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## THE ORIGINALITY OF THE ARCHETYPE OF THE WAY IN THE NOVEL *THE LIGHT OF DAY* BY G. SWIFT

### Introduction

Graham Swift is an English postmodern writer, a winner of the 1996 Booker Prize, the author of more than ten novels. A lot of researchers have investigated works of this writer (Bondarev, 2014; Striniuk, 2015; Shanina, 2013; Dudkina, 2014; Ikonnikova, 2015; James, 2009; Woolley, 2014). The novel *The Light of Day* attracted the attention of literary scholars N.V. Vareshin and O.V. Keba. N.V. Vareshin analyzed a complicated phenomenon of the relationship between a detective and a criminal in the novel (Vareshin, 2020). O.V. Keba devoted his article to a comparative typological comparison of novels *The End of the Affair* by G. Green and *The Light of Day* by G. Swift, he analyzed a complex status of the narrator-detective (Keba, 2016). Despite the interest in the works of G. Swift, the originality of the archetype of the way in the novel *The Light of Day* has not yet been considered.

The purpose of the article is to determine the originality of the archetype of the way as a real path of the character, as a life experience in retrospect and a mental or virtual way (reflections of the protagonist) in the novel *The Light of Day* by G. Swift in the individual author's interpretation. This object of the research has been chosen because through it one can comprehend the philosophical aspect of the work, the specifics of the psychology of the protagonist – our contemporary, and the cultural base and artistic features that distinguish the author's stylistics and worldview.

### Methodology and Methods

The comprehensive research methodology has been used in the work: the synthesis of the comparative historical method, holistic analysis, elements of mythopoetic and hermeneutic methods. The post-structuralist approaches have been taken into account, as well as the “close reading” technique.

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## Results and Discussions

The events of one day are described in the novel *The Light of Day* by G. Swift. However, the composition of the novel is organized by the memories and reflections of the main character in such a way that the poetic space loses its integrity, acquiring the form of the collage. The way of the character of the postmodern era reflects the worldview of the century; therefore, it is chaotic and fragmented in its essence. The way takes the form of a circle, a labyrinth. In the modern artistic consciousness, “labyrinthicity” correlates with various philosophical views of the 20<sup>th</sup> century, and above all – existentialist and post-structuralist ones. The models of a classical labyrinth (“Theseus’s labyrinth”, according to U. Eco), mannerist labyrinth (a way out is possible to be found after a series of trials and errors) and rhizome-labyrinth where there is no general direction become relevant. The most hopeless is the way through a “circular labyrinth” without a way out. In the modern intellectual novel, the illusion of labyrinthine wandering is also created by deliberately disturbed real proportions of the world overloaded with philosophical and literary allusions, dead ends, ingenious traps, disguised exits.

In the novel *The Light of Day* the narrator is George Webb, a former police officer who opened his detective agency “GW Investigations”, specializing in “Missing Persons and Matrimonial Work”. His wife leaves him, he falls in love with his client Sarah Nash, who later kills her husband, and now George visits her every two weeks in prison. The novel has several narrative plans: a reader faces the past and the present of the narrator and his client, Sarah Nash. George’s way is compositionally divided into the actual (narrative proceeding in real time) and mental, or virtual, recreated by the effort of his memory. The actual way, proceeding in real time, is represented by the narrator’s trip to the cemetery, then to Sarah in prison and back to the office.

V.N. Toporov in his article “Space and Text” defines the following types of ways: circular, eternal, labyrinth-way (Toporov, 1983). In his turn A. Golan in his book “Myth and Symbol” indicates that a construction of labyrinths varies from circular contours to spiral or loop-like lines (Golan, 1994). The labyrinths were constructed in such a way that it

was difficult to find a way out, but it marked a successful completion of the initiation process. In literary and artistic works of all eras, as a rule, two subspecies of the labyrinth-way are actualized – a successful or unsuccessful overcoming of life's difficulties and a conscious choice of a vain and unproductive movement in life. Schematically, the way of George Webb can be represented as follows: the office – the flower shop – the cemetery – the prison – the office. Ever on these formal grounds, the character's way can be described as a circular one, that is, the most hopeless type of the labyrinth.

