

**THE ORIGINALITY OF THE ARCHETYPE OF THE CHILD
IN THE NOVEL *CITY OF GOD* BY EDGAR L. DOCTOROW****Анотація**

Мета статті – визначити своєрідність архетипу дитини в романі Е.Л. Доктороу «Град Божий» в індивідуально-авторському трактуванні з урахуванням історичного контексту. У роботі використана комплексна дослідницька методологія: синтез порівняльно-історичного методу, цілісного аналізу, елементів міфопоетичного і герменевтического методів. Враховувалися постструктуралістські підходи, а також техніка “close reading”. У романі «Град Божий» на рівні архетипу дитини втілена ідея екзистенціального трагізму буття як травмуюче, але необхідне нагадування про етичну недосконалість людства. Також архетип дитини включає біблійну складову, що надає йому символічну значимість в літературній парадигмі початку ХХІ століття. У романі показані образи дітей не тільки в різних часових площинах, а й з різним архетиповим навантаженням. Ім’я дитини, що стоїть в центрі оповіді, Йегошуа, пов’язане з варіантом імені Ісуса, однак це не те ім’я, яке було дано йому при народженні. Справжній Йегошуа принесений в жертву світовому Хаосу, і своїм ім’ям він рятує життя іншому хлопчикові, майбутньому батькові Сари Блюменталь, тобто відбувається переосмислення загибелі й відродження в ім’я порятунку «други своя». Переосмислюються і архетипові складові, по милості дорослих дитина втрачає своє дитинство і – найчастіше – саме життя. Світ видається жорстоким і безжалюбним по відношенню до дитини. Але завдяки мудрим вказівкам «наставників» (в цій ролі спочатку виступають батьки, потім – кравець, Барбанель) і силі свого характеру хлопчик переживає жахи війни. Діти Сари Блюменталь – втілення традиційного осмислення дитини як дбайливо вирощуваного паростка майбутнього. У цьому випадку архетип дитини, представлений у своєму загальнокультурному

значенні, виражає чистоту і надію на майбутнє. Авторські інтенції спрямовані на розкриття трагічного боку сучасності, коли навіть наймудріший дорослий Наставник не завжди спроможний врятувати дитину від жорстоких випробувань реального життя. Бог помер, а разом з ним померло й сакральне трактування дитинства.

Ключові слова: архетип, дитина, мотив, Холокост, фрагментарність, екзистенціальний, сакральність.

Аннотация

Цель статьи – определить своеобразие архетипа ребенка в романе Э.Л. Докторову «Град Божий» в индивидуально-авторской трактовке с учетом исторического наполнения. 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 «Град Божий» на уровне архетипа ребенка воплощена идея экзистенциального трагизма бытия как травмирующее, но необходимое напоминание об этическом несовершенстве человечества. Также архетип ребенка включает библейскую составляющую, что придает ему символическую значимость в литературной парадигме начала XXI века. В романе показаны образы детей не только в разных временных плоскостях, но и с разной архетипической нагрузкой. Имя ребенка, стоящего в центре повествования, Йегошуа, связано с вариантом имени Иисуса, однако это не то имя, которое было дано ему при рождении. Настоящий Йегошуа принесен в жертву мировому Хаосу, и своим именем он спасает жизнь другому мальчику, будущему отцу Сары Блюменталь, то есть происходит переосмысление гибели и возрождения во имя спасения «друзи своя». Переосмысливаются и архетипические составляющие, и по милости взрослых ребенок теряет свое детство и – зачастую – саму жизнь. Мир представляется жестоким и безжалостным по отношению к ребенку. Но благодаря мудрым указаниям «наставников» (в этой роли сначала выступают родители, потом – портной, Барбанель) силе своего характера мальчик переживает ужасы войны. Дети Сары

Блюменталь – воплощение традиционного осмысления ребенка как бережно возвращаемого ростка будущего. В этом случае архетип ребенка представлен в своем общекультурном значении, выражающем чистоту и надежду на будущее. Авторские интенции направлены на раскрытие трагической стороны современности, когда даже самый мудрый взрослый Наставник не всегда способен спасти ребенка от жестоких испытаний реальной жизни. Бог умер, унося с собой сакральную трактовку детства.

