gets to know Hannah whose dramatic portrayal adds new features to Williams’s earlier representations of aging and lonely female character (e.g., Aunt Rose, Amanda Wingfield, Princess Alexandra, Heavenly Finley). Hannah’s image of a spinster is enhanced by the unique feature of timelessness which makes her look androgynous (Williams, 2000:338), perhaps, as a result of her grave responsibility for Nonno. The grandfather, a poet with a powerful voice literally and metaphorically, is determined to finish writing his last verse. Even though embodying the physical decline associated with the advanced old age (poor eyesight and hearing, wheelchair user, lack of concentration), Nonno’s character is devoid of ageist stereotypes: he is neatly dressed, funny (makes jokes), confident, optimistic, but above all, “[t]here is a good kind of pride and he has it, carrying it like a banner wherever he goes” (Williams, 2000:348). Yet the old poet engages in self-stereotyping talking about his own “disgraceful longevity”, “temporary decrepitude”, problems with memory (Williams, 2000:351).

The spinster granddaughter of a minor romantic poet, Hannah seems to share the self-esteem of her Grampa (in Shannon’s words) whose age she repeatedly exposes as “ninety-seven years young” (put in italics in the source text). Denying the adjective “old”, traditionally used to designate one’s age, Hannah reveals her own fear of late adulthood. She claims proudly that Nonno is the oldest living and practicing poet who gives recitations. Selling her water color sketches Hannah earns her living in hotels in tandem with Nonno reciting his poems while traveling around the world. The bond between family members transcends kindred blood – the tenderness of the granddaughter toward her ancestor sets the model for Shannon in stage remarks: “a thing we are when the pathos of the old, of the ancient, the dying is such a wound to our own (savagely beleaguered) nerves and sensibilities that this outside demand on us is beyond our collateral, our emotional reserve” (Williams, 2000:376). Yet Nonno’s mental frailty (“cerebral accidents”) can sometimes drive Hannah crazy in spite of her strong will. Also, her understanding of desperate circumstances is revealed in the surrealistic description of her grandfather as “a blind man climbing a staircase that goes to nowhere, that just falls off into space” (Williams, 2000:404). At the same time, she defends Nonno fiercely from condescendence, thus, acquiring the role of generational mediator. The recent study of animal metaphors in Williams’s dramas infers that the woman assists in setting the iguana free drawing parallels with the resolution of Shannon’s emotional dilemma and Nonno’s end of his

corporeal life (M. Mohd, L. Al-Mamouri, 2019: 209).

It is Hannah who contributes the Orient experience of the final moments of the elderly in her recollection of Shanghai's House for the Dying where "<...> those eyes of the penniless dying with those last little comforts beside them, I tell you, Mr. Shannon, those eyes looked up with their last dim life left in them as clear as the stars in the Southern Cross <...>" (Williams, 2000:412) which Hannah considers to be the most beautiful view in life. Albeit Williams admits that "The Night of the Iguana"'s theme "how to live beyond despair and still live" (Conversations, 1986:104), with the help of Hannah's character the dramatist subverts the ageist representation of the elderly and the fear of death in his text. Even though the drama ends with the grandfather's decease his bond with Hannah provides desperate Shannon with the hope – life is meaningful when you find a belief in something or someone proving Williams's definition of drama in his plays – "nearly always people trying to reach each other" (Conversations, 1986: 86).

If "The Night of the Iguana" stands alone with the touching character of Nonno from the perspective of literary gerontology among Williams's dramas, "The Milk Train Doesn't Stop Here Anymore" (further – "The Milk Train") builds an interaction between the elderly lady and the young man closely to "Sweet Bird of Youth". As an epigraph the playwright chooses the second quatrain from the third strophe of Yeats's "Sailing to Byzantium" focusing on the powerful imagery of the human suffering from earthly desires as "fastened to a dying animal" before passing away. The character who embodies poetic image reaching the deathbed in "The Milk Train" is the aged protagonist, Flora Goforth, an even more eccentric woman than Princess Kosmonopolis. The final episode of Goforth's life represent her inner self-struggle incarnated by the golden griffin, "a mythological monster, half-lion, half-eagle, yet completely human" (M. Mohd, L. Al-Mamouri, 2019:209), her inside dying animal, to whom the character is symbolically fastened.

The drama, which takes place on an Italian estate overlooking the Mediterranean Sea in August of mid-twentieth century, depicts the last two days of Mrs. Goforth's life. The luxurious chronotope is designed to enhance the character of a once great international beauty, now an elderly lady engaged in writing memoirs about her private life with six husbands and countless lovers. The woman is lonely. She explains her solitude by the fact that people are very similar to each other and remind her of the same face. Mrs. Goforth is subconsciously aware that she is living her last days,



although she does not admit it (she does not eat anything, drinks only alcohol and takes pills). Like with some other Williams's characters, in Mrs. Goforth's mind illusions dominate the reality: for example, she believes that her memories will surpass M. Proust's novel "In Search of Lost Time". The entire estate is filled with portable mikes and tape-recorders, as the legendary owner wants to be able to record salty details of her life.

At the same time, Flora Goforth is a strong-willed person, a self-made woman, the one who came out of the grassroots. Sharing some features in common with Princess Kosmonopolis (nightmares, thanatophobia, even some similar diseases – neuralgia, neuritis, bursitis), she is sincere in recognizing her late adulthood self-referring to as the old Sissy Goforth. Like Princess Mrs. Goforth loves metaphors describing her ex-husbands as apes or ostrichs (Williams, 2000:497) in her memoirs. The protagonist of "The Milk Train" is busy with meeting the publishers' deadlines in spite of her deteriorated health. An important feature of Mrs. Goforth is her desire to understand the meaning of life on the verge of death. Developing the Princess's ideas about recollections, Mrs. Goforth contemplates life as "all memory except for each passing moment" (Williams, 2000:525).

The elderly protagonist's portrait is revealed deeper with an unexpected and uninvited guest, 35-year-old Christopher Flanders, nicknamed "Angel of Death" because of his habit of "coming to call on a lady just a step or two ahead of the undertaker" (Williams, 2000:527). Instinctively, old Goforth avoids contact with him because, like Princess Kosmonopolis, she is most eager to live. The purpose of Christopher is to reconcile an elderly woman with her own self at the end of her life (providing «agreeable companionship <...> to old dying ladies, scared to death of dying"). Almost until the last minutes of her life, Mrs. Goforth resists the charm of the young man and his assistance – Christopher offers the elderly woman his company to save her from the most terrible human malady – loneliness. In the same scene, Williams exposes the taboo subject of sexuality of older women:

MRS GOFORTH: Aside from this allergy and a little neuralgia, sometimes more than a little, I'm a healthy woman. Know how I've kept in shape, my body the way it still is?

CHRIS: Exercise?

MRS GOFORTH: Yes! In bed! Plenty of it, still going on!... but there's this worship of youth in the States, this Whistler's Mother complex, you know what I mean, this idea that at a certain age a woman ought to resign herself to being a sweet old thing in a rocker. Well, last week-end, a man, a young man, came in my bedroom and it wasn't

too easy to get him out of it (Williams, 2000:553).

The young man's vocation (in his words, "a professional duty") is to care about old dying people. Mrs. Goforth states emphatically: "This milk train doesn't stop here anymore" (Williams, 2000:579), refuting the implicit intention to profit from her, though in drama's end, the naked woman asks Christopher to share her bed. The gorgeously bizarre and controversial Flora Goforth dies after a long struggle with a terminal disease and herself.

In "The Milk Train", Williams uses a technique that serves as a chorus in an ancient Greek tragedy. The playwright considers his text an allegory and an elegant fairy tale and borrows the narrative technique of the Japanese Kabuki theatre in forming the plot-line of the drama: two actors depicting theatrical editors comment on the play in the course of its action. Williams's setting is dominated by the white color, which is known to symbolize mourning and death in Orient culture.

Although the death motif pertaining to "The Night of the Iguana" and "The Milk Train" saturates the plays "The Frosted Glass Coffin" and "This is the Peaceable Kingdom or Good Luck God" there is a sharp shift in tonality in the playwright's late style. Two latter texts are far from the lyricism and poetry of preceding dramas; the aesthetics of the drama of paradox prevails in them. As Kurmelev asserts Williams's late dramas follow the conventions of Artaud's theatre of cruelty elaborating the alienation and wickedness via non-verbal means rather than rhetorically (Kurmelev, 2012:14). The scholar is convinced that the tendency towards anti-theatre (indicative of other US playwrights of the era apart from Williams) attempts to return to myth and ritual in drama to represent the vanity of contemporaneous Americans in compliance with the ideals of the father-founders (Kurmelev, 2012: 15).

The very title of "The Frosted Glass Coffin" is one of the powerful symbols of death, one of the defining markers of aging frequently referred to in drama's text. A coffin made of frosted glass embodies old age. The explanation provides character One (as a tribute to the theatre of absurd some dramatis personae are named by numbers) discussing the infirmities of the third age, specifically vision disorders: "In our age bracket you're living in a glass coffin, a frosted coffin, you just barely see light through it" (Williams, 1981:205). A coffin made of frosted glass symbolizes both physical corporeal changes of the elderly, in particular cataracts, which do not allow to see the world clearly, and psychological cognitive vagaries, which slow down and obscure the perception of reality by older adults.

The action of the drama takes place against the backdrop of the facade of an inexpensive hotel resided by septuagenarians; an alternative for the elderly who can do without geriatric facilities. Three elderly male characters (One, Two and Three), whose conversation is the play's backbone, are waiting for the opening of a cheap cafeteria with limited number of seats across the street. Long before the café opens, there is a long line of hungry and thirsty elderly people. The characters' small talk turns gradually to the topic of death as common in this hotel as the breakfast they are waiting for. When an elderly woman character in the line faints, One, Two and Three remain uninvolved, just interested in the diagnosis. A subscriber of the geriatric journal, One informs his companions in misfortune about the biological processes of aging, the age-related diseases of women and men, the gender difference in life expectancy and aging strategies. One's "diagnosis" of an unconscious elderly woman is immediate: "Then it ain't coronary, women don't git coronaries" (Williams, 1981:204). Speaking of aging One claims: "<...> the first sign of senility in a man is losing his sense of humor, and senility don't have as close a connection with actual age as people imagine; it has more to do with the condition of the arteries of the brain, the amount of cerebral atherosclerosis that has set in and how far advanced it is. <...> In some folks less'n sixty, senility has already set in because the cerebral bloodstream is clogged and brain cells are undernourished. That's when they turn to crotchery old eccentrics, not at a certain age but at a certain level of calcification or of fatty deposits in the cerebral arteries, boy" (Williams, 1981:203). One's interest in geriatric information testifies to his attempt to understand his own physical and cognitive aging, and to reduce anxiety and fear of the transformations. Talking about the death of their peers the dramatis personae avoid saying "dead" and "died" using instead the euphemism "gone".

All three characters self-stereotype themselves and other residents as in the conversation about the death of Winnie, old Mr. Kelsey's wife:

ONE: <...> You know, it's not so surprising that Winnie went first after all, because old Kelsey has crossed that age limit where the human body, all its functions and its processes, are so slowed down that they live a sort of crocodile existence that seems to go on forever. The question is what to do with him.

TWO: He ought to have a practical nurse but he can't afford one, I reckon.

ONE: The answer's a nursing home, huh?

TWO: I reckon that's the only possible answer unless they chloroform him like an old dog (Williams, 1981:208).

Also, in "The Frosted Glass Coffin", Williams tackles another relevant aspect of old age – social and material insecurity. Short of money, trying to save a penny a line of more than 50 elderly visitors is patiently standing at the door of the café at 7:10 a.m., 20 minutes before the opening. In One's words, "It ain't so bad at breakfast and in the spring, but at noon in summer, it's a terrible thing. The management could put an awning up for them. Do they? Nope, they don't. Too cheap to protect their customers from heat prostration in summer. [There is a pause.] The hotel stationery has a line at the bottom of the page that gives out the information, totally false, that heat prostration is unknown in Miami, despite the fact that directly across the street from them they can observe every noon that senile brigade, that line-up, of two or three hundred geriatric cases, exposed to prostration and sunstroke. I've seen them drop in summer, I've seen them drop to the pavement like a silent revolver had shot them through their hearts <...>" (Williams, 1981:209-210).

Mr. Kelsey's case exposes the problem of widowhood in an advanced age. One repeats that a woman's life expectancy is longer and therefore it is logical that she becomes an older man's nurse by default. In case of the frail Mr. Kelsey (the only male character with a proper name in the play), the death of his wife means for him the move to the nursing home, otherwise in his infant-like condition the old man won't survive. The finale of the play metaphorizes senile infirmity, "the frosted glass coffin", in the character of Mr. Kelsey, who being unaware of his wife's death stays waiting for her when everyone leaves.

The motif of senile infirmity is salient in the play "This is the Peaceable Kingdom or Good Luck God" (further – "The Peaceable Kingdom"), too. Hooper provides a close and comprehensive reading of this grim drama alluding to the eponymous series of paintings by Edward Hicks; drawing parallels with Beckettian monologue "Not I" (1973); setting wider context of the dramatist's late style; analyzing the historical background of Williams's plotline. Based on the 1978 strike of New-York nursing-home employees, the drama is close in its representations of "[r]eports of abandoned patients suffering from untreated bed sores and dehydration, many of whom were also forced to lie in their own excrement <...>" (Hooper, 2012). The late dramas of Williams comply with the aesthetic paradigm in the European literature of the end of the millennium, so called "critical fiction", with "writers' aspiration for



comprehension of the environment” (Kryvoruchko, 2014). The US dramatist employs some aspects of “critical fiction”: address to history, use of linearity, synthesis of styles, social determination, combination of material and spiritual (Kryvoruchko, 2014:214-215).

The characters of “The Peaceable Kingdom” are nursing-home residents Lucretia and Ralston, as well as visitors Bernice and Saul, adult children of lifeless Mrs. Shapiro who totally depends on them: “An ancient woman, entirely helpless, is being spoon-fed by her daughter, in her mid-sixties <...>” (Williams, 1981:333). The inmates are frustrated because there is no medical staff in the home – they are on strike. Aside from hunger, break in medical routine and basic care the patients’ situation is aggravated by social alienation: the residents of the nursing home have outlived their peers. Lucretia explains: “I survived all relations. They put me in here eight years ago. I seen one or two of them for the first month or so, and then they stopped appearin. I figured that they’d put me here to forget me and they’d forgot me. Then found out – all gone, dead, all...” (Williams, 1981:340). Both Hooper and Kurmelev assume that the topos of institutions in Williams’s late dramas is synonymous with “prison or exile, where the “unwanted” of the society are sent, and where they cannot find comfort” (Kurmelev, 2012:19) and “only an inhumane form of death or, at most, a prison sentence favored by a society that seeks to shut away and forget its aging population” (Hooper, 2012).

Even when the visitors from television attend the nursing home, no one bothers to assist the frail old people abandoned by the staff. Although Mrs. Shapiro is an exception allowing Williams demonstrate that at least Jewish families still revere their elderly, her daughter Bernice exposes anti-Semitic and religious intolerance in the play.

If Bernice feeds and cares for her mother, Saul keeps protesting. Accusing Mrs. Shapiro of “becoming ugly” (“drooling, no teeth in her mouth, deaf, blind, reduced to a vegetable”), Saul prefers her to be dead. Saul’s response to his own mother’s circumstances seems to evolve from “Make Way for Tomorrow” (the US film, 1937) representing the middle-aged children getting rid of their elderly parents.

In “The Peaceable Kingdom”, the development of subject-line acquires the features of grotesque with the arrival the Matron (Mrs. Whitney, a Westchester Colonial Dame) enveloping the nursing home into a surreal mist. Matron’s “charity” ends with a pandemonium – the inmates assault the visitors, the police enter with a

tear gas causing asphyxiation and death of the elderly. On a background, a strange voice repeats sporadically: “This is the Peaceable Kingdom, the kingdom of love without fear” interrupting the dialogues of the characters. The drama grows more surreal with old Mrs. Shapiro’s death. Bernice ties “her dead mother’s jaws with a gaily flowered crêpe scarf” infusing the scene with a touch of grotesque absurdity.

In spite of all odds wheelchair-bound Ralston and Lucretia, especially the latter one, come to terms with each other and themselves. Even though Lucretia is anxious of the decrepitude when they won’t recognize each other or one of them will remain alone, Ralston is convinced: “<...> let’s just think about love, this love that we found here together at the end. And be encouraged to live” (Williams, 1981:359). The network of the elderly characters of “The Peaceable Kingdom” manifests alienation and loneliness of the Americans, their human need of communication and love.

DISCUSSIONS

The paper sheds light upon the network of elderly dramatis personae in four major and two less known plays of Tennessee Williams. The character of the aging American woman is primarily in the limelight of the dramatist’s imagery. The prominent exception is nonagenarian poet, Jonathan Coffin, in “The Night of the Iguana”. The in-depth discussion of each character of the early period demonstrates the unique representation of late adulthood, yet a set of common features is established: corporeal markers of growing old, loneliness as the ontological challenge, the binary opposition of older woman/younger man, subversion of sexual stereotypes pertaining to older adults, active strategies of later life. The late period is rich with more abstract (nameless characters) and absurd (Mrs. Shapiro) representations of deep old age. The relation of the epigraphs implying age anxiety with the discourse of aging in the dramas of the early period is exposed. These findings contribute both to the studies of Tennessee Williams’s legacy and the data of literary gerontology. The paper is limited with its survey design; the further study focuses on each dramatic text in detail engaging the theatrical production analysis or/and its film adaptation.

CONCLUSIONS

The close reading of six dramas by Tennessee Williams demonstrates the anxiety of aging and the aged dramatis personae reflecting social ills. Williams’s



imagery depicts his elderly characters in rather gloomy colors as period of weakness and loneliness, when characters become heavy burdens for their loved ones; they live no longer, but just exist. At the same time, love in old age can save from depression, alienation and despair.

The female characters are active in their late adulthood – Aunt Rosy (housekeeping), Amanda (making family ends meet), Princess (acting career), Hannah (career of an artist), Mrs. Goforth (writing memoirs) as much as the male character of Nonno (career of a poet). Also, Williams debunks the stereotype of older women characters asexuality revealing necessity of intimate relationships in “Sweet Bird of Youth” and “Milk Train Doesn’t Stop Here Anymore”.

The study analyzes the epigraphs (from poetry by E. Cummings, H. Crane, E. Dickinson, W. Yeats) foreshadowing the anxious aspects of aging and “third age” in four major Williams’s works; the dramatist’s late style represented by “The Frosted Glass Coffin” and “This is the Peaceable Kingdom or Good Luck God” and devoid of the use of epigraphs manifests the explicit gerontophobia through rather grotesquely realistic than poetic imagery in the texts’ plot-lines. The results of the paper enrich the field of literary gerontology and pay tribute to the poetics of drama of the social melodramatist Tennessee Williams.