George goes to the cemetery at the request of Mrs. Nash. He takes flowers to the grave of her husband, whom she killed. The narrator describes the way from the office to the cemetery down to the smallest detail, mentioning the names of streets and roads: "I drive along the Broadway, past the station, towards the Hill. From Wimbledon's lower end (my end) to the snooty Village on the hill. Past Worple Road. Then at Woodside I turn right, and then left into St Mary's Road ... I come out on to Parkside. Opposite: the Common ... I pass Parkside Hospital ... Then I reach the roundabout at Tibbet's Corner. I take the slip road for the A3... I turn into the cemetery. It's past an Asda superstore" (Swift, 2018). The scrupulous description of the way emphasizes the detective's habit of capturing the smallest details, and possibly his unwillingness to visit the grave.

The novel *The Light of Day* is a kaleidoscope of memories and reflections on adultery, love, and life choice. Therefore, in the novel different time layers coexist, the present and the past of George Webb are closely intertwined. He describes his life path in close detail, and it reflects those events that caused strong emotions. George, making his way in the car, reflects on the past (the mental, or virtual way into the past): about his childhood, his grandmother, his father's infidelity, the death of his father and mother, about his work in the police, and then about the events from two years ago, associated with Mrs. Sarah Nash: meeting her, spying on her husband, the murder of Mr. Nash. The image of George Webb is given in the formation, development, and love for Sarah helps him in it. If a geographic way of George is represented by

the journey in a circle, from office to office, then a life way in flashback shows that the protagonist is still moving forward.

The originality of the archetype of the way here lies in the fact that it is multi-layered, consists of several tiers: a life way is given in a retrospective of memories, but these memories are fragmentary and intertwined with reflections on love, adultery, and historical figures. This is how the narrator presents himself to the reader: "I was Detective Constable Webb. But I was Saint bloody George riding to the rescue", "The glow of virtue. Saint George" (Swift, 2018). George emphasizes that his name is a variant of the name George, considering himself in some way the rescuer of Rachel from the owner of the cafe, and then Sarah Nash, and also believing that after her release from prison, the "light" will defeat the "fog" in his life.

George encounters the first strong shock in his life at the age of thirteen, when he comes to know that his father has a mistress. He very similarly describes the life of his father, Frank Webb, who "began his steady progress... from beach photographer to high-street photographer" (Swift, 2018: 102). But when George finds out about his father's infidelity, the model of a happy family that existed in the boy's mind is destroyed: "There was Mum and him and me – and only me because that had been enough. A perfect happy triangle" (Swift, 2018: 105). He cannot tell his mother about what is happening: he must "keep mum". So, George finds himself in one of dead ends of life's labyrinth.

After a while, the Freeman move to Bristol, and the narrator thinks that his father has stopped meeting his mistress. However, when the father dies in the hospital in the presence of his wife and George, he clearly pronounces Carol's name. But mother contradicts: "He could make me smile, George – my God, he could make me smile" (Swift, 2018: 153), and, in spite of everything, asks his son to erect a bench in the Chislehurst Common in memory of his father.

From George's train of thoughts, a reader learns about the acquaintance with his future wife Rachel, which takes place in the cafe: "It was called Marco's" (Swift, 2018: 110). At that time, he is working in the police, and she is a teacher-trainee, moonlighting as a waitress. Reflecting on this, the narrator feels that there is a dissonance in it, because he hated

“teachers”, although after the divorce, he will fall in love again with the French teacher, Sarah Nash.

A black streak appears in the narrator’s life: he is accused of dishonesty and kicked out of the service. At that time Rachel says that she is leaving him, and George gets a feeling that he is falling: “until then I hadn’t had it, even if the ground had been opening up – of falling. Just falling, in the way you fall when you know there’s nothing to land on, endlessly falling, the way people must fall in outer space” (Swift, 2018: 65). According to Rachel, he is not only a bad cop, but also a bad husband. He is supported by his daughter, who, from a girl who has been out of control, turns into a “cute little” girl, although the narrator realizes that she is no longer a child, she is twenty, she has already graduated from a design college. Remembering his life way, George realizes that he did not see how his daughter Helen grow up, although he justifies himself by working in the police. And now, after the divorce, he is getting closer to his daughter. Helen takes him out of the state of “weightlessness”, she arrives and cooks for him: “That old wisdom in times of trouble: you’ve got to eat” (Swift, 2018: 67). It was his daughter who pushed him to cook, and he even goes to cooking classes. He is very glad when Helen comes: “Days when Helen would come, the best days of the week”, “A lifeline, simply: they kept me afloat. The mercy, the miracle that, after everything, she and I should be friends” (Swift, 2003: 68; 120). For the narrator, this is a way out of the next passage of the life’s labyrinth, which seemed to be a dead end. He has a new hobby – cooking.