Ключевые слова: архетип, ребенок, мотив, Холокост, фрагментарность, экзистенциальный, сакральность.

Abstract

The purpose of the article is to determine the originality of the archetype of the child in the novel *City of God* by E.L. Doctorow in an individual author's interpretation, taking into account the historical content. 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. Poststructuralist approaches are taken into account, as well as the "close reading" technique. In the novel *City of God*, at the level of the child archetype, the idea of the existential tragedy of being is embodied as a traumatic but necessary reminder of the ethical imperfection of humanity. Also, the archetype of the child includes a biblical component, which gives it a symbolic significance in the literary paradigm of the early 21st century. The novel shows images of children not only in different time planes, but also with different archetypal loads. The name of the child standing at the center of the story, Yehoshua is associated with a variant of the name of Jesus, but this is not the name given to him at birth. The real Yehoshua was sacrificed to the world Chaos, and his name saves the life of another boy, the future father of Sarah Blumenthal, that is, a rethinking of death and rebirth takes place "for his friends". The archetypal components are also rethought, and by the grace of adults, the child loses his/her childhood and – often – even the life. The world appears to be cruel and ruthless towards the child. But thanks to the wise instructions of the "mentors" (firstly the

parents, then the tailor, Barbanel) and the strength of his character, the boy experiences the horrors of war. Sarah Blumenthal's children are the embodiment of the traditional understanding of the child as a carefully nurtured sprout of the future. In this case, the archetype of the child is presented in its general cultural meaning, which expresses purity and hope for the future. The author's intentions are aimed at revealing the tragic side of modernity, when even the wisest adult Mentor is not always able to save a child from the cruel trials of real life. God died, and the sacred interpretation of childhood died, too.

Key words: archetype, child, motif, Holocaust, fragmentation, existential, sacredness.

Introduction

Edgar Lawrence Doctorow is an American writer, a winner of several literary awards, the author of more than ten novels, short stories and screenplays. A lot of researchers have turned to the writing of this writer (Bilonozhko, 2015; Karlina, 2008; Kravchenko, 2014; 2016; Siraeva, 2017; 2018; Weber, 2000; 2015). The novel *City of God* attracts the attention of literary scholars and critics with its complex composition and variety of motifs (Karlina, 2008; Kravchenko, 2016; Weber, 2000; Gray, 2000; Diermett, 2003; Wutz, 2012; Kukutani, 2009). In the article "*The Jewish Question*" in the novels by E.-L. Doctorow" N. Karlina analyzes several novels of this writer, including the theme of Jewish emigrants in the novel *City of God* (Karlina, 2008). The article by A. Kravchenko is devoted to the analysis of the novel *City of God* from the point of view of its ideological and structural components (Kravchenko, 2016). Despite the interest in the work of E.L. Doctorow, the originality of the archetype of the child, which is inextricably linked with the Holocaust motif in the novel *City of God*, has not been considered yet. The image of a child belongs to the fundamental archetypes both at the psychological and cultural levels. A child in a work of art, as a rule, embodied the idea of purity, development and formation. Literary and artistic works of the 20th century, especially those created after World War II, in the era that T. Adorno and H. Arendt called the era "after Auschwitz", transform the

archetypal components of the childhood motif significantly and give it an additional, existential and tragic character. In the novel *City of God*, at the level of the archetype of the child, the idea of the existential tragedy of being is embodied as a traumatic but necessary reminder of the ethical imperfection of humanity, as well as the archetype of the child includes a biblical component, which gives it symbolic significance in the literary paradigm of the early 21st century.