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**POETICS OF DESIRE IN D.H.
LAWRENCE'S SHORTER FICTION**
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ABSTRACT

Desire is a specific subject of research in many areas, including literary studies and text analysis. The representation of desire in fiction is an inseparable part of the sub-genre of psychological prose; its interpretation by readers and scholars requires an interdisciplinary approach and relies on psychoanalytic theories and terminology for elucidation. Shorter psychological fiction – novellas and short stories – depend on the authors' mastery of language use, while the formal textual length is limited. Therefore, the study of desire encoded in a short fictional piece is both difficult due to laconism and suggestiveness, and fruitful as a revelation of most subtle nuances of human nature through the examination of artistic discourse.

D.H. Lawrence's novellas and short stories articulate desire as the unconscious wish to obtain the object of love. It is the merit of the writer's art to employ various artistic means that may serve as the manifest content.

Interpreting imagery and symbolism, bodily consciousness and characters' "syncopated" dialogues, opens up such aspects of a textual embodiment of desire as its elusiveness, impossibility to verbalize and often its "forbidden" nature. Instead, the

writer resorts to heavy suggestiveness, gaps and silences to be filled with the reader's intuitive or professional knowledge, meaning-charged adjectives, metaphors and analytical intrusions. Examples from a selection of D.H. Lawrence's short fictional works reveal defense mechanisms that balance the fulfilment of desire. The mastery of D.H. Lawrence's shorter fiction rests on the skill to reveal the unnamable, to show the inner conflict working through desire fulfilment, to bring to consciousness the shame, guilt and pleasure irrespective of moral judgment.

Keywords: desire, D.H. Lawrence, short fiction, Eros, symbolization, bodily consciousness, "syncopated" dialogue.

АНОТАЦІЯ

Бажання – це особливе явище для дослідження в багатьох галузях знання, не винятками є літературознавство й аналіз тексту. Утілення бажання в художній літературі – це невід'ємна частина субжанру психологічної прози; його інтерпретація читачами й дослідниками вимагає міждисциплінарного підходу та для кращого розуміння спирається на психоаналітичні теорії та термінологію. Невелика психологічна проза – новели/повісті й оповідання – залежить від авторської мовної майстерності, у той час як формальний обсяг тексту обмежений. Тому вивчення бажання, що закодовано в творі малої прози, ускладнюється її лаконічністю й сугестивністю, однак у той же час дає свої плоди, оскільки розкриваються витончені нюанси природи людини в аналізі художнього дискурсу.

У новелах і оповіданнях Д.Г. Лоуренса бажання виражено у вигляді безсвідомого прагнення володіти об'єктом кохання. І заслугою письменника є його мистецтво застосування різних художніх засобів, які можна розглядати як явний зміст. Інтерпретація образності та символіки, тілесної свідомості й «розбитих» діалогів персонажів розкриває такі аспекти текстуального втілення бажання, як його невловимість, неможливість розкрити словами, а часто – і його «заборонену» природу. Однак письменник вдається до навантаження сугестивності, пробілів і прийомів замовчування (які читач заповнює інтуїтивними або професійними знаннями), використовує багатозначні прикметники, метафори й аналітичні авторські вкраплення. Приклади обраних творів малої прози Д.Г. Лоуренса вказують на захисні механізми, які врівноважують бажання та його задоволення. Майстерність малої прози Д.Г. Лоуренса пов'язана з талантом

висловлення невисловлюваного, зображення внутрішнього конфлікту, який виникає у зв'язку з необхідністю досягти бажаного, усвідомлення героями сорому, провини й задоволення, незалежно від моральних суджень.

Ключові слова: бажання, Д.Г. Лоуренс, мала проза, Ерос, символізація, тілесна свідомість, «розбиті» діалоги.

INTRODUCTION

The term “desire” is polysemantic; in literary studies, it partially owes its origin to the psychoanalytic theories pioneered by S. Freud. However, desire was not a term Freud used as a central or significant notion; rather it appeared following a massive crew of Freud’s disciples and reformers. D.H. Lawrence, the controversial English author of the early 20th century, one of the world’s most famous explorers of human psychology, novelist, poet, playwright and short story master was under the influence of the emerging revolutionary conceptions of human nature. Lawrence’s shorter fiction provides a more intense, targeted and intricate look into the secrets of the human heart. Uncovering texts’ layers of the manifest and latent content provides an enlightening discovery of the way Lawrence tries to hint at the subtleties of desire as an essentially erotic agent. Literary inventory can render only verbal instruments for understanding desire in a text, and psychoanalytic awareness provides valid insights. Lawrence as a master of the short story offers an amazing array of such means.

LITERATURE REVIEW

Desire as a psychoanalytic concept has attracted scientific inquiry since it became central to the understanding of human nature as outlined by psychoanalysis. The poetics of desire in a literary text has been explored in a wide range of monographs and research papers. The most relevant of these have conceptualized the very essence of desire in a text within the broader context of literature and psychoanalysis (Literature and Psychoanalysis. (1983). ed. E. Kurzweil, W. Phillips. N.Y.: Columbia University Press; Brooks, P. (1994). Psychoanalysis and Storytelling. Oxford: Blackwell; Wright, E. (2000). Speaking Desires Can Be Dangerous. The Poetics of the Unconscious. Cambridge: CUP; Parkin-Gunelas, R. (2001). Literature and Psychoanalysis. L.: Palgrave; Reisner, G. (2003). The Death Ego and the Vital Self: Romances of Desire

in Literature and Psychoanalysis. Cranbury: Associated University Presses; Black, P. (2003). "The Broken Wings of Eros: Christian Ethics and the Denial of Desire." In: Theological Studies, Vol. 64,,: 106-126; Casey, S. (2003). Naked Liberty and the World of Desire: Elements of Anarchism in the Work of D. H. Lawrence. New York: Routledge.). These works treat desire in a more or less uniform perspective – as a deep lying unconscious/pre-conscious drive that seeks satisfaction; and the textual tissue may contain various ways to hint at the desire. As can be construed, the peak of interest in the subject of desire was seen through the 1980s – early 2000s. It somehow waned in the next decades of the 21st century over a presumed exhaustiveness of the theme.

As for the particular application of the notion of desire to individual fictional works, D.H. Lawrence appears in a number of books and research papers with a focus on desire in his poetics: Solomon, R.C. (1991). The Philosophy of (Erotic) Love. University Press of Kansas; Widmer, K. (1992). Defiant Desire: Some Dialectic Legacies of D. H. Lawrence. Southern Illinois University Press; Poplawski, P. (1993). Promptings of Desire. Creativity and the Religious Impulse in D. H. Lawrence. L.: Greenwood Press; Ingersoll, E.G. (2001). D.H. Lawrence, Desire, and Narrative. University Press of Florida; Cowan, J.C. (2002). D. H. Lawrence: Self and Sexuality. Columbus: The Ohio State University Press; Reisner, G. (2003); Casey, S. (2004); Ragachewskaya, M. (2012). Desire for Love: The Secret Longings of the Human Heart in D. H. Lawrence's Works. Newcastle upon Tyne: Cambridge Scholars Publishing; Turner, J. (2020). D. H. Lawrence and Psychoanalysis. Routledge.

Earl G. Ingersoll interprets Lawrence's representation of desire from Lacanian perspectives. Gavriel Reisner's book discusses Lawrence as one of the authors who are concerned with desire as a central notion in their work. Reisner also uses Lacanian ideas to read Lawrence. The latest book – by J. Turner – has shifted focus significantly from text to biography to reveal the writer's mindset, his relationships with persons and writings on psychoanalytic subjects. The book offers a historical investigation of the impact of psychoanalysis on Lawrence's thinking and works.

The analysis of these sources reveals a space that remains unexplored – poetics of desire in shorter fiction, as this genre presupposes a more concise, laconic, and therefore – more slippery and intricate encoding of desire in a text which sets out to explore a moment in a character's lifetime, an instance in the consciousness.

AIM OF THE ARTICLE

In view of the above, considering the time gap in the research of the poetics of desire in Lawrence's works, it stands to reason that the exploration of the unsaid, the unspoken and the unspeakable can be productive through linking more harmoniously the linguistic and the conceptual, the purely fictional and psychoanalytic in this particular genre – Lawrence's shorter fiction (novellas and short stories).

METHODOLOGY

The critical approach in the analysis and interpretation was developed in the author's published research: Ragachewskaya, M. (2012). This is a combined textual-psychoanalytic method which follows the principle of considering the fictional text as a multilayered texture, with the manifest and latent content, taking issues with elements of language and style, and both Freudian and Jungian approaches. By analyzing the linguistic and extra-linguistic properties of the text as manifest content (imagery, discourse, symbolism, etc.) and treating the characters' actions as manifestations of defense mechanisms, it becomes possible to both present their psyches as harbouring desire in its multitude of forms, and appreciate the language this desire speaks through the writer's diction, syntax and rhythm.

RESULTS

Joyce Carol Oates famously proclaimed recently in her master class on the "Art of the Short Story": "If one can face the darkest elements in oneself, and things that are secret, you have such a feeling of power" (quoted from: Wencelas, 2019). The art of short story writing is something all authors, without exception, admit as demanding, trying to perfect it throughout their entire careers. A short story gained the definition of "one of the most elusive forms" (Cuddon, 1999, p. 815). As E. Hemingway put it in his posthumously published essay "The Art of the Short Story": "The test of any story is how very good the stuff is that you, not your editors, omit" (Hemingway, 1981). In fact, omissions and elusiveness are those aspects, which border on the thin line between "the said" and "the unsaid". A short story writer always faces the daunting task of speaking volumes through the thrifty and capricious medium – the laconic

genre form.

E. Wright observed: “Just as with the advent of modern literary theory it was found that ‘there are more things in literary texts than are dreamt of in Freudian philosophy’, so there are also many things in literary texts that the critic had not been conscious of before the advent of psychoanalysis” (E. Wright, 2013, p. 1). This is where the notion of desire comes in. The psychoanalytic concept of desire “was introduced into French by Ignace Meyerson's inaccurate translation of the Freudian term Wunsch (wish)” (Delaroche, 2021). Nowadays it is a Lacanian concept. However, both “desire” and “Freudian wish” mean “the subject's yearning for a fundamentally lost object” (Delaroche, 2021). If we put together the concept of thriftiness of a short story’s language and the lost object, we might embark on a psychoanalytic quest in search of that object, or, alternatively, identify the vehicle of the desire expression through artistic means.

One of the world’s masters of the short story is the early 20th century English author David Herbert Lawrence (1885–1930), who possessed an amazing talent of composing his texts with a subtle and profound layer underneath. We may refer to that layer as the latent content, the elusive desire of Lawrence’s characters, often difficult to articulate. In Lawrence’s own words, we have “no language for the feelings” (DHL, 1985, p. 203), but Lawrence’s shorter fictions reveal the narrative art expressing those very feelings. Lawrence wrote, rewrote, edited and re-worked his short stories all his life. As he puts it in his letter to Edward Marsh: “Lord, how I’ve worked again at these stories – most of them – forging them up. They are good, I think” (Lawrence, 1981, p. 198). I will address some of Lawrence’s novellas and short stories possessing a quality Weldon Thornton called “psychic texture” (Thornton, 1993, p. 21), allowing for a psychoanalytic reading of them.

Applied analysis in relation to Lawrence’s short stories may reveal the fundamental type of desire – desire for love – expressed in a number of ways: linguistically, stylistically and symbolically. The writer’s narrative techniques dramatize emotional repression, yearning, psychic defenses regulating the dramatic unconscious conflict between the Super-Ego and the Id. In Lawrence’s view, “What we want is the fulfilment of our desires, down to the deepest and most spiritual desire. The body is immediate, the spirit is beyond: first the leaves and then the flower: but the plant is an integral whole: therefore every desire, to the very deepest. And I shall find my deepest desire to be a wish for pure, unadulterated relationship with the universe” (Lawrence, 1981, p. 633–4).

In the selection of shorter fictions analyzed (“The Blind Man”, 1920; “Second Best”, 1914; “The Shadow in the Rose Garden”, 1914; “The White Stocking”, 1914; “The Prussian Officer”, 1914), desire as a textual representation of an unconscious (or pre-conscious) wish is expressed in a number of verbal art techniques: body language, “syncopated” dialogical unities, psychic symbolizations, authorial analysis.

Paradoxically, Lawrence often rejected the emerging new discipline of psychoanalysis, while proclaiming after Freud the importance of the unconscious which he termed “blood consciousness”, whose desire he advocated: “determine the nature of the true, pristine unconscious, in which all our genuine impulse arises” (Lawrence, 1995, p. 207).

Desire resides in the body – that was what Lawrence articulated in his psychoanalytic books *Psychoanalysis and the Unconscious* (1921) and *Fantasia of the Unconscious* (1922). The utter importance of bodily consciousness, which, according to Lawrence, can have a sort of autonomy from the mind, is epitomized in the short story “The Blind Man” (1920). Its title character Maurice Pervin lost his eyesight in the war, but this loss has strangely enriched his sensual and organic perception of the world around him; his contact with the darkness—actual and metaphorical—becomes immediate and intimate. “Life was still very full and strangely serene for the blind man, peaceful with the almost incomprehensible peace of immediate contact in darkness” (Lawrence, 1977, p. 81). The omnipresence of darkness has the quality of a place in its own worth. It is the darkness of the inner vision, as well the story’s brief episodes taking place in the dark – in the corridors, in the farm, in the yard at night, in the stables. The denotative and the connotative meanings of “darkness” unfold in the story through imagery and symbolism. Bibhu Padhi thinks that “Lawrence intends to project ‘darkness’ as a major creative force, a powerful agent of the ‘unknown’” (Padhi, 1989, p. 83). The main character approximates his unconscious to such an extent that the “desires of his blood” become more comprehensible to the reader.

Lawrence often interjects his extended psychological analysis of his character, following his “blood consciousness” theory: “He did not think much or trouble much. So long as he kept this sheer immediacy of blood-contact with the substantial world he was happy, he wanted no intervention of visual consciousness. In this state there was a certain rich positivity, bordering sometimes on rapture. Life seemed to move in him like a tide, lapping, lapping, and advancing, enveloping all things darkly. It was a pleasure to stretch forth the hand and meet the unseen object, clasp it and possess it



in pure contact. He did not try to remember, to visualize. He did not want to. The new way of consciousness substituted itself in him” (Lawrence, 1977, p. 92). The metaphor of a tide is perhaps the closest to help grasp the sense of what the unconscious is. Any object thus grasped represents the seeming availability of the desire object reached through the darkness.

Both Maurice and Isabel exist in the free indirect narrative discourse with Lawrence’s generous analysis of their inner state. Sometimes, Maurice’s condition is brought to his full consciousness, and at such moments desire is debased and crippled, because its object is blacked-out. The grief of the loss of the visual world surges up in Maurice, making him shrink into his deep inner self. During one of such dark moments, Isabel invites her old childhood friend Bertie, a lawyer now and still a bachelor, to their house. The scenes that follow present a most unique literary experiment, in which the writer tests different, even opposing, kinds of desire and their fulfillment. Bertie is a physically healthy man, who has achieved his social desire and has become a very successful lawyer. However, he appears rather deficient in his inner psychic development, because of his repressions, inhibitions and bodily constraints: “He was ashamed of himself, because he could not marry, could not approach women physically. He wanted to do so. But he could not. At the centre of him he was afraid, helplessly and even brutally afraid” (Lawrence, 1977, p. 97). Maurice, quite the opposite, “towers as an embodiment of perfect masculinity, strength and self-confidence. He is a happy lover, husband and a would-be father, despite any disfigurements the scar can cause to his face. Hence, the reader feels pity not for the blind man, as the case should dictate, but for the psychological cripple, Bertie, whose soul and body are unable to come into close contact of intimacy of any sort” (Ragachewskaya, 2012, p. 50-51). Thus, one type of desire – to achieve social status – is pitted against the other type – to attain inner happiness. The object of desire in the former case is general recognition, money, relative comfortable existence. The object of the latter is woman’s love and masculine self-assertion.

The episode where Lawrence uses suggestiveness, engages evocative corporeal language: “Do you mind if I touch you?” The lawyer shrank away instinctively. And yet, out of very philanthropy, he said, in a small voice: ‘Not at all.’ But he suffered as the blind man stretched out a strong, naked hand to him. Maurice accidentally knocked off Bertie’s hat <...> ‘I thought you were taller,’ he said, starting. Then he laid his hand on Bertie Reid’s head, closing the dome of the skull in a soft, firm grasp, gathering it, as it were; then, shifting his grasp and softly closing again, with

a fine, close pressure, till he had covered the skull and the face of the smaller man, tracing the brows, and touching the full, closed eyes, touching the small nose and the nostrils, the rough, short moustache, the mouth, the rather strong chin. The hand of the blind man grasped the shoulder, the arm, the hand of the other man. He seemed to take him, in the soft, travelling grasp” (Lawrence, 1977, p. 102). It is via the body, its shapes and its touch, that we deal with desires, understand their impulses and transcendence to consciousness.

The poetics of desire in this story stretches beyond the erotic. The collateral aspect of desire is possession and power. Initially, Maurice feels inferior, deprived of the potential to exercise male power: he needs ascertainment, an action to prove himself powerful. “‘You seem young,’ he said quietly, at last. The lawyer stood almost annihilated, unable to answer. ‘Your head seems tender, as if you were young,’ Maurice repeated. ‘So do your hands. Touch my eyes, will you? – touch my scar.’ Now Bertie quivered with revulsion. Yet he was under the power of the blind man, as if hypnotized. He lifted his hand, and laid the fingers on the scar, on the scarred eyes. Maurice suddenly covered them with his own hand, pressed the fingers of the other man upon his disfigured eye-sockets, trembling in every fibre, and rocking slightly, slowly, from side to side. He remained thus for a minute or more, whilst Bertie stood as if in a swoon, unconscious, imprisoned” (Lawrence, 1977, p. 103).

Maurice has been living in harmony with his deeper self and his “blood desires”, which has rendered a much worthier, happier and more satisfactory acquiescence of life than living by the rules of logic and rational mind. In the quoted passage the discourse of the body rules the psychoanalytic interpretation: Lawrence often resorts to the description of eyes and hands as a kind of antinomy, with eyes providing the dictatorship of visuality, imposing, misleading, taking one away from him/herself, while the hands serving as an instrument of touch, more organic and harmonious with the inner self.