Helen not only brings George out of the dead end, but motivates him to try to refuse an egocentric “tunnel” vision and start using the empathic peripheral one. In other words, he begins to understand that an inner world of other people, even completely unlike his own, is not less interesting, and it has a right to exist. So, George draws attention to his daughter’s favourite artist – Caravaggio: “I even mugged up on her favourite painter, Caravaggio ... A bit of a nancy too” (Swift, 2018: 64). And when the father, communicating with his daughter, finds out that she has a relationship with another girl, Claire, he accepts it without any hysterics.

Soon George opens his own detective agency. Rita, a client, turns to him to make sure her husband is unfaithful. Subsequently, she becomes the detective's mistress and assistant. One day a new client comes to their office, Mrs. Nash. She says that her husband, Robert Nash, is cheating on her with her former student, Kristina Lazic, a refugee from Croatia. She makes one concession to her husband – she allows her to be escorted to the airport. Her request is to trace this seeing-off and to make sure she flew away and Robert returns home. George falls in love with Sarah at first sight; he agrees to undertake a job. He has one chance meeting with Sarah in the supermarket, and the second one – in a cafe, when she gives him a photo of her husband and his mistress. George carries out the job, and when Mr. Nash leaves the airport, he reports Sarah about it. But the unexpected happens. The detective turns over other options several times: what would happen if he stopped Mr. Nash, or he had an accident, or he flew away with Kristina. However, in reality, something irreparable happens – Sarah kills her husband with a kitchen knife. She is threatened with ten years in prison. She is in jail, and George has been visiting her once every two weeks for two years. The narrator finds himself in a labyrinth again, from which there is still no way out: he cannot change this situation, but he is not unable to stand it either.

Sam Leith writes in his review of the novel *The Light of Day* by G. Swift: “He uses key phrases, repeated and reworked across tens of pages, as hinges between situations and meanings. He sets up antiphonies and echoes; rhymes, if you like, between characters and relationships. The themes – captivity, reciprocity, what binds people to one another and what isolates them, the idea of civilization, the idea of loss – resonate through situation after situation” (Sam Leith, 2003). Indeed, George's thoughts about love, infidelity, presented as a kaleidoscope of thoughts (to which he turns several times), can be seen as a mental, or virtual, way. The narrator, reflecting on his life way and the fates of other people, thinks how people choose their other halves for themselves, and the phrase “How do we choose?” varies many times depending on the situation the narrator is thinking about. This is a key phrase that repeats every few pages of the novel, and creates a mental maze from which George tries

to get out, finding the answer to his question. The narrator is in love with Sarah and he assumes that his assistant Rita will now leave him and open a marriage agency: "How do you choose? How do these things happen? I think Rita will go and run a dating agency. It's just my fantasy. The same job, but in reverse" (Swift, 2018: 58). The narrator continually returns to the question of choice: "How does it happen? How do we choose? Someone enters our life, and we can't live without them", "How do we choose? Napoleon and Eugénie. She was a frisky Spanish beauty – Sarah's told me – and he could be a bit of a glum old stick" (Swift, 2018: 100; 106). He remembers the wife who has left him: "How do we choose? The truth is we meet, we part, we go our way", "Rachel chose me, that's what I think now. Chose me – and unchose me", "How do we choose?... We got married early in '69. I was up for detective sergeant by then, she was a qualified teacher" (Swift, 2018: 70; 115–116). Remembering his father, George returns to the key question: "How do we choose?" According to the legend, the father chose his wife with all seriousness, which did not prevent him from meeting with his mistress in future. Talking to his daughter, George tries to answer his own question: "How do we choose?... It's my choice, Helen, it's up to me ... Choice? It's in the blood. It's what I do, I am. It's what we all do, I think, in our different ways. Something in the blood, in the nose. <...> We're hunters, that's what we are, always stalking, tracking the missing thing, the missing part of our lives" (Swift, 2018: 133). The narrator on duty is constantly faced with adultery, he meets the next client, and again he is tormented by the same question: "Brown eyes. I see the ring on her finger. How do we choose?" (Swift, 2018: 296). George could not find a definite answer: he is again at a dead end.