The purpose of the article is to determine the originality of the archetype of the child in the novel *City of God* by E.L. Doctorow in the individual author's interpretation, taking into account the historical context.

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.

Results and Discussions

The artistic material in the novel *City of God* by Edgar Lawrence Doctorow is composed in the poetic technique of the fragment (collage), and this unites it with other works of the postmodern era. Referring to other researchers, A. Kravchenko writes in his article "*One City as a Whole World in the Novel 'City of God' by E.L. Doctorow*": "Critics consider E.L. Doctorow's novel *'City of God'* (2001) as a "puzzle", "zigzag", non-linear, dotted and fragmentary, philosophical historical metafiction written in the style of jazz improvisation" (Kravchenko, 2016). In his critical review, Paul Gray calls the novel by E.L. Doctorow "dazzling, polyphonic". In fact, the reader hears many voices and does not immediately understand who is talking and about what. P. Gray notes: "It takes a while for the narrative strategies of *City of God* to start meshing, but readers willing to be intrigued and patient for about 30 pages will get the hang of things. The entire novel comes from the notebooks of an author called Everett. Although he never reveals his last name, other personal details seep into his story" (Gray, 2000). The famous American critic B. Weber characterizes the structure of the novel *City of God* in this

way: “The structure of the novel is complex. The narrative takes the form of a writer’s notebook in which Everett, the protagonist (Mr. Doctorow has frequently created a creator to narrate his tales) records observations and ideas of all kinds – the scattered life of his mind” (Weber, 2000). E.L. Doctorow in the interview with M. Wutz says about his novel: “I regard *City of God* as a major work of mine. When I look at it, I can’t find anything in it that doesn’t belong there... In short, without any conscious planning on my part, the book managed to affect the scissors-and-paste, sewn-together form of the bible” (Wutz, 2012).

Reading the novel by E.L. Doctorow *City of God*, the reader gets acquainted with the stories of the three main characters (a writer, a priest and a rabbi), intertwined in a kind of labyrinth with descriptions of other characters’ lives. The novel *City of God* includes a lot of motifs and leitmotifs. E.L. Doctorow believed that the form of the book allowed him to include many main themes, and to return to them one by one: “I had about a dozen things going that I regarded as leitmotifs, and I would just come back to them over and over throughout the book: the whole thing about birds, for instance, or Pemberton’s troubled relationship with his Bishop, Einstein and Wittgenstein, the events in the Kovno ghetto, that Holocaust material. I just modeled the book on my idea of phase music, where every time you come back to a certain theme it changes slightly” (Wutz, 2012). Among the numerous motifs in the novel, a special place is occupied by the motif of childhood. The basic archetypal motifs of the child appear in this novel in the character of a boy (Sarah Blumenthal’s father) and other youngsters from the Jewish ghetto, Sarah Blumenthal’s children, as well as in the memories of a jazz singer.

Childhood is the beginning and defining model of all life, and therefore this archetype, as it was leading in the entire world literature of the New Time, has remained at the beginning of the 21st century (and will undoubtedly continue to develop further). The archetype of a child in the world culture presupposes features of sacredness (“baby-god”, “baby Jesus”); this symbol is the focus of purity, and hopes for the future are associated with it. The representatives of the Enlightenment literature presented the child, rather, as a small adult who simply lacked life