The significance of “touch” for Lawrence’s fictional poetics has brought about a vast area of related research. One point is worth mentioning, referring to J. Cowan: “Lawrence presents a greater moral significance in ‘true relatedness’ through the medium of touch the function of which he grounded in his theory of psychophysiology of the unconscious” (J. Cowan, 1985, p. 121). The poetics of touch employs contexts in Lawrence’s fiction that charge the gesture of touch with other sensations and involve the transfer of the motion of touch into a state of

consciousness a character suddenly experiences. In “The Blind Man”, “Bertie could not answer. He gazed mute and terror-struck, overcome by his own weakness. He knew he could not answer. He had an unreasonable fear, lest the other man should suddenly destroy him. Whereas Maurice was actually filled with hot, poignant love, the passion of friendship. Perhaps it was this very passion of friendship which Bertie shrank from most” (Lawrence, 1977, p. 103).

The reference to the above novella seems appropriate in the sense it concentrates the various representations of body language and the poetics of touch to be found in Lawrence’s fiction elsewhere, but due to the more concise genre form, highlights it most relevantly.

Another device exemplifying the poetics of desire in Lawrence shorter fiction I choose to term “syncopated dialogical unities”, by which I shall mean dialogue and the accompanying remarks supplied by the figures of narration. The matrix of the desire interwoven into the narrative covers several layers: first of all, it is what is said directly by the characters – the level of argumentation; secondly, it is the level of the narrative – when direct speech becomes part of the story’s language (events, actions, biographical detail, etc.); the third level could be called reflexive, with a hierarchy of its own – what the characters think about the object of their desire, and what the author says about it in his digressions, generalizations and commentaries (see: Ragachewskaya, 2012, p.60).

In one of the most enigmatic short stories, “Second Best” (1914), in a couple of short scenes the author portrays Frances, a university student, visiting her home farm, meeting with her younger sister and the country lad Tom. Frances’ boyfriend, as it turns out, jilted her. She is deeply despondent, and in her state, the desire for love creeps up again as a defense against frustration. The story reflects an attempt to capture and relate in language this mysterious and illogical instant when a desire is born between a man and a woman. As J. Kristeva in her essay “Love Discourse” writes, “the language of images, or literature, should correspond to this invisibility with its powerful pulsation” (Kristeva, 1994, p. 104).

In the crucial conversation between Frances and Tom Smedley, we witness the two levels in the narrative revealing desire in parallel terms: the dialogue and the authorial remarks follow their own inner logic. The table below demonstrates this poetic structure (Lawrence, SB, 1993, pp. 67-68):

Characters' direct speech	Authorial remarks
«You are back, then!»	said Tom. She marked the touch of uncertainty in his voice.
«No,» she laughed, «I'm still in Liverpool,»	and the undertone of intimacy made him burn.
«This isn't you, then?»	he asked.
	Her heart leapt up in approval. She looked in his eyes, and for a second was with him.
«Why, what do you think?»	she laughed.
	He lifted his hat from his head with a distracted little gesture. She liked him, his quaint ways, his humour, his ignorance, and his slow masculinity.
«Here, look here, Tom Smedley,»	broke in Anne.
«A mouidiwarp! Did you find it dead?»	he asked.
«No, it bit me,»	said Anne.
«Oh, aye! An' that got your rag out, did it?»	
«No, it didn't!» Anne scolded sharply. «Such language!»	
«Oh, what's up wi' it?»	
«I can't bear you to talk broad.»	
«Can't you?»	He glanced at Frances.
«It isn't nice,»	Frances said. She did not care, really.
	The vulgar speech jarred on her as a rule; Jimmy was a gentleman. But Tom's manner of speech did not matter to her.
«I like you to talk nicely,»	she added.
«Do you,»	he replied, tilting his hat, stirred.
«And generally you do, you know,»	she smiled.
«I s'll have to have a try,»	he said, rather tensely gallant.
«What?»	she asked brightly.
«To talk nice to you,»	he said.
	Frances coloured furiously, bent her head for a moment, then laughed gaily, as if she liked this clumsy hint.
«Eh now, you mind what you're saying,»	cried Anne, giving the young man an admonitory pat.
«You wouldn't have to give yon mole many knocks like that,»	he teased, relieved to get on safe ground, rubbing his arm.

«No indeed, it died in one blow,»	said Frances, with a flippancy that was hateful to her.
«You're not so good at knockin' 'em?»	he said, turning to her.
«I don't know, if I'm cross,»	she said decisively.
«No?»	he replied, with alert attentiveness.
«I could,»	she added, harder, «if it was necessary.»
	He was slow to feel her difference.
«And don't you consider it is necessary?»	he asked, with misgiving.
	she said, looking at him steadily, coldly.
«W--ell--is it?»	he replied, looking away, but standing stubborn.
«I reckon it is,»	She laughed quickly.
	she said, with slight contempt.
«But it isn't necessary for me,»	he answered.
«Yes, that's quite true,»	She laughed in a shaky fashion.
	she said; and there was an awkward pause.
«I know it is,»	she asked tentatively, after a while.
«Why, would you like me to kill moles then?»	he said, standing firm on his own ground, angered.
«They do us a lot of damage,»	she promised, defiantly. Their eyes met, and she sank before him, her pride troubled. He felt uneasy and triumphant and baffled, as if fate had gripped him. She smiled as she departed.
«Well, I'll see the next time I come across one,»	said Anne, as the sisters went through the wheat stubble;
«Well,»	laughed Frances significantly.
«I don't know what you two's been jawing about, I'm sure.» «Don't you?»	
«No, I don't. But, at any rate, Tom Smedley's a good deal better to my thinking than Jimmy, so there--and nicer.»	
«Perhaps he is,»	said Frances coldly.

	And the next day, after a secret, persistent hunt, she found another mole playing in the heat. She killed it, and in the evening, when Tom came to the gate to smoke his pipe after supper, she took him the dead creature.
«Here you are then!»	she said.
«Did you catch it?»	he replied, taking the velvet corpse into his fingers and examining it minutely. This was to hide his trepidation.
«Did you think I couldn't?»	she asked, her face very near his.
«Nay, I didn't know.»	
	She laughed in his face, a strange little laugh that caught her breath, all agitation, and tears, and recklessness of desire. He looked frightened and upset. She put her hand to his arm.
«Shall you go out wi' me?»	he asked, in a difficult, troubled tone.
	She turned her face away, with a shaky laugh. The blood came up in him, strong, overmastering. He resisted it. But it drove him down, and he was carried away. Seeing the winsome, frail nape of her neck, fierce love came upon him for her, and tenderness.
«We s'll 'ave to tell your mother,»	he said. And he stood, suffering, resisting his passion for her.
«Yes,»	she replied, in a dead voice. But there was a thrill of pleasure in this death.

The conversation is focused on the mundane, the trivial, on agricultural farm matters, but ends ironically with the man's proposal "to go out with". The level of the narrative constructs a different order related to the desire. It evidences in the inner struggle Francis is going through: "undertone of intimacy", "her heart leapt up", "she liked him", "she smiled", "coloured furiously", "bent her head for a moment", "laughed gaily", "with a flippancy that was hateful to her", "looking at him steadily, coldly", "laughed quickly", "with slight contempt", "laughed in a shaky fashion", "asked tentatively", "she sank before him, her pride troubled", "laughed significantly", "a strange little laugh that caught her breath", "all agitation, and tears, and recklessness of desire". Tom, in his turn, goes through uncertainty and anguish ("he burned"),



masking his “slow masculinity” by vulgar speech. Quick to feel the intimacy in Frances’s voice, he is stirred, but no more than for a moment, and then grasps his “safe ground” (speaking about killing moles) to be gratified in the end with triumph. The defense mechanisms of repression (evident in emotives) and displacement (the subject of the talk) mask the erotic nature of desire.

Symbolization of desire in this story is presented with the image of a mole: “A mole was moving silently over the warm, red soil, nosing, shuffling hither and thither, flat, and dark as a shadow, shifting about, and as suddenly brisk, and as silent, like a very ghost of *joi de vivre* [...]. She watched the little brute paddling, snuffing, touching things to discover them, running in blindness [...] (Lawrence, SB, 1993, p. 64). The little creature is compared with a shadow, and its blind eyes are apparently a metaphor for the inexplicable sexual attraction, the dark desire and blind passion.

In “The Shadow in the Rose Garden” (1914) and “The White Stocking” (1914) the author starts with the husband and wife being together and being tender to each other, then we move along with their emotional landscape towards the past and back into the narrative present. There is a condensed symbolism of desire, as both titles indicate. In these stories the couples have not been married long; both of them face the fact of an old flame (or flirtation) that the female partner had – and who is still the desired object. Both the women characters discover that “the old flame” is an illusion.

A subtle game of absence and presence is reenacted in these two stories. The realization that the former (or lost) lover/suitor is representative of desire occurs only through intricately arranged symbols: a crooked apple tree, a rose garden, a pair of white stockings, a pearl earring. The rose garden serves as a portal into the past, a symbol of memory, of loving and desiring a man. The woman in the “Shadow...” story comes across her former lover, a military man, who is a lunatic now, and who therefore fails even to recognize her: “She sat and heard him talking. But it was not he. Yet those were the hands she had kissed, there were the glistening, strange black eyes that she had loved. Yet it was not he” (Lawrence, SRG, 1993, p. 74). Thus, the object is irretrievably lost. Desire is tarnished. The garden with the roses acts on the level of metaphor and does not harbour the desired unpredictable contingency so much praised by Kristeva. The sea closes this symbolization with the suggestion of infinity, immeasurability and incompleteness of desire.

In “The White Stocking”, the object of desire for a young wife is somewhat displaced. “She had been a warehouse girl in Adams’s lace factory before she was married. Sam

Adams was her employer. <...> His fondness for the girls, or the fondness of the girls for him, was notorious” (Lawrence, WS, 1993, p. 85). Sam Adams sends Elsie secret presents, which flatter her, revealing his great fancy for her, his desire. However, these presents remain like “things-in-themselves”. Elsie’s “object” is “half in desire, half in dread” (Lawrence, WS, 1993, p. 91). The white stocking and pearl earrings are representations, essential for psychoanalysis. However, as A. Green thinks, there is a “confusion between the unrepresentable and non-represented” (Green, 1979, 45). The short story deals with the desire that is rather unrepresentable. Sam Adams admits: “I was born with an amourette in my mouth (Lawrence, WS, 1993, p. 91) – which annuls Elsie as the real object of his desire. Lawrence’s use of symbols which, unlike in the previous stories (a mole, a rose garden), do not evoke associations, is subtle and meaningful. These objects are “empty symbols”, conducive of desire’s illusory nature. The jealous and furious husband disposes of them: “He went slowly upstairs, struck a match, and found the trinkets. He brought them downstairs in his hand. “These?” he said, looking at them as they lay in his palm. She looked at them without answering. She was not interested in them any more. He looked at the little jewels. They were pretty. ‘It’s none of their fault,’ he said to himself” (Lawrence, WS, 1993, p. 98).

“The Prussian Officer” (1914) is a very uneasy kind of story dealing with the perverse homoerotic desire, which is never fulfilled. This desire remains burning and barren. The relations between the captain and the orderly are balancing on the edge of strict discipline, but the writer manages to point at the strange passion, not evident to the characters, drawing the senior man to the youth. “The officer tried hard not to admit the passion that had got hold of him. He would not know that his feeling for his orderly was anything but that of a man incensed by his stupid, perverse servant. So, keeping quite justified and conventional in his consciousness, he let the other thing run on. His nerves, however, were suffering. At last he slung the end of a belt in his servant’s face. When he saw the youth start back, the pain-tears in his eyes and the blood on his mouth, he had felt at once a thrill of deep pleasure and of shame” (Lawrence, PO, 1993, p. 5). The forbidden desire is represented through an act of violence. The event following the moment of the characters’ latent realization of the impossibility and the absurdity of the passion in the given time and location is tragic – the orderly murders the Captain, revenging for his violence, but dies tragically, too.

In this story, desire works through the unnamed but recognizable image of Eros



and its counterpart Himeros (Desire). Logical enough is the finale: “The bodies of the two men lay together, side by side, in the mortuary, the one white and slender, but laid rigidly at rest, the other looking as if every moment it must rouse into life again, so young and unused, from a slumber” (Lawrence, PO, 1993, p. 18). The homoerotic desire also defies representation in Lawrence’s texts. Not finding a way to deal with it, the author chooses to “kill” such characters.

DISCUSSIONS

Inquiry into human nature and the evolving techniques in intimate discourse, prompted by the spread of social networks and dating websites, may be much enriched through a more thoughtful consideration of the language and poetics of the world’s outstanding literary masters. Subtle analysis of words in contexts, of “speaking” desires can be beneficial for psychoanalysis, too. This research is mostly literary by nature, its interdisciplinary areas stretch to the sphere of applied psychoanalysis. However, as readers today tend to become broadly competent, but generally less insightful, it may be worthwhile to draw attention to the best psychological masterpieces of world literature through a detailed psychoanalytic-textual analysis of them.

CONCLUSIONS

The mastery of D.H. Lawrence’s shorter fiction rests on his talent to reveal the unnamable, to show the inner conflict working through desire fulfilment, to bring to consciousness the shame, guilt and pleasure irrespective of moral judgment.

The selected short stories – “The Blind Man”, “Second Best”, “The Shadow in the Rose Garden”, “The White Stocking”, and “The Prussian Officer” – treat of several kinds of desire: social and “blood” desire, the erotic desire, desire for the lost object and homoerotic desire. All these find adequate poetic means for representation. Especially evocative is body language. It directs the reader’s gaze straight to the character’s unconscious, presuming we possess some knowledge of psychoanalysis or at least Lawrence’s own theories. “Syncopated” dialogical unities work in those cases when the desire needs verbalization, but is restrained by social mores and language limitations. Psychic symbolizations play with the representability/non-representability of desire. In the latter case, the symbols lose their associative power and become “things-in-themselves”. In all the stories, authorial analysis provides

more insight into human nature. Psychological analysis and commentary are aimed at tying other elements of poetics together.

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**TOLERANCE EDUCATION AS THE
CONDITION OF PRIMARY SCHOOL
TEACHERS` PROFESSIONAL
TRAINING: THE FRAMEWORK OF
MODERN APPROACHES**

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ABSTRACT

Today, the issue of tolerance in society is extremely important for all countries of the world, and in particular for China. For some countries, its relevance is related to religious aspects, for others – to socio-ethnic, linguistic and other ones. China defines tolerance as an urgent need of modern Chinese society not only through internal processes, but also because of the intensification on the strategy “One Belt – One Road”. Scientists consider the preparation of future teachers for tolerance education as a process aimed at obtaining a complex of pedagogical, psychological, methodological and special knowledge necessary for the implementation of educational work in the indicated direction of education. These processes are to begin from the very first days of a child’s stay in primary school, therefore, special attention in the PR China is paid to preparing teachers of primary school and preschool institutions of all forms of ownership and organization for the education of tolerance.

Key words: PR China; professional education; teachers` training system; tolerance; competence approach; personality-oriented approach.

АНОТАЦІЯ

Виховання толерантності як умова професійної підготовки вчителів молодшої школи: сучасні підходи

Сьогодні питання толерантності в суспільстві є надзвичайно важливим для всіх країн світу, зокрема для Китаю. Для одних країн його актуальність пов'язана з релігійними аспектами, для інших – із соціально-етнічними, лінгвістичними та іншими. Китай визначає толерантність як нагальну потребу сучасного китайського суспільства не лише завдяки внутрішнім процесам, а й через посилення стратегії «Один пояс – один шлях». Вчені розглядають підготовку майбутніх учителів до виховання толерантності як процес, спрямований на отримання комплексу педагогічних, психологічних, методичних та спеціальних знань, необхідних для здійснення виховної роботи за вказаним напрямом виховання. Ці процеси повинні розпочинатися з перших днів перебування дитини в початковій школі, отже, особлива увага в КНР приділяється підготовці вчителів початкових класів та дошкільних закладів усіх форм власності та організації виховання толерантності.

Ключові слова: КНР; професійна освіта; система підготовки вчителів; толерантність; компетентнісний підхід; особистісно-орієнтований підхід.

INTRODUCTION

Today, in the conditions of rapid transformation of the education system, its adaptation to the modern requirements of society, the problem of preparing teachers for professional activity becomes extremely important. Of particular importance is the problem of high-quality training of primary school teachers in connection with the multifunctionality of their work, participation in development of education, science, production, and the spiritual life of society. Further improvement requires not only the formation of professional qualities of primary school teachers, but also their upbringing in the spirit of national and universal values combination, active citizenship position, pluralism and democracy (Vyshkivs'ka, 2014).

Education is the mean of broadening a person's horizons and attracts a person to the world of culture, which is fundamentally pluralistic, complex and contradictory. A special place in the implementation of this approach belongs to intercultural

education, which is a necessary condition not only for the development of a tolerant and respectful attitude towards other cultures and their representatives, but also for fostering a respectful attitude to their own culture, a sense of pride of their own country and its people (Zalyesova, 2015). Primary school teachers are called upon to lay the foundations for tolerant interaction of students with each other, between students and teachers, students and society, students and their family members, etc. Therefore, the preparation of primary school teachers both for their own tolerance and the formation of this feeling among students is one of the primary tasks of the modern system of professional training of teachers in the PR China.

LITERATURE REVIEW

Various aspects of the problem of tolerance, in particular understanding the essence of the phenomenon of “tolerance”, have been studied in scientific works of some Ukrainian researchers as I. Bekh, O. Voloshin, O. Griva, O. Dovgopolova, O. Dokukina, K. Zhurba, V. Kremen, A. Molchanova, O. Polyakova, N. Yaksa, etc. as well as foreign scientists as J. Waterlot, J. Guillot, C. Détrie, D. Collin, C. Lauriol, G.W. Allport, P. Ricœur, P. Thierry, and others. Various aspects of tolerance education of primary school students were studied by L. Bernadska, O. Verbytsky, Y. Lysytsyna, O. Mulyar, V. Necherda, and others. Issues of education of humanistic values, features of formation of professional consciousness of a teacher, democratic approaches to the organization of educational process were covered in researches of G. Ball, A. Dukhnovych, V. an-Kalik, J. Comenius, A. Makarenko, V. Semichenko, V. Sukhomlinsky, E. Shiyanova and others.

In the context of scientific research, the work of scientists on reforming and developing pedagogical education (S. Honcharenko, I. Zyazyun, N. Nychkalo, L. Khomych, etc.) and training teachers to cultivate interethnic tolerance are valuable. According to the subject of the study, scientific researches on the education of moral values in primary school teachers-to-be are of particular importance (A. Wallon, H. L'heureux, F. Audigier, F. Augier, O. Matienko) and the development of the system of pedagogical training in European countries (M. Altet, J.-F. Condet, P. Langevin, A. Prost, V. Lashchikhina, T. Kharchenko).