The narrator's mental or virtual way includes reflections not only on choice, but also on love and betrayal, so he repeatedly turns to the image of Emperor Napoleon III and his wife Eugenia. The reader encounters them for the first time when Sarah tells George about her translation of the biography of the wife of the Emperor Eugenia, who was the empress for twenty years and after the death of her husband had been living for almost half a century. For George, this topic is not new, since they lived

in Chislehurst, where the narrator spent his childhood, and he often thinks about them, due to the fact that there is now a golf club where the emperor and his wife lived: “The plaque on the club-house wall. It was written in French. So, Dad could pretend he was translating. A hidden talent. ‘Napoleon III, Emperor of the French, died here’” (Swift, 2018: 106). George repeatedly returns mentally to the emperor and his wife: “On the far side of the Common is St Mary’s Church where the Emperor Napoleon – Napoleon III – was first laid to rest, when he died in 1873. Then his wife Eugénie lived on for almost fifty years”, “It all came to grief at the battle of Sedan. 1870: Eugénie was a mere spring chicken in her forties. Napoleon III got beaten hollow by the Prussians. Disaster, downfall. Exile to Chislehurst”, “Napoleon and Eugénie, after the battle of Sedan, might have fled to Switzerland: some villa by a lake. Instead they settled in Chislehurst, on a future golf course”, “An ex-emperor, a fallen emperor, just the husk of an emperor with less than two years left to live. ‘Napoleon III, Empereur des Français y mourut...’ The emperor of a golf course <...> except it wasn’t a golf course then, it was a private estate” (Swift, 2018: 155; 263; 264; 288). So, we observe the way through the life labyrinth and the exit to the mental level of the path. That is, it seems that Napoleon did not have a twisting labyrinth in his life, but a way up, and it ended in the character’s collapse: his physical place of residence was wiped off the face of the earth. But this is not a fall, but a rise: he remained in history, in memory, somehow and after death he affects the fate of living people. So, the labyrinth is multi-tiered and unpredictable.

Napoleon III was not faithful to his wife: “He called them his ‘distractions’. It wasn’t a rock-solid marriage, him and Eugénie. There would have been imperial tiffs. But she played around too – in the other direction – with politics, affairs of state: his department” (Swift, 2018: 289). Unlike her husband, Evgenia was a devoted wife: “She was Spanish by birth. Strong-minded, ambitious, beautiful. But devoted. He was always a bit of a ditherer – a bit distracted – and, for a leader of armies, a bit short on command”, “But she staked her life on his. After the disaster of Sedan she fled in a coach from Paris to the coast – no longer an empress, just a woman on the run” (Swift, 2018: 289; 290). Thinking



about cheating, George draws parallels between historical images and the husbands of his clients, thus trying to help them find a way out of their inner labyrinths. One of these women, Sarah, learning about her husband's betrayal, kills him. George turns over this day several times in his head, but he cannot understand how it happened. All recollections connected with Bob evoke "black" / "dark" taste or smack. George recalls that this "black taste" appeared as a warning, but unfortunately he did not understand it in time: "The black taste suddenly filling my mouth as I drove away then, the first time. And I knew what it meant. Or why should I have gone back, turned round and gone back? I should have understood it sooner, tasted it sooner", "I sit in the dark. The black taste. I knew it would come", "As if I was already standing over his grave, mouth full of blackness" (Swift, 2018: 39; 257; 258). And then the narrator tells about a visit to Bob's grave: "I get a sudden black bitter taste", "I switch on the engine. The dark taste again", "I taste the dark taste again, like a gush of oil in the throat", "But there's the black taste in my mouth" (Swift, 2018: 19; 27; 37; 71). Only after leaving cemetery, George feels that this taste is leaving: "...the thick taste of hate <...> I breathe deep, the black taste subsiding – thank God for this crisp bright air" (Swift, 2018: 117). But when he tells Sarah about visiting the cemetery, he again feels "foul taste" in his mouth: "But the black taste wells up" (Swift, 2018: 225). Repetitions of key words "black bitter taste", "dark taste", "black taste" emphasize the horror of what is happening. Phonetic dubs enhance the feeling of despair. All these reflections are the narrator's mental way, and analyzing the past, he is trying to find a way out of the next dead end, using the already accumulated life experience, like Ariadne's thread.