experience, and upbringing means enriching him with such experience (knowledge, skills), sometimes in very tough situations (“upbringing novel”). In the works of romantics, the child, on the one hand, is sacralized – sinless, pure in soul and opens to the world, but, on the other hand, he/she is defenseless and neglected (the motif of orphanhood). The image of a child and childhood in European and American literature acquires a conceptual meaning only at the turn of the 19th and 20th centuries. In the literature of the 20th century after the World War II, the archetypal components of the image of the child are transformed in connection with historical and social upheavals and the revision of moral principles and values. Many writers develop the theme of a “monstrous child”, whose soul is increasingly becoming the “matrix” of an ethically imperfect and cynical adult world. The indelible “experience” of history, society, and civilization is superimposed on the initial spiritual “innocence” of such a child. The child in the artistic picture of the world, where “God died”, becomes a victim of historical circumstances and their derivatives, he/she has inherited all the cruelty of civilization (W. Golding, S. Hill, A. Burgess, and others). In foreign literature of the second half of the 20th century, the theme of desecrated childhood acquires special significance. The post-war world seems to writers, in the spirit of existentialist philosophy, to be absurd and hopeless. War, as the absolute evil, confronts a child, whose archetypal essence is based on the concept of life (the good, blessing). In the works of such postwar American writers as W. Styron (*Sophie's Choice*), K. Vonnegut (*Slaughterhouse Five, or the Children's Crusade*), E.L. Doctorow (*City of God*), the world seems cruel and ruthless in relation to the child. If W. Styron shows the fate of children who themselves still cannot do anything during the war, and K. Vonnegut describes the participation of children (young men) in World War II, then in the novel by E.L. Doctorow, the reader is confronted with a description of the life of a Jewish boy from the ghetto in Kovno, who performs a number of dangerous tasks, without even thinking that he faces death not only because of his actions, but by definition – simply because his people must be destroyed according to “Supermen's” idea.

In the novel *City of God*, Everett, the author of notebook stories, presents the childhood of Sarah Blumenthal's father in the form of a memory – like a conversation between the father and his daughter. Due to the complex composition of the novel and its fragmentation (since the writers of the postmodern era see the world as terrible and chaotic: it loses its integrity and appears split and broken), the reader receives information about the boy not in the consistent biographical time of the protagonist, but in a random way.

First, the father tells his daughter how at the age of ten he was a runner in the ghetto. There were seven such boys whose duties were “to carry the news or the instructions from the council to the families in their houses” (Doctorow, 2002). They had a special uniform – a military-style hat with a yellow brim and yellow stars on their jackets.

Everett does not mention the name of Sarah's father, that itself gives the image a generalization, but at the same time depersonalizes it, and later the reader learns that his name has been changed several times in the ghetto in order to save his life. He tells his daughter about his parents and life before the German invasion. His father was a professor of economics at the university, his mother was “a doctoral candidate in English language and literature” (Doctorow, 2000). After moving them to the ghetto, father worked on the assembly line in the airline factory, and mother was appointed a teacher in a ghetto school, but after a while they were sent to a city factory for more difficult work. Sarah's father used to read a lot of books as a child: “French and English readers, math workbooks, and histories of European civilization” (Doctorow, 2001). He had some friends: Josef Liebner, whose father was a baker in a ghetto bakery, Nicoli, who supplied him with cowboy novels in German, and Sarah Levin, whose mother taught him music. Then he talks about the hard life in the ghetto. Since the Germans needed healthy men and women at the factory, they brutally wiped out sick and pregnant women: “Any woman found to be pregnant was taken away and murdered. Or if the child was born both mother and child were murdered. So pregnant mothers as well as old people, homeless children, and the physically incapacitated were kept illegally in houses all through the ghetto”

(Doctorow, 2001). And Sarah Blumenthal's father, as a runner, should warn the ghetto of the upcoming raid. One day the Germans burn down the hospital, as they receive information that someone is sick with typhus. Sixty-five people die in fire "including twenty-three children" (Doctorow, 2001). These numbers remain in the boy's memory for life. His parents cannot accept what is happening, and, at the same time, they cannot change anything: "the clenching of my boy's heart that my father was, truly and in fact, without the resources to protect us, but for the piercing illumination it brought to me of my physical self as a game for a predator" (Doctorow, 2001). Thus, there is a re-examination of the archetype of the father (the presence of which presupposes the archetype of the child), which is associated with the motif of teaching, mentoring, and wisdom. After all, the father (other archetypal variants – the Wise Old Man, the Sorcerer / Shaman) is an extremely important figure in the mythopoetic locus of the house, where he largely provides a positively marked chronotope (stability, confidence in the future, etc.).