AIM OF THE ARTICLE

The purpose of this article is to present Tolerance as one of the mandatory professional competencies of primary school teachers based on the study of specialized literature. This competence is defined as one of the dominant ones in the legislative field of China, which regulates education in the country in general. This position of the Chinese state is explained by the fact that being a multicultural, multi-religious and multinational state, Chinese educational system is to train future primary school teachers to respond adequately to the presence children with different social, cultural or ethnical background as well as to teach students to do so. The upbringing of tolerance in the nation as a whole is designated as one of the primary tasks of the Chinese state and the education sector as a conductor of the official ideology in the PRC in the first half of the 21st century.

METHODOLOGY

In the process of writing, the authors used methods and techniques typical for scientific research in the field of social pedagogy and theory of education:

- general scientific: analysis, synthesis, comparison and generalization of philosophical, psychological, pedagogical, culturological knowledge to define the concept of tolerance, identify the essence of leading concepts, systematise the views of foreign and domestic scientists on the problem of training future primary school teachers to foster tolerance among students, generalisation of experience on the research problem;
- interpretive and analytical method contributed to the study and analysis of scientific, educational and methodological literature, official regulatory documents in order to find out the state of preparation of future teachers for the education of tolerance in future primary school teachers;
- a prognostic method was used for determining the prospects for the creative use of pedagogically valuable ideas and experience in preparing future primary school teachers to foster tolerance among students in institutions of general secondary and higher pedagogical education in the PRChina.

As the research materials we used: European scientific developments (A.Griva, I.Zalesov, A.Matienko, A.Molchanova, A.Orlovskaya, T.Kharchenko, H. Wallon,

J.-F. Condette, G. Lheureux, P. Augier, G. Allport, A. de Peretti, A. Prost and others) scientists regarding the research problem; official documents and regulations (educational code of the PR China, laws, decrees, circulars, letters of the Ministry of Education of the PR China), statistical data of the National Institute of Statistics and Economic Research of the PR China, documents of the UN, UNESCO, the European Commission, and other international organizations; publications of theoretical and applied nature, devoted to the problems of preparing primary school teachers for the education of tolerance; curricula and professional training programs for teachers in higher education institutions of the PR China, teaching materials (textbooks on civic education, manuals on fostering tolerance); Internet resources (materials posted on the websites of educational centers, etc.).

RESULTS

The issue of tolerance education is multifaceted, so it is impossible to solve this problem, like many others, within a single approach. Only the integrated application of various modern approaches, among which there are also technological, value-oriented, synergetic, procedural and others, allows the most effective way to cultivate in students a sense of tolerance (Zalyesova, 2015). To teach future teachers the formation of values to universal values means to show a certain, interconnected coordinated set of these values, national and “local”, which create a system in which a person can actively act and develop (Lisitsina, 2012). The focus of future teacher training on interdisciplinary links, as well as the involvement of tolerance education in teacher training in various disciplines, makes it more effective and comprehensive, as any subject that contains humanistic experience can be used to instill tolerance in students.

DISCUSSION

The ability of different people to gain recognition in various fields is the basis for the formation of no longer competitive but tolerant attitude towards each other. Therefore, we can assume that only a person who is valued and recognized can be tolerant. Conversely, the inferiority complex opens the way to intolerance, because a person who lacks the qualities, achievements, for which he would deserve recognition,

has only one way to maintain self-esteem - the humiliation of others.

However, this attitude does not correspond to the normal civilized way of human existence, which is not in humiliation of others, but in personal growth. Given this, the education of tolerance is possible only under such psychological and pedagogical conditions that make humiliation and intolerance impossible (Musyka, 2007).

Today, in the regulatory and scientific literature the following types of tolerance are determined:

- gender, which manifests itself in an unbiased attitude towards the other sex;
- age, which consists in the manifestation of impartiality to the “shortcomings” of the personality associated with its age characteristics;
- educational - presupposes tolerance for the statements and behavior of people with a higher or low level of education;
- interethnic - manifests itself in the ability not to transfer the features of an individual representative of a certain nationality to the people around;
- racial - consists in the absence of manifestations of bias towards representatives of other races;
- religious - presupposes a respectful attitude to the dogmatic provisions of other confessions, to the religiosity of both believers and atheists, representatives of various confessions;
- geographical - turns out to be an impartial attitude of residents of large, capital cities to the population of small towns and rural areas and vice versa;
- interclass - implies tolerance for people with a different level of material wealth, for example, the rich towards the poor and vice versa;
- physiological - characterizes the attitude towards patients, people with disabilities;
- political - turns out to be in relation to the activities of parties, political associations, the views of their members;
- sexual orientation - impartiality towards persons who have a non-traditional sexual orientation;
- marginal - characterizes the attitude towards people with drug or alcohol addiction, prisoners, beggars (Musyka, 2007; Van Driel& etc., 2006)

In the modern multicultural world, tolerance education is a rather difficult and complex task that requires significant efforts in various areas of human society, such as: economy, education, science and culture, society. Taking into account the leading role of the education system in fostering tolerance, a prerequisite for the implementation of such activities is the appropriate training of specialists (especially

primary school teachers who work with children at primary stages at the initial stages) who would help the young generation in the process of their cultural self-identification and self-realization. (Hryva, 2005). The result of a future primary school teacher for the formation of students` tolerance preparing is the competence of a specialist. This concept can be viewed as a given requirement, the standard of training in a specialized institution of higher education (Zalyesova, 2015).

- The *competence-based approach* is recognized by modern science as the one that best suits today's complex socio-economic and cultural conditions (Direction générale de ..., 2002). European educators see competence as “a general ability based on knowledge, experience, values, personal attitudes, which were obtained during the educational activities” (Key competencies ..., 1996). The French researcher P.Perrenoud believes that competence is “the ability of a person to act effectively in certain situations, which is based primarily on knowledge, but not limits to it” (Perrenoud, 1997).
- Tolerance as a respect and non-hostile attitude towards other cultures proves the rationality of using a *culturological* approach to training future primary school teachers to foster tolerance among students. The culturological approach in education is realized through its connection with culture as a sphere of social realization of the society. Thanks to this approach, the integration of assimilated knowledge is ensured through the disclosure of their connection with socio-cultural phenomena and processes, mastering the methods and techniques of culturological cognition, due to which socio-cultural knowledge can be applied in life situations. This approach allows us to see the problem of tolerance education broadly. It is culture that has the greatest resources for fostering tolerance. Art as a special means of communication in society makes it possible, through experiences, to join someone else's experience, that is, to the experience of another person, culture or social group. Philosophy contributes to the development of critical thinking, allows you to identify the prerequisites of your own considerations and the considerations of the opponent, master the art of arguing and the ability to reach agreement by persuasion. (Hruniova, 2013).
- The *personality-oriented approach* in the preparation of primary school teachers for fostering tolerance sees the personality as a unique phenomenon, combines mental properties, character peculiarities, abilities, and is aimed at formation of fundamentally important qualities of a professional teacher that

contribute to his/her formation as a person (Gavrylova, 2015). This approach is based on the individual and creative development of the personality of a primary school teacher, the creation of appropriate conditions for her / his self-realization, provides the formation of a personal attitude to the acquisition of knowledge, which helps the future primary school teacher to transform his/her own personal achievements into further personality-oriented educational activities. This approach involves the recognition of the right of every person to freedom, self-determination, individuality and self-expression, recognition and fulfillment of their duties to themselves and others. At the same time, interaction is based on motivation, values, experience, “self-concept” of the partner (Orlovska, 2011).

- The *activity-based approach* assumes the realization of the personality of a primary school teacher in the course of practical activities. It is the basis for preparing future primary school teachers for practical activities to foster tolerance. The effectiveness of this approach is due to the interiorization of the knowledge gained (when it becomes part of the personality of the future teacher) and its exteriorization (when the teacher shares the knowledge that he has in the process of educational, educational, organizational activities). Attracting students-future primary school teachers to communicative, research, organizational, reflective activity is a necessary condition for their preparation for the education of tolerance in students. In this approach, the leading components are activity, consciousness and independence, and which is focused not on verbal impact, but on the activity of the child himself. An important component of this approach is to ensure the subjective freedom of choice of activity, namely, education is carried out through specially organized activities and communication of children (Zalyesova, 2015).
- The *multidisciplinary approach* in preparing future primary school teachers for tolerance education allows to combine methods, tools, research results, categories, concepts that belong to different branches of life. Interdisciplinarity as interpenetration and mutual enrichment of approaches and methods of different sciences (philosophy, history, anthropology, theology, pedagogy, psychology, sociology, etc.) gives a primary school teacher the ability to see, recognize, accept, which is not available within the framework of a single science (Krasovska, 2015).
- The use of a *problem-search approach* in preparing a primary school teacher for fostering tolerance helps teachers-to-be to solve non-standard scientific and educational problems and forms their ability to formulate a problem by themselves,

find ways to solve it, collect and analyze information, draw conclusions (Orlovska, 2011). This approach provides the opportunity for primary school teachers` creative participation in the process of assimilating new knowledge and a high degree of their motivation (Pavlenko, 2014). The use of the scientific method to solve real problems of fostering tolerance among students significantly increases the effectiveness of training primary school teachers as a special category of educators.

- Tolerance is also seen in the context of humanistic orientation of an individual. Along with such moral imperatives as benevolence, justice, respect, empathy, optimism, sociability, tolerance belongs to the structure of humanistic ideal. The *humanistic approach* presupposes the formation of value orientations and human interests among primary school teachers in order to develop a spiritually rich personality who can resist manifestations of authoritarianism and cruelty (Orlovska, 2011).
- *Facilitative approach* provides that tolerance in its personal basis cannot be the result of external influences only, it is not so much formed as it develops, therefore the creation of appropriate conditions for its development helps in the formation of tolerance.
- *Axiological approach* directs the content, forms and methods of training future primary school teachers to foster tolerance towards the value orientations of the individual. Human values play an unquestioningly leading role in the formation of the human personality. A person who lives in society, has relationships with different people, is surrounded by a large number of natural phenomena, is a participant in various events. All this is of greater or lesser importance for her, and the real value for a person is what she values, what serves to satisfy his needs.

Being an interdisciplinary category, tolerance as a subject of study presupposes a combination of many approaches. And, in turn, as the goal of primary school teachers training it requires to take these approaches into account when forming an educational system for educators-to-be training system.

Considering the problem of educating a tolerant personality in a multicultural environment, researchers are also inclined to consider it a separate social technology. According to them, a tolerant person should be a bearer of specific characteristics focused on constructive interaction with other members of society. The formation of a tolerant personality occurs in the following areas:

- the formation of self-awareness - through the content of education, upbringing;

- education of feelings - using the mechanisms of empathy, ratio, sympathy;
- formation of behavioral models (Hryva, 2005)

Considering the problem of educating a tolerant personality (and a personality of a primary school teachers as well) in a multicultural environment, it can be considered a separate social technology. A tolerant person should be a bearer of specific characteristics focused on constructive interaction with other members of society. The formation of a tolerant personality occurs in the following areas:

- the formation of self-awareness (through the content of education and upbringing);
- education of feelings (using the mechanisms of empathy, participation, sympathy);
- the formation of tolerant behavioral models (Hryva, 2005).

The social institutions that, in a complex and interacting manner, educate a tolerant personality include:

- family;
- school and other educational and extracurricular institutions;
- peer environment, social services for youth;
- public;
- religious organizations;
- media;
- state and local government bodies (local and central)
- international organizations and foundations (Hryva, 2005).

Among the factors that influence the formation of a tolerant personality, scientists name the following:

- personal conditions (gender, age, ethnic and religious affiliation, health level, psychological characteristics)
- social conditions (family, kindergarten, school, social circle, peer environment, media, Internet);
- circumstances (crisis conditions, region features, state of the country's economy, conditions of globalization) (Hryva, 2005).

Scientists V. Van Driel, M. Darmody, J. Kerzil, who were invited by the European Commission to create recommendations on the tolerance education for children and youth of the European Union, see the tolerance education as an integral system, consisting of several levels:

- the state and its policies,
- education system,

- public organizations,
- community,
- family.

Each level has its own tasks and goals, algorithms and processes, agents and implementers. All in a complex, they create an integral system that influences the process of a personality formation at all stages and levels of its development and human life.

So, at the state level, the scientists mentioned recommend:

- avoid segregation and promote diversity in the ethnic and social origin of students at schools;
- provide a bilingual or multilingual model of education, provide opportunities for children of immigrants to learn their mother tongue, and prepare teachers for bilingual education;
- promote the diversity in the ethnic and social origin of teachers and an increase in the number of teachers from national and ethnic minorities, immigrant origin;
- ensure proper training of teachers for tolerance: to promote their acquisition of intercultural competences necessary to work with students belonging to ethnic, religious, linguistic, sexual minorities, people from a socially disadvantaged origin, students with special needs;
- create conditions for closer cooperation between schools and public organizations that have experience in fostering tolerance, involve communities to schools (especially primary school) activities;
- provide the society with accurate information as to immigration flows, the number of migrants and minorities in order to reduce students' false feelings of anxiety and threat;
- increase the number of studies and the collection of empirical data on the effectiveness of certain measures to combat intolerance in schools in Europe to analyze how and under what conditions these measures can be effective;
- encourage and reward school institutions and projects that successfully implement activities to promote tolerance and the development of intercultural competence of students (Van Driel, 2016).

Taking this into account, educational institutions were recommended:



- organize religious education taking into consideration human rights issues in order to acquaint students with religions, beliefs, value systems;
- pay special attention to the socio-emotional development of children, the development of empathy using various types of activities, such as mentoring (tutoring) over other students, helping others, teaching and applying conflict resolution skills;
- involve interactive methods of participatory learning: project-based pedagogy, cooperative learning, service delivery training, peer-to-peer education, which are effective in fostering tolerance, respect and civic consciousness of students;
- apply the latest technologies to detect and prevent cases of bullying, inciting hatred both in class and on the Internet, social media;
- promote contact between groups, create conditions for intercultural communication. Primary school teachers and teachers-to-be should monitor what conditions lead to positive contacts between students of different origins and backgrounds, and learn to create such conditions;
- develop partnerships with students` families and local communities through extracurricular activities involving students themselves, their parents, as well as community, youth organizations;
- cooperate with public organizations that have successful experience in tolerance education and training teachers in issues related to tolerance. Such organizations can be involved in student tolerance education activities, training teachers and other educators in tolerance education, developing materials and resources, conducting campaigns within schools (e.g. anti-bullying campaigns in schools), organizing extracurricular activities, excursions, summer camps (Van Driel, 2016).

It is also worth mentioning the fact that modern scientists are considering various models of training future teachers (in particular, primary school teachers) to foster tolerance among students. However, they agree that the most productive one in this aspect is the model of social interaction. In this model, the following stages of tolerant interaction which should be mastered

by future primary school teachers and pedagogical workers in general are distinguished:

- motivation to be interested in the cultures of other peoples and countries;
- concretization as to perception of the originality of elements of other cultures;
- assimilation and acceptance of universal human values, norms, rules of human life, as well as the legal framework based on the principles of interethnic tolerant interaction;
- building the ability to establish contacts with other ethnic environments;
- development of skills and abilities of tolerant interaction in a multiethnic environment (Dubaseniuk , 2007).

Thus, the important role of preparing future teachers (and among primary school students as a special category of pedagogical workers) for the development of tolerance becomes obvious. Such training, according to experts, should take into account various components, including preparation for bilingual or multilingual education, the acquisition of intercultural competence, teaching the basics of religions, creating the necessary conditions for intercultural communication, interaction with students' families, cooperation with public organizations, the usage of the latest information technologies, methods of interactive participatory pedagogy, etc.

Among the current educational trends, an important issue is the education strategy in the modern globalized, multicultural world, which should also take into account the creation of the necessary conditions for effective interethnic, intercultural, interfaith relations, as well as the formation of a tolerant personality (student, student, specialist) and the appropriate training of teachers, psychologists, social workers who work with a person who is in the process of formation, etc. (Hryva, 2005).

The key issue of the pedagogical education strategy as to formation of a primary school teacher`s professional competencies in the sphere of fostering tolerance, is what a primary school teacher should be able to foster tolerance in the modern multicultural world. Table 1 presents the basic requirements for such a specialist, consisting of relevant knowledge, skills and qualities.

Table 1

Basic requirements for fostering tolerance (for primary school teachers)

knowledge	skills	personal qualities
<ul style="list-style-type: none"> • history and cul-ture of the peoples of the world; • foundations of religions; • development trends of modern society (globalization, migration, economic, political conditions); • age, gender characteristics of students 	<ul style="list-style-type: none"> • communicate and interact with people • facilitate the adaptation of persons or groups who are representatives of other cultures, social levels, 	<ul style="list-style-type: none"> • tolerance (general and pedagogical); • ability-to empathise; • social flexibility; • mobility of behavior; • ability to reflect; • humanistic orientation; • activity; • tact; • emotional self-regulation (emotional intelligence)

The scientific and methodological support for the preparing future primary school teachers for tolerant interaction, in particular: communicatively directed active learning, personality-oriented learning, taking into account the student’s personal communicative experience, organizing independent cognitive activities, developing curricula and manuals, methodological instructional materials, and etc are also of great importance. (Dubaseniuk, 2003). The preparation of future primary school teachers for the upbringing of the quality mentioned in students is a complex task of the of forming the teachers` a personality system capable of professional activity in the modern multicultural world. The leading role in this system belongs to the social and pedagogical training of primary school teachers in higher education institutions.

CONCLUSIONS

Tolerance is not a purely pedagogical concept. This concept is closely related to such sciences as philosophy, psychology, political science, pharmacy, medicine, ethics, cultural studies, social studies and the like. The term “tolerance” is synonymous with the term “tolerance”. The modern approach to the concept of “tolerance” is determined by the changes that have taken place in society as a whole and in a particular state over the past decades. These changes include the intensive

development of communication technologies; internal and external migration; globalization; processes occurring in the field of economics and finance; the creation of a multinational political identity etc. Tolerance education involves the purposeful organization of a positive (overcoming negative) experience of tolerance, the creation of a space for direct or indirect interaction with other people who may differ in views or behavior. The preparation of future primary school teachers for tolerance education can be considered as a process aimed at obtaining a complex of pedagogical, psychological, methodological and special knowledge necessary for the implementation of educational work in the indicated direction of education.