While describing the twentieth of November, two years after the murder, the narrator repeats opposition "cold but beautiful" many times. At the beginning of the novel, Rita notes that it is "cold", but George objects "but beautiful": "It's a beautiful day out there ... Cold, but beautiful", "A beautiful day for it. Cold but beautiful", "A beautiful day, brilliant and clear" (Swift, 2018: 13; 71; 73). The warden in the prison notices too: "Nice day out there", however George says this time: "But cold" (Swift, 2018: 182). Leaving prison, he repeats "the cold

strikes”. The key words “cold... but beautiful” emphasize hopelessness: although George hopes for the future, the word “cold” emphasizes that in real time George has a difficult life period. The labyrinth is not only narrow and dark; its cold freezes a soul of the protagonist of the novel, but it fights for life.

The life way of George is his formation both as a person and as a narrator who, at the request of Sarah, describes everything that he sees and brings her the so-called “twice-monthly reports from the world” (Swift, 2018: 173). As O.V. Keba notes, that in two years, an actual transformation of a detective who feels too far from literature in a full-fledged “author”-narrator takes place (Keba, 2016). Sarah becomes a teacher for George, who “never used to think much about words” (Swift, 2018: 164). He follows her instructions: “Write it all down.... Look, remember, write it down” (Swift, 2018:165). George carries his notebook everywhere and tries to write down everything remarkable, he realizes that he is “her eyes, her agent in the world”. After a while, Sarah, reading his notes, encourages him: “I think you can do it this, George. I think you’ve got something” (Swift, 2018: 165). And this is a way out for the narrator from the next passage of the labyrinth of life.

Thus, the novel outlines the main stages of narrator’s life: childhood – adolescence – mature years. At each stage, George tries to find a way out of the labyrinth. The inconsistency of the narration emphasizes the contradictoriness that characterizes the character. In the most difficult period of his life, when he is fired from the police, he is betrayed by Rachel – she leaves him. And only the daughter helps him get out of the life labyrinth. A new love for Sarah seems to drive the protagonist back to a dead end, but thanks to her he is formed as a personality, and only a personality can find a way out of the life labyrinth.

Now George’s life is shrouded in fog (according to Tresidder, the fog symbolizes uncertainty), he also sees Sarah’s release from prison vaguely: “A foggy murky November day... I’ve dreamt I’m held up, fogbound, trapped in nightmare traffic jams <...> Fog. Everything hidden and lost... Secretly and undercover at first—the full thing might be too much. Like prisoners who step the other way under a blanket, as if they’re naked,

through the last stab of light. A blanket of fog. Here, have this blanket. All the blankets. A foggy day, everything wrapped in grey” (Swift, 2018: 299). But George wants that it will happen in a “brilliant, blue and still” day, he will wait for her: “she comes back, steps out at last into the clear light of day” (Swift, 2018: 299). Light is a symbol of joy and life itself (Tresidder, 1999). It is possible that when Sarah is released from prison, then George will find his way out of the life labyrinth.

### Conclusions

Thus, the actual way of the narrator is presented in the form of the circular labyrinth, while his retrospective life and mental ways are a confusing labyrinth with many paths from which the character tries to find a way out. The originality of the archetype of the way here lies in the fact that it is multi-layered, consists of several tiers: a life way is given in a retrospective of memories, but these memories are fragmentary and intertwined with reflections on love, adultery, and historical figures. In search of a way out of the labyrinth, the character uses not only his life experience, but also accepts the life experience of other people – for example, his daughter. Although the character’s life way is presented in the form of the labyrinth due to domestic turmoil (dismissal, wife’s departure, numerous connections with his clients), thanks to true love there is hope that in the near future light will appear at the end of the tunnel. It was also revealed that the labyrinth is multi-tiered and unpredictable. All thoughts are the narrator’s mental way, and analyzing the past, he tries to find a way out of the next dead end, using the accumulated life experience as a thread of Ariadne. The fragmentary nature of the narration serves to enhance the aesthetic and philosophical impact on readers, as they are forced to fill in the gaps mentally, and thus are actively involved in the search for a way out. Though it may seem paradoxically, but in this novel, the intricate passages of the labyrinths allow the readers to reach catharsis in the shortest way. Such an effect is reached by means of “3D” structure of the labyrinths, meeting of the past and present, real and virtual, and a reader’s feedback as a must-have component of the artistic integrity.