After a while, the boy's parents do not return home. And, since the Germans do not tolerate street children, the members of ghetto council give him a new name, Yehoshua Mendelssohn (this is the name of the murdered grandson of the old man), and he has to live with the grandfather, whose daughter, son-in-law and grandson have been killed by the Germans. The origin of the name is perfectly interesting: it consists of two roots – "Jehovah" and "salvation", and the essence of the name is God saves or the God of salvation; moreover, it is a variant of the name of Jesus. Jesus Christ is the central figure of Christianity. In the context of the novel, the archetypal motif acquires a negative mirroring. After all, the grandson with this name has been killed by the Germans. The child in the New Testament symbolism is correlated with the image of Jesus Christ and his mission on the earth. The appearance in the world of child-Christ, enshrined in the holiday of Christmas, means the end of the old world and the beginning of the countdown of the New Time. But in the novel *City of God* the taking of the child from the world is actualized. The real Yehoshua dies, but

at the same time his name saves Sarah's father from the inevitable death, that is, there is a re-examination of death and rebirth "for his friends".

The old man, with whom Yehoshua has settled, turns out to be a tailor by the name of Srebnitsky, who temporarily becomes Yehoshua's mentor (Wise Old Man). At his new place, the boy has new duties: to sweep the rooms, collect threads and scraps. The tailor had only one book – the Bible, and when the boy begins to read, Srebnitsky gladly points to "the contradictions and absurdities of the biblical text" (Doctorow, 2001). Not only he, but also many people cannot understand how God allows such evil. This is an artistic confirmation of the re-examination of all the basic postulates of mankind in the world where the boy will live – if he survives at all.

The thought of God-forsakenness of man was developed in different works, in particular, by a French philosopher and social thinker Simone Weil (1909–1943). The fact that God has left the human is evident in the fate of children and all mankind, described in the novel *City of God*. How a person looks at the world and the Lord, also asks S. Weil, whose relatives were tortured to death and who was tortured for a long time in a concentration camp, too. If such people previously believed in the Lord's mercy, then after the events that have taken place, they either do not believe in it, or understand it radically differently (Milosh, n.d.). In his turn, F. Nietzsche considered the cause of the death of God precisely Christianity, which replaced human truths with fictions – an abstract God, redemption, duty, virtue, etc. – giving them the character of impersonality and universality. Christianity, according to Nietzsche, is a rejection of reality, its denigration (Nitsshe, 2007). In the novel *City of God* by E.L. Doctorow, one of the characters, Tom Pemberton, who went from a Christian priest to a rabbi, pronounced some words confirming Nietzsche's thought: "what mortification, what ritual, what practice might have been a commensurate Christian response to the disaster. Something to assure us our faith wasn't some sort of self-deluding complacency. Something to assure us of holy truth of our story. Something as earthshaking in its way as Auschwitz and Dachau" (Doctorow, 2001). The author of the notes,

Everett, concludes that, given the events that took place “in the twenties century of European civilization, the traditional religious concept of God cannot any longer be seriously maintained”, God can be sought “elsewhere than in the religious scriptures” (Doctorow, 2001). All this emphasizes the existential absurdity of being, which condemns the young shoots of life to death during the war. The archetypal components are also being re-examined: by the grace of adults, the child loses his/her childhood and often even the life.

Yehoshua is grateful to the tailor, who treats him with respect as a person, and teaches him to trust only his own mind and not take anything for granted. Srebnitsky performs the function of not only a mentor, but also a father: he takes care of the boy, sews or alters his clothes, exchanges a pair of wooden shoes for him, feeds him with potato soup and bread. Despite the good attitude of the tailor, the boy's life without parents, when he and his friends can expect death at every step, seems terrible. The description of the situation emphasizes the emotional state of the character: “cold, harsh weather”, “then the snows came like a burial shroud laid over the field”, “there was just this mound of glaring cold whiteness” (Doctorow, 2001).