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**SELF IDENTIFICATION-OF THE
UKRAINIANS TROUGH PINING
FOR THEIR NATIVE LAND (ON THE
MATERIAL OF FOLK ART)**

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ABSTRACT

The scientific novelty of this study is determined by the acute topicality of the studies concerning self-identification of the Ukrainians. Leaving the native land allows a person to better understand his/her inner self. In the creative heritage of Ukraine, there are many mentionings of the types of separation from the native land and the reflection of personal attitude to it. Manifestations of this cultural phenomenon in different types of literary creativity are given close attention. The causes that add to the pining for the native land are classified, and their reflection in the literary heritage of the Ukrainian people is revealed. It is emphasized that for Ukraine, more often

than for other states, this issue has repeatedly become relevant at different times. A new type of separation from the native land has been identified: the forced loss of the native language on one's own land. It is emphasized that some songs contain direct instructions to the listener on the principles of maintaining national identity. For example, the found version of the song "The falcon and eagle became friends" contains a new stanza with the request: "Teach my children / In a foreign land / not to seek for happiness". In the context of modern Ukrainian cultural background pining for the native land becomes topical, and the concept of "evshan-potion" is deemed really important. In general, this work shows that the cultural identity of Ukrainians has historical evidence, which is enshrined in folk songs and literary heritage. These results allow us to clarify the foundations of the cultural identity of the Ukrainians.

Keywords: folk art; self-identification; separation; Ukraine; Ukrainian; expansion of foreign cultures; loss of native language.

АНОТАЦІЯ

Самоідентифікація українців на тлі туги за рідною землею (на матеріалі фольклору)

Актуальність дослідження визначається загостренням проблеми самоідентифікації українців. Події останніх років, які загрожували втратою незалежності, стали для багатьох мешканців України поворотним моментом на шляху самоідентифікації та вибору відповідних змін у поведінці та способі мислення. Тобто, стан розлуки з рідною землею або загроза виникнення такого стану дозволяє людині краще зрозуміти власне ставлення до означеної проблеми. Тому в цій статті проведено аналіз пісенної творчості та виявлення у літературній спадщині України згадок про види розлуки з рідною землею та прояви особистісного ставлення до цієї проблеми.

У статті проаналізовано та систематизовано зразки української культурної спадщини на наявність елементів фіксації української ідентичності на тлі різних видів розлуки з батьківщиною. Розглянуто прояви даного культурного явища у різних видах літературної творчості. Здійснено класифікацію типів стану розлуки з рідною землею та виявлення їх відображення у пісенній та літературній спадщині українського народу. Акцентовано, що для України, як для ніякої іншої держави, це питання набувало актуальності багато разів у різні



часи. Виділено новий тип відокремлення від рідного краю – вимушена втрата рідної мови на власній землі. Показано висвітлення цієї проблеми у народних та сучасних піснях. Зосереджено увагу на використанні типових знаків єдності з рідним краєм, які стали символами України. Наголошено, що деякі пісні містять прямі вказівки слухачеві щодо принципів підтримання національної ідентичності, так у знайденій версії пісні “Побратався сокл...” є нова строфа, яка містить прохання: “Навчи ж моїх діток ... На чужині щастя ... не шукати”. У контексті сучасного стану культури та проблеми відокремлення від рідного краю розглядається парадигма поняття “євшан-зілля”. У цілому, ця робота показує, що культурна ідентичність українців має історичні докази, які закріплені у народній пісенності та літературній спадщині. Ці результати дозволяють з’ясувати основи культурної ідентичності багатьох народів на прикладі України.

Ключові слова: народна творчість; самоідентифікація; розлука; Україна; українець; експансія іноземних культур; втрата рідної мови.

INTRODUCTION

The topicality of the research is related to the question of self-identification of Ukrainians both from a historical perspective and in the present-time context. An important source of historical data on self-identification can be called cultural heritage.

In the process of analyzing the evidence of the most important manifestations of people’s self-identification, it can be seen that these will not be historical records or documents of international agreements, but objects of cultural heritage and, above all, folk art. If we compare the folk art samples with the samples of fiction, we can see that the latter has an indirect reflection of the people’s self-identification through the personal worldview of the author. Therefore, from our point of view, the emphasis in a study should be on the analysis of folk art.

Thus, it is important to find elements of Ukrainians’ self-identification in folk art, namely those that help to reveal the attitude to the native land. As a person’s feelings become stronger at a distance, the understanding of many life values comes to people in a state of separation from their homeland. This can be explained in terms of philosophy, which states that no system by internal means can detect its own contradiction. To identify such a problem, you need to look at it from the outside.

Accordingly, a person outside his native land or in extreme conditions understands more acutely and accurately the relationship with the homeland. We have not found in the literary sources a systematic analysis of samples of folk, song, and literary works concerning the self-identification of the narrator in relation to Ukraine.

LITERATURE REVIEW

There are works series to identify the roots of the Ukrainian mentality as a philosophical, spiritual, and cultural manifestation of worldview and the formation in the self-consciousness of the corresponding image of the surrounding world. For example, one of the elements of such a worldview is the tendency of Ukrainians to “philosophy of the heart” (Bondarenko, 2008). Among the worldview of famous Ukrainian cultural figures, it is the philosophy of H.S. Skovoroda that belongs to this concept of understanding the world. This is not surprising, because by origin this thinker was the bearer of the Cossack Ukrainian mentality, which tended to the ideas of independence, honor, dignity, and the elevation of the spirit of freedom. Feeling death approaching during his spiritual travels, Skovoroda went to his native Ukraine, which best characterizes his Ukrainian self-identification. In this regard, we can mention two figures of Skovoroda’s time, who also showed the Ukrainian mentality by their actions. First, it should be noted that Pavlo Konyushkevych taught poetics during Skovoroda’s studying at the Kyiv-Mohyla Academy. Then he became the Metropolitan of Siberia, but, nevertheless, he continued speaking Ukrainian. Secondly, let us mention Georgy Konysky, who studied during Skovoroda’s time and stayed at the academy to teach poetics, where he introduced a novelty: he added a section on the study of Ukrainian poetry to the curriculum (Tkachenko, 2014).

The work of O. Kuzmenko, in which the systematization of songs of folklore collections by F. Kolessa is carried out, is quite close to the consideration of the elements of reflection of separation from Ukraine, which is found in the texts of folk songs (Kuzmenko, 2013). This scientific work introduces a wide range of topics, which are under consideration in folk songs. But verbal representations of pining for the native land are not studied in this paper. In the above-mentioned work, there are useful elements of systematization for the chosen area of research, they are observed in the following key points: recruitment, request, funeral, death. For example, the song shows the sad parting of a recruit with relatives: “mother calls son to go home, because a letter came to go to war”, “army recruit says goodbye to mother and his

meant-to-be”, “army recruit misses family”, “an army recruit is worried because he is expecting a hated drill”. There is a magical or other connection of the Cossack with relatives at the moment of death: “There is rye under the mountain, there the Cossack was killed” (three girls come to the Cossack, who show their longing for the one who died), “Oh, the fire is burning on the mountain” (mother, sister, wife fly to the Cossack in the form of three swallows), “Oh, fields, you, fields...” (the wounded Cossack sends home a horse as a messenger). Also, the author of this article draws attention to the words of the song “They are hewing sycamore”: “The Cossack died, his language died...”. Pidhorna (2013) investigated the national identity of Ukrainians on the basis of an analysis of folk songs plots about the death of a Cossack.

Our analysis shows that the directions of reflection in folk songs of the problem of separation from Ukraine in the scientific literature are not studied explicitly.

AIM OF THE ARTICLE

The main aim of this study is the systematization of verbal manifestations concerning pining for the native land as they are reflected in Ukrainian folk art. We also focus on the ways that folk art introduces to prevent loss of self-identification.

METHODOLOGY

The obtained work results are based on the analysis and systematization of the literary sources and archives data, which contain samples of literary creativity, in the context of revealing the attitude of the narrator to the native land under different life circumstances. Historical examples of consolidating the principles of Ukrainian self-identification in the human worldview are taken into account.

A number of situations have been singled in which personal attitude to the native land is keenly felt: work or military operations abroad; colonization of lands, migration in search of a better fate, betrayal; captivity or captivity that ended in assimilation; evacuation or emigration to avoid areas of hostilities, repression, etc. There is another type of separation from the native land – the forced loss of the native language in their homeland, for example, the gradual Russification of the population in Ukraine, which was observed during both Russian tsarism and Soviet rule. Ukrainian cultural identity is revealed through a number of real-life situations

reinvented in folk art. Being emotional, a person tends to show a plethora of various emotions in the song. Therefore, the folk song is the first source in finding out the means of self-identification.

We have not found explicit explanations or scientific analysis of the causes stimulating the narrator's nostalgia for his/ her native land. Therefore, in this work, we center on the above-mentioned problems and systematize the results achieved by other scholars in the related fields of study, such as studies of mentality. The systematization of manifestations representing pining for the native land as they are found in folk art is carried out.

RESULTS

The starting points for this study were records of the Ukrainian folk songs, found in the archive of the little-known Kharkiv poet, H.R. Ilyashenko (1911–1992). Three recorded songs were analyzed. Each one can be considered as the implementation of the topic “pining for Ukraine” (Trehubov et al., 2018). H.R. Ilyashenko was originally from Myrhorod, born into a large family. Among his descendants there were Zaporozhian Cossacks and Chumaks; the family was badly affected by typhus and the Holodomor; he sang in the church choir; as a child, he spoke only Ukrainian.

The text of the first song of the manuscript partially coincides with the text of the song “There is a sycamore tree above the water”. This song tells about a Cossack who joined military service outside Ukraine, “... and died there”. In this version, there are no initial stanzas, which are in versions “a” and “b” (Shevchenko, 1995; Maksimovich, 1834), instead, there is another beginning. Below the key differences of the text are written in italics, and the traditional version is indicated in parentheses. Of the known versions of the text, the older version “b” has greater similarity with this manuscript (Maksimovich, 1834): “... went abroad somewhere / The Cossack is young... / Somewhere he left Ukraine, / And there he died, / He left forever / His native country (Ukraine). / He told himself to fill (He commanded) / The high tomb, / He said to plant (He ordered) / A guelder rose near the head (the red guelder rose (Ishchuk, 2005)). / The birds will arrive, / And eat guelder rose, .../ bring / news from Ukraine”. This manuscript, as well as version “b”, is characterized by expressions in the perfect tense, which looks closer to the original meaning of the song and more emphasizes the tragedy that occurred, and the narrator's sadness for his native Ukraine. And the famous symbol of Ukraine “guelder rose” is used as a sign



of connection with the native land.

The mood of the song “There is a sycamore tree above the water” contains common motives with the “Testament” by T.H. Shevchenko: “When I die, bury me in dear Ukraine. So that it was visible and could hear the wide fields, and the Dnieper, and the cliffs...”. As a sign of unity with Ukraine, Shevchenko used “wide fields”, “the Dnipro”. Even death is not so terrible and there will be peace in the soul, says the lyrics of the song “There is a sycamore tree above the water” if “there will be news from Ukraine”.

The next song in the manuscript has “genetic” connections (Trehubov et al., 2018) with the song “Oh, the fire is burning on the mountain”. She tells of the death of a Cossack in battle. In the manuscript, in contrast to version “a” (Shevchenko, 1995), the first stanzas and the last stanza are missing. But the last stanza coincides with the version of the song “Oh on the Mountain at the Grave” (Ishchuk, 2005). In the Vinnytsia region, a version of this song was recorded in the form of “Oh, three summers, three Sundays” (Holubenko, 2000) with a similar plot. But this option has a different text. Only the last stanza coincides with the manuscript: “Mom, take a handful of sand and sow on the stones. When this sand (...) rises (like rye), then your son will come from the army”.

The song states with sadness that the fate of the mother of a Cossack-defender of the native land is to wait for the time when the sand will germinate like rye on the fireplace. The main version of the plot in the form of the song “Oh, the fire is burning on the mountain” says that the Cossack managed to light a signal fire. Therefore, we should be proud of his actions. The connecting link with the native house is a horse, which on behalf of the Cossack brings the news home with the words: “... do not cry, mother...”. The symbol of the Cossack’s return home in the traditional version of the song is used “rye”, which germinated magically after sowing sand. That is, death for the native land is not in vain.

The last song in the manuscript in the first stanzas coincides with the folklore text “The falcon and the blue-winged eagle became friends” (Hordiychuk, 1991), where the falcon “went” to another land to seek happiness. But the manuscript contains a significantly different ending. According to well-known sources, this part of the text tells about the hard life of abandoned children (in some versions it is said that they remained in Ukraine). At this time, the “falcon” in a foreign land is thinking: to linger or return. And returning three years later, it curses misfortune, when he finds no property or

children. But according to the new version found, the falcon asks the eagle to teach its children not to look for happiness in a foreign land: “I will go to / A foreign land / To seek happiness. / Oh, if all goes well, / Then maybe I’ll be late. / But if I feel bad, / I may not return (Then I will return). / Teach my children / To fly high. / Teach them / In a foreign land / Not to seek happiness”. This ending changes the meaning of the song and is consistent with the image of the “blue-winged eagle” that was used. Because blue symbolizes the sky and a dream. These lines, the analogues of which are not found in the literature, are relevant today.

It should also be noted that the known versions of the song do not make it clear the intention to use the images of a falcon and an eagle to teach the plot in the form of a song and a poetic fable. Zoomorphic images in songs are more often used to reinforce the main plot, which relates to the actions of certain people. Based on the traditional symbolism of Cossack songs, the images of “eagle” and “falcon” are used to allegorically replace the images of a Cossack or a Kosh ataman. The image of the “eagle” sometimes symbolizes the Cossack army. The origins of ornithological symbols stem from mythological notions about the possibility of turning people into birds, so they are used as a source of knowledge about the world around them (Mykytiv, 2008).

According to the given variant, the falcon turns to the eagle as a source of knowledge. Since the eagle did not seek happiness in a foreign land (ie remained in Ukraine), he had some knowledge on this issue. Therefore, there is a request to the eagle to pass this knowledge to the children of the falcon, because the eagle flies higher than the falcon and sees, that is, knows in advance that in a foreign land there will be no happiness. And since the eagle can symbolize the Cossack army, we can assume that the falcon served another side. Then, from many versions of this song, it follows that in this case there will be no happiness for the falcon, or his children, or his native land. The presence of metaphors, zoomorphism, and the use of images of animals together with instructive content makes this song one of the oldest poetic fables in Ukraine.

In the above folk songs, as well as in the will of T.H. Shevchenko, there is a request for unity with the native land – Ukraine. Love for Ukraine in them is combined with the sadness of separation from her, as in the lines of H.R. Ilyashenko (Trehubov et al., 2018): “... Dear birches, willows, poplars, / trees of life and beauty, / although there are many troubles in the world, / the times of light will come”. That is, the peaceful life of Ukraine needs protection from “misfortune” and then “light times” will come. Another interpretation can be assumed: since the author of these lines



lived in a Russian-speaking environment, he missed his native Ukrainian language. Then “light times” are the hope for the return of the Ukrainian-speaking environment to its historic land. Thus, separation from the native Ukrainian language is equivalent to separation from Ukraine.

Analyzing the above Cossack songs, we see that they are not ritual songs, but closer to kobzar songs, and therefore these pieces are most often performed by one performer.

Dumas were higher art for kobzars, followed by historical, Cossack and Chumak songs. But there is a typological similarity between them, which consists of the realization of the need to express depressing feelings and the creation of a certain mental concentration, which leads to catharsis (Kolessa, 1921). Historical songs tell about the lives of famous historical figures, Cossack – about the life of the Cossacks in general. It is suggested that the origin of kobzar heroic songs dates back to older times than is commonly believed (Lozko, 2011). This definition fits the poem “The Word about Ihor’s Regiment”, which can be considered the first Ukrainian heroic People’s Duma (Dmytrenko, 2009). Boyan sings this Duma in a sad voice: “... The ground under the hooves is sown with bones, drenched in blood,... O wind, sail! Why, my lord, do you blow by force? Why do you throw enemy arrows... Against the soldiers of my beloved? ...” (Rylsky, 1986).

“The Word...” uses the image of water as a symbol of separation. For example, the word “Danube” had two meanings: the name of the river and the designation of the spring flood “danube”. Accordingly, in different parts of the text, the above word had to be written starting with lowercase or uppercase letters. But the original text of the manuscript has not survived. Analysis of the meaning of sentences shows that in later times of rewriting the text, the past meaning of the word “danube”, as now, was lost. Therefore, an unknown scribe corrected the “errors” and wrote the word, starting with a capital letter. The author of “The Word...” also uses the term [ozero] (lake) to describe the large perimeter of the spilt river, [more] (sea) to denote deadly water. This opinion eliminates a number of misunderstandings in the interpretation of the text. For example, a phrase like “Girls sing on the Danube. / Voices are heard across the sea to Kyiv” researchers understand as a hint at the works of that time, which describe the campaigns of Svyatoslav. In our opinion, this phrase has a different meaning: the girls sing by the river, their singing can be heard through the “big water” in Kyiv. Indeed, the events of “The Word...” unfold in the

spring. “Yaroslavna’s Cry” also has a misunderstanding: Yaroslavna went to the Danube but appealed to the Dnieper. Therefore, the phrase “On the Danube, Yaroslavna’s voice can be heard...” should be understood as “Yaroslavna’s voice can be heard above the spill”. That is, water was an environment that had the ability to separate people.

At the same time, “The Word...” uses the image of a combination – it is Yaroslavna, who turned into a “zygzycia” and flew to save her lover. The origins of this image go back to pagan sorcery; researchers have not defined what is a “zygzycia” – a cuckoo, seagull, or other bird. The following motives, as noted, are found in folk songs: the wife (mother, sister) flies to the Cossack who died or goes to the army, or she flies to the chumak (son, recruit) turning into a swallow (“Oh, the fire is burning on the mountain”) or, more often, into a cuckoo (“Oh, the falcon flew”, “Hey, little widow”, “Well in the field”) (Kuzmenko, 2013), also - “Cuckoo forged early”, “Flying cuckoo”, “In the field is birch” (Hordiychuk, 1991). In this case, the cuckoo is a message, a reproach, a sign of unhappiness, and separation from something native: “Mother was standing, Hey, she was preparing her son for the road”, “Oh, she was waiting... I had sent a gray cuckoo”, “I didn’t hear the cuckoo... she didn’t hear my voice”, “The cuckoo forged... She told the whole truth”, “Tell me, cuckoo... My beloved husband far away...”, “I became a cuckoo, I flew to my mother to make her feel sorry for me”, “... cuckoo forges... Where is my beloved husband...?”, and others (Hordiychuk, 1991), ... cuckoo forged, she reminded mother about her son”, “it was not a cuckoo that forged, it was a sister (widow), she wrote letters from another land”, “I ask you, gray cuckoo, to pass the news about me to my mother” (Kolesca, 1921). If we take into account that based on the number of forging cuckoos there is a long tradition of counting the years left for life, we tend to think that Yaroslavna has become a cuckoo that is a symbol of the separation bitterness.