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### Анотація

#### **Н.Ю. Бондар. Своєрідність архетипу шляху в романі Г. Свіфта «Світло дня»**

У статті розглядається своєрідність архетипу шляху в романі Г. Свіфта «Світло дня». Мета статті – визначити своєрідність архетипу дороги як реального шляху героя, як життєвого шляху в ретроспекції і уявного, або віртуального, шляху (роздуми головного героя) в романі Г. Свіфта «Світло дня» в індивідуально-авторському трактуванні. Цей об'єкт дослідження обраний тому, що саме через нього можна досягнути філософський аспект твору, специфіку психології головного героя – нашого сучасника – і ту культурну базу та художні особливості, які відрізняють стилістику і світосприйняття автора. У роботі використана комплексна дослідницька методологія: синтез порівняльно-історичного методу, цілісного аналізу, елементів міфопоетичного і герменевтичного методів. Враховувалися постструктуралістські підходи, а також техніка «close reading». У романі Г. Свіфта «Світло дня» актуальний шлях оповідача представлений у вигляді кругового лабіринту, в той час як його ретроспективний життєвий, і уявний шляхи представляють собою заплутаний лабіринт з безліччю стежок, з якого герой намагається знайти вихід. Своєрідність архетипу дороги тут полягає в тому, що він багатшаровий, складається з декількох ярусів: життєвий шлях представлений в ретроспективі спогадів, але ці спогади фрагментарні і переплітаються з роздумами

про кохання, подружні зради, про історичні особистості. У пошуках виходу з лабіринту персонаж використовує не тільки свій життєвий досвід, але й приймає життєвий досвід інших людей – наприклад, своєї доньки. Життєвий шлях героя хоча й представлений у вигляді лабіринту через побутові колотнечі (звільнення, численні зв'язки зі своїми клієнтками тощо), проте завдяки справжньому кохання з'являється надія, що в недалекому майбутньому з'явиться світло в кінці тунелю. Виявлено, що лабіринт багат шаровий і непередбачуваний. Всі роздуми – це уявний шлях оповідача, і аналізуючи минуле, він намагається знайти вихід з чергового глухого кута, користуючись уже накопиченим життєвим досвідом як ниткою Аріадни. Фрагментарність оповіді служить посиленню естетичного і філософського впливу на читача, оскільки він мимоволі подумки заповнює прогалини і таким чином активно включається в пошуки виходу. Хоча це може здатися парадоксальним, але в цьому романі хитромудрі ходи лабіринтів дозволяють читачам досягти катарсису найкоротшим шляхом. Такий ефект досягається за допомогою «тривимірної» структури лабіринтів, зустрічі минулого і сьогодення, реального та віртуального, а також зворотного зв'язку читача як обов'язкової складової художньої цілісності.

**Ключові слова:** архетип, шлях, постмодернізм, колаж, фрагментарність, мотив, лабіринт.

### Аннотация

#### **Н.Ю. Бондарь. Своеобразие архетипа дороги в романе Г. Свифта «Свет дня»**

В статье рассматривается своеобразие архетипа дороги в романе Г. Свифта «Свет дня». Цель статьи – определить своеобразие архетипа дороги как реального пути героя, как жизненного пути в ретроспекции и мысленного, или виртуального, пути (размышления главного героя) в романе Г. Свифта «Свет дня» в индивидуально-авторской трактовке. Этот объект исследования выбран потому, что именно с его помощью можно постичь философский аспект произведения, специфику психологии главного героя – нашего современника – и ту культурную базу и художественные особенности, которые отличают стилистику и мировосприятие автора. В работе использована

комплексная исследовательская методология: синтез сравнительно-исторического метода, целостного анализа, элементов мифопоэтического и герменевтического методов. Учитывались постструктуралистские подходы, а также техника «close reading». В романе Г. Свифта «Свет дня» актуальный путь рассказчика представлен в виде кругового лабиринта, в то время как его ретроспективный жизненный и мысленный пути представляют собой запутанный лабиринт со множеством тропинок, из которого герой пытается найти выход. Своеобразие архетипа дороги здесь заключается в том, что он многослоен, состоит из нескольких ярусов: жизненный путь дан в ретроспективе воспоминаний, но эти воспоминания фрагментарны и переплетаются с размышлениями о любви, супружеских изменах, об исторических личностях. В поисках выхода из лабиринта персонаж использует не только свой жизненный опыт, но и принимает жизненный опыт других людей – например, своей дочери. Жизненный путь героя хотя и представлен в виде лабиринта из-за бытовых передрыг (увольнение, уход жены, многочисленные связи со своими клиентками), однако благодаря настоящей любви появляется надежда, что в недалеком будущем появится свет в конце туннеля. Так, выявлено, что лабиринт многоярусен и непредсказуем. Все размышления – это мысленный путь рассказчика, и анализируя прошлое, он пытается найти выход из очередного тупика, пользуясь уже накопленным жизненным опытом как нитью Ариадны. Фрагментарность повествования служит усилению эстетического и философского воздействия на читателя, поскольку он поневоле мысленно заполняет пробелы и таким образом активно включается в поиски выхода. Как это ни парадоксально звучит, но в этом романе запутанные проходы лабиринтов позволяют читателям кратчайшим путем достичь катарсиса. Такой эффект достигается за счет «трехмерной» структуры лабиринтов, встречи прошлого и настоящего, реального и виртуального, а также обратной связи с читателем как обязательного компонента художественной целостности.

**Ключевые слова:** архетип, дорога, постмодернизм, коллаж, фрагментарность, мотив, лабиринт.

### Abstract

#### **N.Yu. Bondar. The Originality of the Archetype of the Way in the Novel *The Light of Day* by G. Swift**

The article deals with the originality of the archetype of the way in the novel *The Light of Day* by G. Swift. The purpose of the article is to determine the originality of the archetype of the way as a real path of the character, as a life experience in retrospect and a mental or virtual way (reflections of the protagonist) in the novel *The Light of Day* in the individual author's interpretation. This object of the research has been chosen because through it one can comprehend the philosophical aspect of the work, the specifics of the psychology of the protagonist – our contemporary, and the cultural base and artistic features that distinguish the author's stylistics and worldview. The comprehensive research methodology has been used in the work: the synthesis of the comparative historical method, holistic analysis, elements of mythopoetic and hermeneutic methods. The post-structuralist approaches have been taken into account, as well as the “close reading” technique. In the novel *The Light of Day* by G. Swift the narrator's actual way is presented as a circular labyrinth, while his retrospective life and mental ways are presented as an intricate labyrinth with many paths from which the character tries to find a way out. The originality of the archetype of the way here lies in the fact that it is multi-layered, consists of several tiers: the life path is given in a retrospective of memories, but these memories are fragmentary and intertwined with reflections on love, adultery, and historical figures. In search of the way out of the maze, the character uses not only his life experience, but also accepts the life experience of other people – for example, his daughter. Although the character's life path is presented in the form of a labyrinth due to everyday troubles (dismissal, wife's departure, numerous intimate connections with his clients), however, thanks to true love, there is hope that in the near future there will be light at the end of the tunnel. It was also revealed that the labyrinth is multi-tiered and unpredictable. All reflections are the narrator's mental way, and analyzing the past, he tries to find a way out of just another dead end, using the already accumulated life experience, like Ariadne's thread. The fragmentary nature of the narration serves to enhance the aesthetic and philosophical impact on readers, as they are forced to fill in the gaps mentally, and thus are actively involved in the search for a way out.



Though it may seem paradoxically, but in this novel, the intricate passages of the labyrinths allow the readers to reach catharsis in the shortest way. Such an effect is reached by means of “3D” structure of the labyrinths, meeting of the past and present, real and virtual, and a reader’s feedback as a must-have component of the artistic integrity.

**Key words:** archetype, way, postmodernism, collage, fragmentation, motif, labyrinth.

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