“Yaroslavna’s Cry” can be seen as the reverse side of separation from Ukraine, as a generalized longing by a mother, sister, wife or daughter for a soldier who left his native land during a military campaign.

A similar mood is expressed by M. Haivoronsky in the song “A Cossack went to war” (Stadnyk, 2008). As part of this plot a soldier says goodbye to his beloved bride-to-be, and in order to communicate with her asks to give him a handkerchief. In the worst case, this handkerchief will remain an inseparable link with the family in a grave: “Give me a handkerchief, girl. Maybe I’ll die in battle. The handkerchief will cover my eyes during the dark night, It will be easier to rest in the grave!”.



Issues of separation from Ukraine are also considered in the People's Dumas. Thus, "Marusya Boguslavka" (Pavliy, 1955), having been taken prisoner and into the harem of the sultan, took the opportunity to release Ukrainian prisoners from the prison, but she herself remained, as fate turned her into a Turk. But, as in the song "Oh, the fire is burning on the mountain", Marusya Boguslavka's only pain is the lack of connection with her family and parents, so she wants the news about her to reach home, and appeals to the Cossacks: "... Just don't miss the city of Bohuslav... But let my father not will redeem me, Boguslavka, from captivity. Because I have already become a Turk and a Busurman for the Turkish luxury, for unfortunate sweets!" Almost with these words "Duma on Samiyla Kishka" (Дума про Самійла Кішку) (Pavliy, 1955) describes the "Lyakh Buturlak, a locksmith of Galer, who was thirty years in captivity, became a Turk and became a busurman for the great nobility, for the unfortunate sweets!" The Cossack ataman found a way to persuade Lyakh to flee. The only thing that still brings Lyakh closer to his home is the Christian faith in his heart.

The song "Cossacks passed" tells about the deportation of a girl from Ukraine (Petrukhina, 2007). But it becomes unclear and the girl's consent to go with a group of unfamiliar men, and the ill-treatment of a group of Cossacks with this girl. Then the girl begs other Cossacks for salvation, but some options do not describe their reaction to such treatment, and the other part – shows restraint. At once, it is possible to note that to suffer insults from some Cossacks, and then to beg for rescue in others – seems illogical. In the Soviet interpretation, this song is sung cheerfully, which, given its content, is also incomprehensible. None noble behavior of the Cossacks does not allow us to attribute this plot to the heroic Ukrainian epic. We can assume that this song was performed for a long time in the form of the People's Duma.

We believe that the names "Cossacks passed" or "Galya-bartender" are bad for this song, and the best name in terms of meaning is "Duma about Galya and the Cossacks". It should also be noted that the name "Galya" is typical, common, and in the Poltava region – as a generalized name of a girl; "bartender" is a generalized kind of occupation which explains a possibility of casual acquaintance in the village with men (as well as at a well). According to different variants, the Cossacks, the Wallachians, the Khazars, the Tatars, the Turks, the Liakhs, the Muscovites, the Prussians, the Poles, the Don Cossacks, and the Tulaks visited the tavern. Thus, given the generalized, allegorical, symbolic, and instructive nature of the plot elements,

this duma, as well as “The falcon and eagle became friends” can be considered a fable as a short work of instructive content (people are rarely characters in fables when their images appear symbols of certain human traits).

The analysis shows that this song has undergone significant changes during its existence in people’s memory. The presence of archaic allusions to ancient wedding ceremonies allows us to attribute the emergence of the plot to the time of the pre-Christian Slavs. For example, to explain the fact that the girl went to travel with several men is possible if we mention the polyandry in Drevlyany or the tradition of “men’s house”, where the girl for some time played the role of a wife (Petrukhina, 2007). There is also a coincidence of this plot with the myth of the Rain Cloud and Thunder, the origins of which are attributed to Indian mythology (Nechuy-Levytsky, 1992).

On the other hand, the song mentions ancient ritual actions. The song describes the incomprehensible actions of burning a girl under a pine tree. However, there is an analogy with marriage traditions, when the bride is standing under a burning tree: “The pine tree was burning – the girl was standing” (Petrukhina, 2007). This pre-marriage rite becomes a ritual purification with the help of fire, which helps to symbolically turn a girl into a woman. (just as the white color of a wedding dress is a farewell dress for a girl in a ritual burial ceremony to start a new life regardless of the past). At some intermediate stage of rethinking the original archaic plot, the meaning of the song acquired the following meaning: the girl married in a foreign land, but other people’s traditions proved unbearable for her, and she begged for salvation, which is found in many Ukrainian folk songs. Then (according to some versions of the song) the inaction of the Cossacks in response to the request for salvation is understandable because the girl is already legally married.

The summary of the song can be summarized as follows: foreigners (not the Cossacks) persuaded the girl to go with them in the status of a polyandry marriage from the native land to a distant foreign land and promised good living conditions, but the girl did not find happiness abroad, so there is an instructive request to those “who have daughters – let him teach” (the girl asked random Cossacks to save her, but they decided not to interfere in other people’s traditions).

Thus, the content of this song eventually overlapped with new problems and loss of understanding of the old content of the text. However, this plot raises the topic of captivity and the possibility of liberation from it, or another type of separation from Ukraine – voluntary departure for marriage abroad. In addition, the girl’s only hope



for salvation rests on the Cossack as a link with his native land.

Ivan Franko considers the search for a better destiny abroad in the cycle of poems “To Brazil”, which was included in the collection “My Emerald”. The cycle is based on real events: an agent dressed as a simple man walked through Galicia, inadvertently was saying that life was better in Brazil. Many Ukrainians reacted to the promise of a better fate, but the truth of Brazilian life at that time turned out to be cruel. I. Franko described the condition of a migrant Ukrainian in the following words: “... He remembered his native country with tears, But with a curse, he ran away from her” (Franco, 1976). In this case, the emotional conflict of separation from the native country is shown when it is impossible to stay in its territory.

O. Storozhenko in the story “The Devil in Love” reveals the emotional state of a person in case of return to his native land – Ukraine and, at the same time, shows the approximation of “Moscow traditions” to the lands near Kharkiv at the time of the mid-nineteenth century (Storozhenko, 1990): “... When you go from Kursk province to Kharkiv... I was lucky to be in my native Ukraine sometimes, but how long will you rest under her warm wing?... it will be light as if you were lifted on the wings!... But from the village of Liptsi (20 km from modern Kharkiv to the north: the author’s note) our Ukraine looks like Muscovy now – instead of taverns cursed squash, inns in the Moscow custom; ...but when you cross the river Kharkiv (in the village of Liptsi, author’s note), who would not say that this is God’s side!... It seems that our native Ukraine has come out to meet you... it sings a song...”. That is, Kharkiv was at that time a city of Ukrainian culture. O. Storozhenko notes the most expensive features of native Ukraine for the Ukrainian: “Covers you with a warm wing” so that you allegedly fly on wings, because this “land of God” greets you with a “song”, that is, a native language. Perhaps love for the native language is the most reliable sign of self-identification. This story reveals the nostalgia that arose as a result of separation from Ukraine, the joy of returning to Ukrainian lands (to Kharkiv), and testifies to the fascination of these lands with Russian traditions. Native Ukrainian land has now become alien to the author. That is, you can feel separation from Ukraine within Ukraine. The expansion of foreign culture creates a similar effect on the spiritual state of man. It was in the case of the previously mentioned H. Ilyashenko, who found an outlet among the Russian-speaking environment only in poetic work in the Ukrainian language.

DISCUSSION

Regarding the expansion of Russian culture, it can be noted that according to the 1897 census, the Kharkiv region was characterized by the wide spread of the Ukrainian language - 80% (Language Composition, 2019). The least Ukrainian-speaking city in the Kharkiv region was Chuguiv. It was founded in the seventeenth century by the Cossacks. But after that, it received many artificial waves of resettlement. Thus, in the seventeenth century, about 2,000 archers and Kalmyks were relocated to the city of Chuguiv. Therefore, the inhabitants of the city have long been called “gathered”, those who came from different places. During the industrial revolution in tsarist Russia and the “mixing” of the population under Soviet rule, the Kharkiv region has lost the Ukrainian language as the main language of communication. But the important thing is that people who live and work in the villages of the region keep talking Ukrainian-speaking Surzhik, even on the border with Russia.

The expansion of Russian culture was a by-product of the artificial resettlement of Russian-speaking people to Ukrainian lands. First, there was the “conquest by friendship” – an imitation of a mutually beneficial relationship. Then the authorities introduced new traditions and orders. That is, there was an artificial absorption of the indigenous population by newcomers. During the takeover of Ukrainian lands by Russia, such actions were repeated many times. Recent examples include the aftermath of the Holodomor, the deportation of Western Ukrainians and Tatars from Crimea after World War II (Bugay, 1990), and the seizure of Crimea in 2014. If we compare with the epochs of the spread of Tatar, Lithuanian and Polish power to the Ukrainian lands, we can see that the Golden Horde required only obedience without interfering in culture and religion; The Grand Duchy of Lithuania followed a similar policy. Ukrainian culture underwent a severe expansion during the rule of the Polish-Lithuanian Commonwealth after the Lublin Union in the form of planting the principles of social, religious, and national spheres (Palamarchuk, 2015). However, the policy of deportation and replacement of the population was not implemented. Therefore, it can be argued that eastern Ukraine has been under pressure from over-rigid expansion for more than 300 years, which is at the same time disguised.

The result of the principles of Russian expansion is a violation of the chain of transmission of culture and the creation of conditions for “forgetting” the native language by the indigenous population. This can be either a conscious policy of the Russian Empire or an intuitive action, but it is enshrined in its international policy



and is still used as a method of conquering the world. And it turns out that with the development of information technology, the effectiveness of such actions is facilitated.

How do people forget their native language? How does a person who has stopped speaking his native language during his life feel? Many people in this situation do not find a way to preserve the language. They forget who they are, even though they do not cross the borders of Ukraine. According to Mykola Voronyi, who poetically embodied the Polovtsian legend, there is a magic herb “evshan-potion”, which helps to restore forgotten roots in memory (Voronyi, 2010). Even if a person has several roots, there is a continuous chain of human connection with folk traditions through past generations. Perhaps the most important of these is the one closest to the ground. It is by breaking away from the earth that people lose their ancestral memory. There is no man without roots, and if she has forgotten them, she needs that magic grass. Kalinets I. (2012) in the almanac “Evshan-Zillya” summarized that a Ukrainian if he lost his native land in his soul, needs: “... for those who are indifferent in spirit... need bitter wormwood..., the bitterness of life brings a person... back to the beginning...”.

M. Tkach a recognized Ukrainian cultural figure, managed to remain in the Ukrainian creative environment even in Soviet times. He was born in Transcarpathia under Romanian rule and the holiday was the return of these lands to the Ukrainian mental space in 1940. Apparently, since then, the nostalgia for the loss of his native land, which sounds in the song “My Ukraine”, has remained in the heart of M. Tkach (2002). He cannot imagine himself without Ukraine, from the window of which “fate shines”. In the song, the author imagines himself next to the “blonde hut”, which is the image of Ukraine: “I hear your voice, her ear of wheat sows grain in my soul. My Ukraine, guelder rose, fate has given me the happiness to know you. Without you, I have sorrow like a crane without a nest in a foreign land. My Ukraine, White-washed “blonde-hut”, Fate shines for me from your window”. The author has found many famous and personal images that unite him with his native land and do not allow him to lose self-identification. It is noteworthy that every time fate tore the author away from his native Ukraine, he felt sad: “...the sadness of a crane without a nest in a foreign land”. But, at the same time, he saw with his heart the light that allowed him not to get lost in the ways of life. Still, M. Tkach had his own “evshan-potion”.

The relay race of searching for elements that contribute to the self-identification of Ukrainians was well-supported by Tina Karol’s modern song “Ukraine is you”, which was included in the school curriculum of junior classes in 2016 (Zinchenko, 2020).

On the one hand, in comparison with M. Tkach's song, which reflects the pining for the motherland, the song "Ukraine is you" provides an unsystematic set of images familiar to the Ukrainians. On the other hand, if you analyze this work, you can feel the strife for "evshan-potion", close to every Ukrainian heart. For example, the song compares Ukraine to a family that creates a chain that stretches back centuries to the roots of Ukrainianness. The words that the father has said to the children, that is, the conscious beliefs, and the "mother's songs" that appeal to the subconscious help to reach these roots. The image of the native land is created with the help of a composite picture, which consists of individual elements of a song, like a mosaic: "Storks wing" over the roof of the house is a talisman of family happiness, "Embroidered shirt" is one of the most important attributes that has been passed down between generations, the picture is complemented by the "sun" and "blue sky" that are present above that house, and next is the "fog over the gray Dnieper" and "wide steppe", which together create the image of "freedom" of the Ukrainian. "Sunflower" is used in a generalized image of Ukrainian happiness. This sequence of images describes the state of the Ukrainian, when "God is with us" is a state of happiness and a state of "hope", which is embodied in "love" and "dreams" when there is no need to look for the best. And a person who has heard such a song returns to his roots, with a conscious attitude to his own self-identification.

Any self-identification is impossible to imagine without love for the native land. According to Seneca, the homeland is loved not because it is big or small, but only because it is its one's own. It is the one in the heart. Therefore, self-identification is vivid in folk art and deeply reflects the pining for his native land.

CONCLUSION

The loss of a person's self-identification begins with the loss of his/her desire to communicate using his/her native language. In folk songs the loss of the native language is compared to death. Manifestations of Ukrainian self-identification in songs are more often observed in the emotional state of pining for Ukraine. It can happen under different circumstances: working abroad, death in battle, recruitment into the army, leaving the country in an attempt to find a better place for living, captivity, betrayal of the homeland, emigration on the occasion of marriage, finding the territories of the country under occupation, etc. If a person has lost self-identification and connection with the roots, then he/she needs the so-called "evshan-potion" - a



certain symbol, rite of purification, which will help to understand the forgotten. There are the following relevant elements in Ukrainian songs and dumas: evshan-potion, a song, a guelder rose, the Dnieper, fields, a horse, a handkerchief, a white hut, rye, a swallow, wheat ear, Christian faith, “father’s words”, “mother’s songs”, a stork, an embroidered shirt, a wide steppe, “faith that God is with us” and others.

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FICTION

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THIRD WHEEL FOR ELIZABETH
RUDINESCO'S TRIUMPH

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Probably already by the relatability of the traditional plot elements – the title and the denouement – the story «The Third Extra» pretends to a special reader, if not capable of risk, then at least inquisitive, ready to live a small space of text at least for the purpose of waiting for the novelty of the story under the provocatively formulaic words of the title cartouche. And such a reader will be rewarded with a tangible reward even for the sophisticated law of double-finality familiar in contemporary literature. Despite the fact that the decoding of the title in the last lines of the text is in the style of the retreat «from a day of direct sight to a day of avoidance.» This definition of reality by the famous philosopher and psychoanalyst Elisabeth Rudinesco could be applied to characterize in the story the fate of the man of comfort, who subordinates life to the cult of reason (simple) necessity, where there is no place for passions or affects, where everything is meant to be an alternative to the Freudian metaphor of man – not a master in his own home, simply because financial wealth allows this man to «unfroyd» multiply the number of buildings of which he is the owner. But it is in the light of Rudinesco's theory that the man of comfort in The Third Man appears as a subject who has suffered an indescribable total defeat. The comfort person in the book may fail to observe the interdependence of the unproblematic nature of her living in society and her reproductive death, caused by sluggish, depleting cells that have a purpose in prolonging life in children. She may not notice that the discovery by science of the mystery of the beginning of life and the banalized already practice



of IVF is accompanied by a periodic rebellion of the irrational, the unconscious and the superconscious, so that a reasonable plan is provided to cross the random encounter of germ cells. But in the eyes of the reader, the catastrophe of mere repose will appear more terrible than the catastrophe of explosive events. And the reader will experience the need to get out of the comfort zone of the characters, who refuse NOT planned to the same physically weak third child, as the inhabitants of the ancient Greek city of Kamiros went out into the desert behind the protective walls, to feel real life among the dangers and risks, to experience in the desert unpredictable own complexity as a challenge to the simplicity of the certainly understandable.

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Third wheel

Dedicated to O.M. and G. Z.

Rita was looking at herself in the mirror. A well groomed, chic woman without age, she could be in her twenties or close to her fifties, was sadly smiling to Rita from the silver surface. Shining skin, glossy healthy strands of hair, a teenage-perfect figure of a nymph, a business dress, a modest mink jacket, all those expressed success, prosperity and fortune. Her eyes were hopelessly looking in the mirror noticing the absence of wrinkles. Rita tried to understand, to find out for herself: why?

When she went to the kindergarten and school, her friends played house and dreamt about families and children. She had never dreamt about those things, because she was sure it could not be otherwise. Of course, she would definitely have children, she would definitely have a family. How could she not?. What for to dream about that will surely happen? She did not hurry. Next to her there were successful men who focused primarily on their careers. A modern man perceived the social ladder as a primitive hunting or fishing, he seriously treated it. His career was like killing a mammoth. That was the very man she chose — smart, practical and successful. Rita was also ambitious, she wanted to achieve something, others to be proud of her. They did not hurry with children, they thought they had time. There was so much exciting

all around! Children would still be, only with time.

So, Rita and Edik were intelligent (calm and right), successful and prosperous people. One can say they were rich. Both had impressive careers, whilst they did not work for money, more for self-realization, so money just stuck to them without any effort from their parts. By the way, they were not the first generation. Their parents were also very rich.

At the beginning, they studied at Institutes enjoying talks, visiting clubs, concerts and casinos with friends, travels (Monaco, Spain, India, Cuba, Italy, France and so on). Unlimited money gave the opportunity to spend time as they wanted, but it did not mean happily to spend it. Various little things could cause irritation. It can not be said that their relationship was ardent and passionate. The hotels were luxurious, the relationship was calm like the one of intelligent and well educated people who know how to behave decently. They were not off their heads, but it was calm and cozy, friendly comfortable.

Then in parallel with promising entrepreneurship according to the plan there were postgraduate studies. They needed PhD degrees not for work, as they were in business, but because it was prestigious. Thus, the presentations of their PhD theses passed with ease, without a hitch. If they had been real scientists and made any serious discoveries in science, then, of course, to defend the dissertations would have been incredibly difficult. However, as they were a businessman and a businesswoman, they had troubles only in business, besides, temporary ones which they solved in time.

They continued traveling a lot, but could never tell interesting stories about the countries they had visited, truly share their impressions. One could not get a word out of them with red-hot pincers. Scarce information, as a rule, was either about the level and service of luxury hotels where they had lived, or chic restaurants in which they had eaten, or transport, or some scientific and technological progress, technologies and never historic, cultural issues and customs. They seldom went to museums, more often reluctantly, always with a guide tube, because trips were individual, not group, but, as for a guide, they even did not have an idea to spend money on him or her.

They were going out for seven years while studying and defending. Then were living together for five years to see if they could get well under one roof. After twelve years of relationship they decided to get married, to register their marriage. There was no particular passion between them. Everything was convenient, comfortable, civilized, almost correct, based on the relationship between a man and a woman of the Western type of culture. They had two luxury apartments in the city center: one



flat in an architectural building, 260 m², where they lived; the other one in a newly built house, 170 m², which they gave for rent. Three more one-room apartments were also just for rent and were located in the center too. With the money from renting it was possible to live and travel without working. However, Rita and Edik were active, working for the process that gave much more profit than the leasing of properties. They bought a huge plot of land and were building a house. Life was calm and measured.

They were over thirty years old. Regarding their age, financial possibilities and marital status they both came to the conclusion that they could have a child. Who else but them?! Thus, they ceased being protected. Even in their sexual relationship there appeared a kind of wingedness that had not been traced before. However, after some time as always Rita's menstruation began. She got a little upset, because she always had what she had planned before. This time the situation went out of control, but she decided not to worry too much. She read in the *Cosmopolitan* that couples who managed to get pregnant within a half of year were considered healthy. They kept trying, but each time menstruation began Rita became melancholic, and after four months she even cried a bit.

Edik reassured her that six months had not passed yet, there was nothing to worry about. But Rita's sadness began to grow into initial boredom. She did not know what to do. She didn't want to think about what might happen, that she would never have children. She didn't want to think about it, but it was the very thought that was swirling in her head. Gradually she began to imagine what she would do if she had no children. Rita had a successful life, almost everyone envied her, because it seemed that impossible did not exist for her: both psychologically (she had a strong character and strategic thinking) and in the material sense. She would work, build, travel, communicate, relax. Would not those enough? Everyone wants to come to this. Couples with children can afford all those after the age of fifty when the children have grown up. She and Edik could be happy at thirty! She had only to accept that they would not have children and get it over.

As soon as she began to realize this, from the middle, from the solar plexus something began to pull, she felt sorry for herself. She was going to burst into tears: would Edik endure this, would he be with her if she did not bear a child, would she be with him?! Rita decided to keep on trying to get pregnant.

Six months passed, and Rita was not pregnant. Then they decided to consult a doctor. Naturally they chose a private, very expensive clinic. The beautiful interior

had to justify itself. Its patients were not very poor people, they were offered a wide range of procedures. They began to be taken a number of tests which cost an incredible amount of money and also took time. Instead of working Rita and Edik at a point were forced to go to the private clinic. However, in addition to necessary tests for not to be too upset they were offered additional procedures, such as massage, vitamins, rejuvenation, cosmetological service, as well as hairdressing and manicure. At first it was like a vacation, but three weeks later it became tiresome, in a month and a half it caused not very good suspicions and three months later when a substantial amount was spent and the diagnosis was never established Edik said timidly:

- In my opinion, money is being pumped out of us and no one is going to help us, because it is not economically profitable for them. As a businessman, I partially understand them: it is pointless to let go a chicken that lays golden eggs.

Edik said aloud what Rita had been thinking all over, but she didn't dare to admit it even to herself. She had already been on the verge of a nervous breakdown. Soothing massages did not soothe, but only irritated. When Edik voiced out what she had been guessing about for two months, but at the same time he had been afraid of admitting, Rita got hysterical right there. Rita sobbed, intermittent sobs turned into a scream. The doctor reacted immediately. Trying to seem professionally calm, louder than usual he gave orders to a nurse:

- Put the patient to bed! To begin, intramuscularly inject 5 mg of phenezepam!

- Five? The nurse reaked and tensed up.

The doctor looked at her.

- Five and then in four hours I will look and we'll inject five more.

The nurse got nervous, the doctor noticed that. Rita and Edik saw that too. Rita kept sobbing. They did not understand what they were talking about, but it was not comfortable.

- All right, - said the doctor, - 8 mg we'll inject now and after that I'll decide!

Edik intuitively quickly understood what was going on, grabbed Rita in his arms whispering in her ear:

- Let's get out of here!

She stopped crying. In the hall he let her stand and holding her hand ran to the exit. She ran with him:

- What happened?! - she asked running.

- I don't know, - Edik replied without stopping, - I'll explain later.

A nurse ran into the hall behind them and began to shout:



– Rita Nikolaevna! You can't run! Stop!

Another woman in white came out towards them, with a smile she tried to say something to stop them, but they pushed her away and ran on. Right in their hospital's pajamas they jumped out into the street to get in the car as soon as possible and leave. The nurse jumped out on the porch.

– You didn't take your things! – She shouted behind them.

However, they were already on their way. Rita's friend then stopped by to pick up the things left in the hospital's wardrobe. She took them away *ырщцштп* a notarized power of attorney. Rita and Edik did not dare to return there, but it was a pity to leave too expensive things there.

They decided that in our country medicine was very bad and doctors were dishonest, they needed to go to Germany and to do everything there. At work Rita explained to both the management and colleagues that they were planning to get pregnant. They were healthy, there were no obstacles, at least, they were not announced. However, our medicine was not on a sufficient level, so they would have to spend some time abroad. She still would work, deal with documents, it would be possible to send her everything by e-mail, she would do everything.

It took more than two years to try to get pregnant in Germany. Rita was sad. She tried to switch. Even over time she began getting used with the idea that they might not have children. She decided to start a new business, to organize international business with Italy. She began to study Italian and went to Milan.

However, the thought about a child did not let her go...

After the private clinic and Germany following the recommendation of verified acquaintances they asked for help a specialist of the Ukrainian budget hospital - «Family Planning Center». Gynecologist Halyna Anatoliivna examined Rita on a chair and recommended diagnosing uterine obstruction for which she prescribed an X-ray of the fallopian tubes. In the Center it cost 1,000 hryvnias. The X-ray confirmed the doctor's diagnosis which had not been made either in the private hospital or by German specialists. Rita had obstruction of the fallopian tubes.

Halyna Anatoliivna insisted on a surgery, she offered to do laparoscopy of the fallopian tubes. The surgery cost 6,000 hryvnias. Before the surgery Edik had got a spermogram which predictably turned out to be bad. Of course, to seem a specialist Galina Anatoliyivna prescribed the supplementary therapeutic treatment involving a huge pack of vitamins and tablets

for different systems of human organisms. Both Edik and Rita sluggishly, but also selflessly took them dutifully and regularly, in secret from themselves hoping for success. Nonetheless, laparoscopy did not help. Evidently slow sperm simply could not overcome numerous tubercles of the fallopian tubes, even after the influence of expensive vitamins and medicines.

Rita cried at nights. She secretly spied on women with children in the street and playgrounds. She mourned, gradually losing the last shred of hope. Edik very worried about Rita. He almost accepted the fact that they would not have children, but he felt sorry for Rita. He could not calm her down, probably he did not know how. Halyna Anatoliivna offered them the last option – IVF. However, before doing IVF, of course, they would have to take vitamins. Over those years it was unbearable for Rita and Edik not only to take tablets, they could not stand looking at them. Nevertheless, fighting vomitive impulses, they bravely continued taking medicines, having decided to do everything possible not to blame themselves for giving up something and not using a very small chance while preparing for IVF.

Rita and Edik were totally indifferent to money. They were told that IVF (in vitro fertilization) cost from forty to fifty thousand hryvnias (five or six thousand dollars). Then they were warned that the procedure could be repeated several times, namely three. The total amount was from one hundred and twenty to one hundred and fifty thousand hryvnias (from fifteen to eighteen thousand dollars). Something was broken in Rita, perhaps due to the duration of treatment and previous failures. In addition to boredom, there was psychological fatigue and the desire to stop, to leave everything as it was.

This time, despite the material stability, they could afford almost anything, when Edik and Rita heard the sum, they both eloquently became silent at the same time. Emotional fatigue had affected the desire to act, it had provoked the wish to abandon the idea of having a child at all, because it was very scary to feel disappointed after a new failure again. Halyna Anatoliivna carefully looked at them. Two minutes after the pause she said that the next patients had been waiting for her. Edik realized that they had to say something and he asked:

– We need to consult and think.

– Okay, – said Halyna Anatoliivna, – when you have thought about this, call me.

They went outside. Nice soft snow was falling down. Rita seemed worried. Edik had a business appointment. He was in hurry. She asked him to walk down the street for a while, because they worked all the time and almost never walked. He politely



agreed, though he knew he was late. They were walking down the street. Across the road there was a beautiful young woman holding a girl's hand. The girl was very pretty. In her other hand the woman was holding a violin case. Right in front of them there was another woman, shouting at a crying child. The child was sobbing, as if she was suffocating, and asking for something, but the woman did not want to give it to her. Captivated Rita looked at both women. The one with the violin, aroused her admiration and even envy, while the other one caused exclusively condemnation. «Why is everything so unfair?!» – Rita thought. «She is not worthy to have a child! She yells at her! And I don't have a child! Why?!». It broke Rita's heart. She was so sad that she did not want anything at all, just to forget about everything, calm down and for everything to end finally.

They were walking on, approaching to a shop with a bright window. On one of the mannequins there was a fashionable mink coat trimmed with sable. Rita stopped and her eyes suddenly lit up. Edik noticed that. She felt a desire that surprised her very much, because she thought at that moment that she would never want anything again.

– I wonder how much it costs? – Edik began thinking aloud. – Let's go in and find out, – he suggested.

Surprised, Rita entered the shop with fascination and asked for a fur coat from the shop window, believing that she was doing it in vain. She suddenly looked lovingly at herself in the mirror. The fur coat cost forty thousand hryvnias, they gave for thirty-two thousands (four thousand dollars). Edik cynically thought that it was cheaper than IVF and they could buy it right away. Here it was. Rita seemed to be smiling again.

– We'll think about it, – Edik said sensibly and they left the shop.

Rita looked at the window. The child in the street continued crying hysterically and the mother, instead of calming her down, pretended to leave that made the baby howl even more. The beautiful woman, already without the violin case, was walking slowly the opposite side of the road. They were watching and from time to time they glanced at each other.

– Do you really want a child? – Edik asked Rita. – Look how the girl is screaming, and that lady at least an hour would be walking here up and down getting frozen, while her child would be playing the violin. Do you want the fur coat?!

– This one?

– You liked it!

– I want!

Edik went to the store and came out ten minutes later with a package in his hand.

– Well, let's go! I still have to be on time for the appointment.

They quickly went to the car. On the way Rita was admiring the views from the window and it seemed that her soul was gradually thawing.

In the evening, Rita was admiring herself in a new fur coat for a long time in the mirror. At night she suddenly woke up and began to shout hysterically at Edik:

– I want a baby! I don't need your rags! I want children!

In the morning, Edik called Halyna Anatoliivna and agreed on an IVF date and then everything happened like in a fairy tale.

After the first attempt of artificial insemination, Rita very much hoped that she and Edik would be in that rare percentage of lucky people who succeeded with the first try. A few days later she began carefully to examine herself in the mirror and look for signs of pregnancy in her changed figure. It seemed to her that the tummy had already appeared and clothes were more difficult to fasten on the waist and hips. She began to eat more so that the baby did not need anything, she ate the most delicious food, the best was for her, for their baby.

Ultrasound was scheduled three weeks after IVF. Rita was sure she was pregnant and felt very happy. For the ultrasound she took Edik with her, he had postponed a very important business meeting for this. In the Center Edik was sitting in the hall while Rita was being examined. Ten minutes later she came out of the doctor's office in tears, ignoring Edik, walked past him and jumped out into the street without a coat. Halyna Anatoliivna approached Edik and told him to enter the office. Instead of entering, Edik rushed after Rita.

Without clothes she reached the end of the district. He rushed to catch up with her and he did very quickly. Edik threw off his jacket and carefully put it on Rita.

- What are you doing?! You will catch a cold!

- I want to catch a cold, to die! I can't do anything!

- Where did you get it from, Rita? You are always so calm and sensible! What are you doing?! Let's go back! Galina Anatoliyivna is waiting for us!

Rita obediently turned back to the «Center».

– I warned you, – said Halyna Anatoliyivna softly and calmly, – that it might not work out after the first try. Let's make the second attempt, but not now, in four or five



months. Meantime you should return to your normal life. Go to work, switch from your problem, calm down. I will prescribe some supportive medicines that you will take together. Let's hope for the second time everything will go well.

«Vitamins» once again.

Five months later nothing changed after the second try. That time she calmly took the news. Alienation began swelling between Rita and Edik, which Rita, by the way, passionately encouraged provoking him to scandals in every possible way. Edik began staying at work longer so that he could come home as late as possible and see his unhappy wife as little as possible. Rita, in her turn, began being jealous of him for no reason, but her jealousy raised doubts in him and he involuntarily started looking at other women who were blooming and beautiful.

Four months later the last, third IVF procedure was scheduled. Rita did not expect anything. Absolutely depressed she went for an ultrasound three weeks later. Halyna Anatoliivna was examining her for a long time, then she called her colleague and they together looked at the computer monitor using some incomprehensible terms.

Galina Anatoliyivna took Rita's hand and very gently, with a smile said:

- Congratulations, you are pregnant.

- How can I be pregnant? – Rita whispered not understanding, not believing and tears unconsciously started falling down her face.

- So?

- Is that true? – Rita did not believe.

– Yes, it's. I'll say even more, you have had two fertilized eggs.

- What does it mean?

- This means that you'll have two children.

- How is it two? How can I give birth to two children? – Rita asked suspiciously.

- Don't worry! You can!

Rita immediately went to work to Edik to tell that she was pregnant and that they would have not one, but two children. Edik seemed to be glad to hear what he had no longer hoped for, but he said he would talk to the doctor in person about it.

In Halyna Anatoliyivna's office Edik already felt much more confident, but somehow not everything was clear for him. Thoughts were not fair and not iridescent despite the happy news.

- Thank you, Galina Anatoliyivna», – Edik said intelligently and kindly. –We

have already lost any hope.

Halyna Anatoliyivna looked at him softly, she was waiting for stupid nonsensical questions.

– Tell me, – Edik continued, – You said we would have two children. You see, – he said beginning to mumble, – we somehow didn't expect, we didn't calculate for this. That's a very big responsibility. Will we be able to raise two children? Maybe something can be done?

Halyna Anatoliivna having worked in the «Center» thought that it would be impossible to surprise her, but even she somehow tensed up. The tone of her voice became professionally detached and cold. As a doctor in a white coat she spoke to the «sick» subconsciously feeling «It is a sin to laugh at the poor».

– It's possible, – the doctor said with a share of cruelty. – It's possible to make a reduction of the embryo.

- Sorry, I did not quite understand... How is it?

- It is possible take away an extra cell, but it's alive!

Edik's eyes flashed with hope:

– Is it safe?

– It's very dangerous. We can damage the remaining cell and in your case it'll mean losing children, – the doctor said harshly and firmly.

– Then, we don't do anything! – Edik refused frightenedly. – Sorry for taking your time.

Rita's pregnancy passed surprisingly wonderfully and easily. Apparently, it was a sort of compensation for the suffering they had recently experienced.

Childbirth was easy too, if you can believe that childbirth can be easy. In the maternity hospital a tired but cheerful midwife told Edik:

– Daddy, congratulations on the birth of triplets! You are a sexual giant!

Edik had a surprised face:

- What triplets?

- Yes! Triplets! Three boys! The third, however, is weak. He was the last... He got it probably... Although, maybe, he didn't get it, - the midwife was thinking. - Well, nothing! You are rich! You'll bring them all up! Now there are so many good medicines! There would be money!

«Happy» Rita and Edik left the maternity hospital with two beautiful and healthy boys. Rita wanted to feel joy, but she was very tired. She could not sleep as before. These were unfamiliar emotions: fatigue mixed with remorse which she tried

to suppress, but it did not work well. They had a totally new life, complex, but very interesting filled with a completely different meaning.

The nurses from the infant ward, not indifferent to beauty, looked at the beautiful couple with admiration:

– Well, let’s go feed the children? – A red-haired nurse said to a blonde one.

– How many bottles to make? – The redhead asked. – Eight?

– Nine!

- Why nine?!

– They decided to give up the third child.

– How is it?! The redhead reasked with wide round eyes.

– First of all, they didn’t plan the third child,» – the blonde replied. – And, secondly, he had weak physical indications.

The nurses looked sadly out through the window at the luxurious white Porsche tied with a blue bow that Edik had given to Rita on the occasion of the birth of their children.

– Perhaps, the Lord not accidentally does not give children to some people, – said the red-head. – Do we have the right to interfere in God’s providence?

– Okay, let’s go feed the children, – the blonde said.

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FICTION

SAFONOVA Yulia

**THE CASTLE OF MADELEINE
ALLUSIONS OF MADELEINE**

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The strong-minded writer Yulia Safonova allusively expresses the idea that the happiness of having a relationship is possible only in the person's consciousness in the unrealised desire to master it. The name «Madeleine Castle» itself alludes to the Marcel Proust`s literary works - «Madeleine cake», which is associated with the desire for the fleeting pleasure, and can be fixed only in consciousness, but impossible to hold it forever. By genre, the work «Madeleine Castle» has the features of a fairy tale, in which the world of ghosts and humans coexist. Julia Safonova presents to the reader the image of a romantic man who dreams of love, which does not exist in reality. It seems that the hero seeks this love, but the circumstances turn out to be in such a way that coexistence with a woman is impossible for him in this world. The reader is given the hope that in time, in the process of waiting, love can happen, but this is only a dream that may or may not come true...

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The Castle of Madeleine

In a distant and wonderful place, surrounded by dense forests and deepest lakes, stands, as if towering above all earthly, the palace of magnificent view and impressive size. Twenty-five years ago, it was home to the royal family with their son and Crown Prince Adamingo. But at the age of seventeen, the prince had to become the ruler of an entire kingdom, and this circumstance changed him a lot. Close to the prosperous kingdom of the haughty, spoiled Crown Prince Adamingo was a castle as large as a royal palace. The appearance of this castle was so gloomy and frightening that it seemed that no one had lived there for many centuries. People living in the kingdom began to multiply mysterious rumors about this castle, telling the story that anyone who enters inside will never leave it. Mothers frightened their children with fictional stories about the many disappearances of little kids, that decided to play in the castle and never returned. Of course, these rumors instilled in people even greater fear of the mysterious castle.

Each time, looking out of the windows of his palace at this castle, the prince was outraged only by its mere existence, and he decided to destroy the castle without leaving a single stone from it. He believed that such a grimmy and awkward castle had no right to be near within sight of the windows of his glorious palace. When the prince announced that it was necessary to immediately destroy this construction, all his lieges flatly refused to obey the order. The inhabitants of the kingdom believed that by doing this they would bring trouble.

Adamingo did not know how to accept refusal and told about an unexpected decision to his subjects. He told everyone that he would spend exactly one month in this castle until the full moon come out, and if he returned by the end of this period, the castle would be immediately destroyed. The prince's servants tried to dissuade him from this step, recalling that the late king would not approve of such a decision. But Adamingo said, since he has been the ruler of this kingdom for seven years, no one dares to disobey his order. And anyone who dares to obstruct the decision of the crown prince will go into eternal exile. Everyone had to obey unquestioningly after these words, and the very next day the prince settled in this mysteriously and dark castle.

The first thing that really surprised Adamingo was the huge discrepancy between the appearance of the castle and its interior. From the inside, everything just shone

with purity, although, according to all logic, everything should have been completely different:

The cobwebs on furniture and the ceiling, mirrors completely covered in dust, paintings with cracks and faded colors that could not have been avoided in so many years.

The only thing that reminded that this castle had been empty for a long time was the deathly silence. Even the birds did not chirp in the morning near the castle windows. That is why the castle not only amazed with its cleanliness, but, at the same time, frightened.

Returning to the theme of the paintings, we can notice another oddity: these were mainly landscapes, and only on the second floor in one of the rooms, the door with which was wide open, the prince saw a portrait, huge from ceiling to floor. This portrait depicted a girl with fiery red hair and incredibly deep eyes, and her eyes were reminiscent of the green foliage in spring. There was in her gaze some kind of deep longing and sadness, the reasons for which he really wanted to unravel. This sudden thought surprised the prince extremely, since he was not used to such outbursts of sentimental emotions, especially because of some simple portrait.

Meanwhile, dusk was approaching imperceptibly. Based on this, cold began to blow strongly in the castle, some otherworldly cold...

During the day, Adamingo managed to inspect the castle from the inside, it consisted of twenty-six guest rooms, a hall, a storage room, an attic, two greenhouses with access to the terrace. He decided that he would spend the night in a room with a portrait of a young girl. The second room seemed to him not entirely comfortable, although it was, as he understood, a guest room. And the third room was quite cramped, not burdened with unnecessary furniture. Most likely, this room was once intended for servants.

On the second floor of the castle there was a storage room and an attic. The door that led to the attic was apparently locked. Among the bunch of keys that Adamingo found in the pantry, the key to the attic was not found. He decided to sit in a leather chair by the fireplace. Memories flooded into Adamingo, and he remembered the main reason for his disgust for this castle:

- Your Majesty, Milady, the young crown prince, has cut all the flowers in the garden, again. How many times I warn him not to do this, he did not listen to me.

- Dear court gardener Ferdinand, we really appreciate your work, we are always



pleased with the beauty of your flowers. We will definitely have a serious conversation with Adamingo, be sure that this will not happen again.

- My dear King Aramin, don't be too hard on the boy, you know how much I love him, and my heart just breaks when I see how brutal you can be with him.

- Well, you are my dear Felicia, I will simply explain to our son that such behavior is not appropriate for him, as a future king.

The queen smiled faintly and coughed again. For several years now she has been plagued by a rare disease called consumption.

- Oh, my darling, how can I live without you... My heart will go after you if you leave me.

- Darling, please do not say that, you will have the symbol of our eternal love, little Adamingo.

Soon, when the third moon passed, the queen's last vitality left. After her death, King Aramin became gloomier than the darkest cloud of the sky, from that time he completely stopped paying attention for the son and his sincere tears.

Once, in the sunny day, King Aramin decided to take a horse and ride to the castle, where his old friend, Francis used to live with his little daughter a long time ago. The king, as usual, came there to consult with the spirit of his old friend...

Mournful Ferdinand hurried to the palace with all his might, after his words the heart of Crown Prince Adamingo froze forever...

- Hold on, your Highness, you must be strong, - the court gardener said with so much pain in his voice.

- It just became known that the king, your father has been covered with stones from the local castle. We were able to pull him out from under the rubble, but he was already dead. Eyewitnesses say they could see a blissful smile on his face.

Since that very moment, Crown Prince Adamingo did not shed a single tear...

- Damned castle! You took from me the most precious thing in life, I will be very happy when I turn you into solid ruins!

And then, suddenly, Adamingo heard a slight but distinct whisper.

- Ah, what malicious speeches are uttered by such beautiful lips...

- Who's here?! Speaking to me in such a low voice?

And then the hall was flooded with moonlight, and the crown prince saw the creature that spoke to him.

She looked translucent, wearing a light silk dress of light turquoise color. She

had long, tied in a braid, fiery red hair and bright green eyes, and her gaze was filled with deep sadness.

Adamingo glanced sharply at the portrait against the wall and exclaimed with a gasp:

- So it's you! I wanted to meet you, and, finally, you are here, next to, very close...

- Of course it's me, you silly! I am the only one living here, - the girl said with a laugh in her voice.

And then a cool wind blew, and the silhouette of the girl began to melt quickly.

- Wait, don't go, stay with me a little more! Tell me what happened to you?

- Later..., - was the answer.

Adamingo remained completely alone in this room. For the first time of his life, he did not want to be alone, but wanted to talk to this beautiful and mysterious girl more and more...

That night, the crown prince finally slept peacefully and had a beautiful dream about his beautiful ghostly nymph.

The next day, he was determined to see again and talk to the girl he had met yesterday at the castle.

But first, he decided to open the attic and see what has been hidden there.

In the pantry, Adamingo found a sturdy poker, and with a little effort, nevertheless, opened the cherished door. There he saw that it was the entrance to a small tower with a wide window and a picturesque mosaic that was depicted on it.

When evening came, the Crown Prince sat down again in a leather armchair by the fireplace and waited for yesterday's guest.

And he was not disappointed, the girl soon came to him again.

- And hello again, my dear crown prince, glad to see you! Nobody has been here for so long before, you are the first and only...

- I am also very happy, whether to contemplate you, beauty! But I'm sorry that I still don't know your name.

- Why do you need to know it, my dear Adamingo?

- Well, you already know my name, don't you think it will be fair if I recognize yours? I'm sure the name is as beautiful as its owner.

- How can I refuse you, my dear prince? If you want to know it so much: my name is Madeleine Boileau.

- "Madeleine...", - said Adamingo very affectionately and felt something warming



the soul pouring through his heart, it was strange, because he had long believed that his heart had forever turned into a cruel and cold block of ice.

- Please, can you tell me your story, Madeleine?

- Oh no, no! Not today, my dear, I will tell you everything, but later! Goodbye... She disappeared again, and Adamingo was again completely alone.

But he managed to feel that he was one step closer to solving her fate. He decided that he would soon find out about everything.

The next evening, he noticed that the girl was longing and sad about something, so he asked:

- Something wrong, Madeleine? What are you sad about?

- Ah, I miss flowers, nothing grows in the garden of this castle for a long time, and I have always loved flowers so much...

The next morning, Adamingo decided to go to the palace to collect beautiful flowers for his beautiful Madeleine and to please her with this gift.

When Adamingo rode into the palace, he was met by the always faithful Ferdinand.

- Your Highness, I am so glad that you returned from that grimmy place safe and sound! I was so worried about you.

- My dear and faithful old man Ferdinand, I will definitely return there today. But I need your professional help, bring me a dozen of the best flowers.

- Oh, dear God, Sire, do you intend to return there? Why do you need so many flowers?

- And this is already a secret, good old Ferdinand, - replied Adamingo with a sly smile.

- What is it that attracts you there, my young Sire?

Adamingo had long guessed that, or rather, who attracted him to that castle, but he kept silent, he entrusted this secret only to his heart.

When the young crown prince rode back to the castle, the shrewd Ferdinand managed to notice positive changes in the behavior of his Master and this made for the first time in a long time a truly sincere smile.

As soon as Adamingo returned to the Castle, the first thing he did was arrange all the flowers that he brought with him to all the rooms in the castle.

This evening he was looking forward to his Madeleine even more, to show her his surprise.

And soon she responded to his expectation...

- Ah, my precious prince, you are here! I was so scared that you will never come back here.

- Forgive me, my sweetheart Madeleine, I didn't mean to scare you. I just had something very important to do. How could you even think that I would leave you here alone?

And then the girl noticed so many of beautiful flowers everywhere in the castle.

- Oh, how wonderful it is! This is just something incredibly magical! Oh, thank you, my dear Adamingo, you made me so happy!

You know, it reminded me of a story from my past:

Once upon a time, when I was just a charming red-haired girl, I met a boy who lived next door to us. We quickly became best friends. Every morning, when we had seen each other, he brought me bouquets of very beautiful flowers, although he knew perfectly well that he could be punished for this. Once this boy uttered such words that I cannot forget to this day...

And then this boy stopped visiting me, I didn't even know what happened to him...

When Adamingo listened to the end, he suddenly felt a little prick of jealousy towards this unknown boy, who could see Madeleine happy and alive, he had the opportunity to touch her, and then he left her so suddenly alone.

- Dear Madeleine, when will you tell me your own story?

- Sorry, my dear Adamingo, but today I am too tired. So for now we should say goodbye...

It has been about three weeks since Adamingo settled in the castle. He stopped noticing the real passage of time, when Madeleine was around, everything else lost of any importance for him.

That evening, Adamingo saw Madeleine through the window, she was standing by the pond, which was not far from the castle. He walked over and stood next to the girl.

This evening became special for him, as Madeleine finally decided to tell him her story:

- My Madeleine, I have long wanted to know how the castle remains so well-groomed from the inside?

- This is all thanks to my ghostly energy, it helps to keep my castle intact...



And now I will tell you the story of my life and death.

- I inherited the title of Duchess from the birth, my mother died in childbirth, so I remembered about her from the stories of my father, Duke Francis Boileau. Since childhood, I have been surrounded by excessive attention, care and love from my father. Probably, it also ruined me. When I was already nineteen years old, one day there was a serious quarrel between my father and me on the basis of how hastily and adamantly I rejected all candidates for my hand and heart. My father was so angry about this whole situation that he told the maid to lock me in a tower in the attic. But the maid was a kind soul and, after a while, she released me. As soon as this happened, I started to run, they chased me, my father's hound was barking loudly, I got scared and ran faster towards the pond and slipped into the water. I could not swim, so I quickly went to the bottom and drowned. Dad died soon after, unable to bear the grief of losing his own child. And people began to consider me a drowned woman, and I could no longer tell the whole truth. From that moment on, I kept thinking about that and if I haven't run away then, but simply having a heart-to-heart conversation with my father, all of this would not have happened, and we would have been alive. But now it is too late to complain about my fate.

And I still have something to regret about. Once the old king from the palace came to the castle, and fell under the collapse of a dilapidated wall, where he was covered with stones. I tried to call someone for help, but no one heard me. Then I decided to scare the king's horse, and he rushed to run straight to the palace.

The old gardener Ferdinand saw a horse without a rider, and immediately sounded the alarm. When help arrived, it was too late - the king was already dead, and the last thing he saw before he died was me. That's my whole sad story...

- So you helped my people to find my father!

- Oh, I'm so sorry they couldn't save your father!

- What are you saying, my dear, if not for your help, he would have remained under the rubble forever.

- My precious Adamingo, I don't want to leave you, but I must.

- What are you talking to me about, darling? Why should you leave me? - Adamingo exclaimed in fright.

- It's all thanks to you, my precious and beloved crown prince. You saved my lost soul, and now it's time for me to go to another world.

- No, please, don't leave me! My dear, precious, sweet... Madeleine! I can't stand

it!

- Do not be sad, my only beloved, I will always be in your heart, just look into it when you are alone and remember me. I will never forget these gentle eyes the color of the ocean, these golden hair sparkling in the sun, and your kind and gentle smile dedicated only to me. The girl bent over the crown prince's face and gently touched her lips to his. It was like the touch of a cool breeze in the spring.

And the girl slowly melted, like a cloud in the clear blue sky.

Adamingo managed to whisper after her the cherished words that he had kept secret for so long, even from himself...

- I love you, my Madeleine! My heart is where you are...

For the first time in many years, Adamingo burst into tears, the bitter tears of loss...

Shortly after the events described, the crown prince returned to the palace. There he was greeted with exclamations of delight by all his people.

- Finally you have returned, our gracious Sire! Now we can happily carry out your order and destroy this grimmy castle.

- Just dare! If someone even thinks about such a terrible offense, he will be immediately executed. - The angry Adamingo thundered.

Henceforth and forever this castle belongs to the king and this kingdom. Now all the royal balls and festivities will take place here.

The whole crowd surrounded him and burst out into exclamations of joy and exultation!

When Crown Prince Adamingo was left alone in the throne room with oneself, long-forgotten memories flooded into him:

- Madeline! Madeleine! Where are you impudent girl ?!

- I am here! You won't catch up, you won't catch up! The legs are too short!

There was a girlish ringing laugh behind the boy's back and this small hand patted him on the shoulder again.

The boy managed to catch this little but lively hand.

- Wait just a minute, my Madeleine!

- Well, do you want to tell me something?

- I have not met such a lovely girl as you yet! When I grow up, I will immediately marry you, so don't even think about getting engaged to anyone else by this time! This is the oath of the future king!

- Okay, - the girl answered with a laugh in her voice.

- I will remember these words, Your Highness! So don't forget the promise you made to the red-haired girl!

- The red-haired girl... All this was written by fate, so we met and fell in love with each other, Madeleine!

Wherever you are now, I will find you in another world or in the next life...

My forever beloved Madeleine!

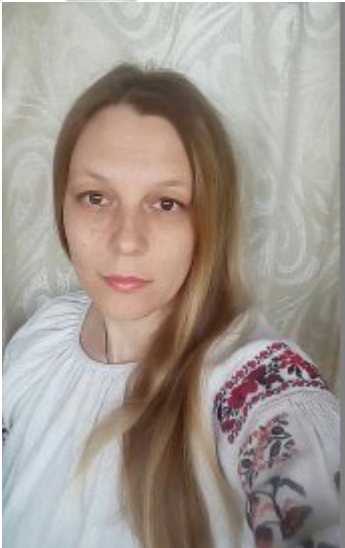
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POETRY

TYMCHENKO Antonina ©



ABOUT THE AUTHOR
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Antonina Tymchenko is a poetess, a literary critic, a candidate of Philology, an assistant professor, a member of the National Union of Writers of Ukraine, laureate and organizer of literary contests. The poetess managed a literary and journalistic class at the Central Children's and Youth Theater №6, was a freelance proofreader, editor, translator, and author at «Ранок», «Фактор», «Клуб сімейного дозвілля», «Основа», «Vivat» and other publishing houses.

The story of friendship with language art began a long time ago. When Antonina was a child, she liked to listen to fairy tales and stories, and then she began to read, interested in an unusual world of adventure, feelings, imagining herself either in the mysterious forest with Ellie and the Cowardly Lion, or on the yacht «Дункан» in the ocean... Grandpa wrote poetry, so the granddaughter also tried to rhyme, and they corresponded.

In the 9th grade, Antonina entered the Regional Literary Studio «Зав'язь» headed by Olga Taranenko. It not only helped Antonina to decide on the next path – philology – but also forever fell into her heart with a sparkle of great love for the word. The word is considered to be preserved and cherished. Olga Taranenko taught the group members to understand what was read, heard, said; as a mentor accompanied their first steps in the literature. She was and is an example of a wonderful Teacher and friend for every pupil, and now they have spread all over the world...



Choosing philology as a subject of interest, Antonina Tymchenko entered V. N. Karazin Kharkiv National University. In her 4th year she was fascinated by the work of Volodymyr Svidzinsky; and her PhD thesis was emerged from this passion.

Antonina Tymchenko is the author of 6 collections of lyrics and several books for children, and the lecturer in high school: National University of Pharmacy; Kharkiv National Kotlyarevsky University of Arts, trying to convey a spark of love for the word to students.

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Glued to a straw bull,
I stand in the sun, so enlightened,
And around me, the air is ringing fair-haired,
Filled with Granny's cherry smell of clay.

I ask that I stick with the memory,
Let it burn and call with a guttural scream,
Let it stop and replace breathing,
Let it lull me softly like a child.

I wake up with you,
And the silence is still empty without a word.
A snowstorm flees without a fight.
The rays lime the walls white
And patch the interspaces white.
What has been bitterly, sinfully lost,
I now return letter by letter.

I will collect the rays in a basket,
To each jar: here and from there.

Love is my Pea-Roll-Along,
Whose eyes are full of light.

God, save and protect my parents
On the sonorous cobblestone road, in a warm bed, in the middle of a river.
Mum's caress and Dad's strength, steady and strong,
Here they are near me at an arm's length.

Apples ripen, plums are sweet, an angel in the branches
Helps to pray and keeps his word
Dear God, protect them, they are your little children,
They are my father and mother.

I will fall in love with the winding roads,
I will let a wild bush into my heart
Weather-beaten. Without perhaps and except.
Autumn has Eurydice's face.

Nothing will come back,
The leafy porphyry is weeping scarlet.
Only love, old and blind,
Sighs, smiles and believes.
English translation Anna Kononenko

Tired by travelling, walking,
listening, seeing,
suffering, quarreling,
freezing, that is all



And it's high time to take a rest,
but the house is not done,
but things are scattered,
and it's dinner time, by the way,
and the sky carries clouds.

And I am going to cook soup,
while you will do the dusting.
And the downpours outside the window gather,
all days are alike.

And dreams of peace have melted away,
The war is not in a dream.
And after I cut my finger,
I'm crying.

Spears are broken, and so are wheel spokes;
broken are singings and broken is peace.
I am looming, a survivor, like the miracle of Nessy,
probably irritating the nervous autumn mirror-like surface.

When we die, we are more like ourselves:
and we will not offend or blame any more.
The body for the spirit, isn't it a brittle home?
Who will keep it safe?

A fish's tail on the water – splash.
Holy Mother of God, pray for us!

I spring to my feet and in haste to the window:
a torrent of rain is pouring over the branches.

And the only rhyme in my head is “war”.
Or a railway station, anxious and noisy.

And my heart is howling, only one, sad,
And there are only such visions flickering – ghastly...
And God is one. here is no such thing as a “No” for Him,
Or a “Not”.
He has only “have”.
And the sun rises from behind the cloud.

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