One day the old man perishes. From the very morning this day seems to the Jewish boy ominous: the car of the S.S. officer, Major Schmitz, drives up to the house. A tailor was sewing a suit for the S.S. officer. Repetitions of key words (cold, black) heighten the feelings of despair and hopelessness. The old man asks for payment for his work and, being refused, tears apart the suit he has sewn. He is beaten and taken to the Gestapo. Thus, once again, the boy loses his protector and mentor. And the worst thing in this situation is that, according to German policy, all members of the family whose head has committed the crime should be executed. Yehoshua flees to the ghetto council, where he meets Mr. Barbanel, the second most important person in the council, and there he learns that now he will live without a surname. The tailor will be executed. The boy, running from house to house and reporting this news, thinks about his sinister fate: “I felt weird as dizzy as if I had been turned around in circles. I was no longer the tailor's pretend grandson

but a pretend someone else – a nameless public charge? a council runner? I didn't know – but in any case a boy who knew how to hide when a person was in trouble, and who knew how to tell everyone to come to see the trouble the person was in" (Doctorow, 2001). Yehoshua looks at the tragic event with children's eyes, he is outraged "that everyone was so calm, it was uniform, the calmness of being on the inside", it seems to him that the leaders and members of the council suggests "that what was happening was routine, as if this terrible power of the Germans over us were normal" (Doctorow, 2001). And only growing up, he realizes that adults have the ability "to respond with pragmatic realism to experiences that are surreal, a capacity given to adults, though not usually to children" (Doctorow, 2001). Srebnitsky is hanged, but before his death, "a mad triumphant light" flashes from his eyes: he dared to raise his hand against the German officer – he did not surrender. The boy is proud of his named grandfather; the old man is a real hero in the boy's eyes.

Subsequently, Sarah Blumenthal gets hold of the ghetto documents, Barbanel's diaries and the photograph of the council's runners, in the first row among which she finds her father: "seven little boys in front of a wood cabin, they are standing at their idea of attention on the steps of this wood cabin... they wear military-school caps and stars on their breasts that might possibly be imagined as insignia of their office as runners for the council...each of them at attention, feet together, arms pressed against his sides...and they are looking into the camera in the full knowledge of death" (Doctorow, 2001). The father enumerates the runners to the daughter: he, Isaiah, Dov, Micah, Daniel, Solomon, Joel; perhaps many of them had fictitious names, like him. All of them were deprived not only of childhood, but also of sufficient food for growing organisms. They are poorly dressed, and each has his own secret, which they will not share with anyone. Sarah's father emphasizes that, precisely because of such difficult conditions, "we grew stoic, with an unnatural patience for our age" (Doctorow, 2001). Thus, the archetype of the child is enriched with such new characteristics as courage, fearlessness, which previously manifested in a grown child only in the process of initiation, that is, on the threshold of adulthood. Here, these qualities are necessary for a child almost from birth, and all childhood from the cradle is a process of initiation.

Yehoshua has a new duty in the council – to take Barbanel's diaries out of the ghetto, where every crime committed by the Germans is carefully recorded, and to hand it over to the nurse Greta Margolin, and a little later to the priest of the Catholic Church, Father Petrauskas. He was a loyal friend of Barbanel, and the boy assumed that Father Petrauskas "may have been a Jewish convert to Catholicism" (Doctorow, 2001). In order for the boy to become inconspicuous and unlike a Jew, he is cut short and lightened, turned into "not exactly blond but certainly lighter": "I was outfitted in clothing my own size and not too small for me, as my own clothes were. Of course I wore no star or garrison cap. And I was given a fairly decent pair of shoes" (Doctorow, 2001). And "Yehoshua X, Secret Agent Mystery Boy" gets to the city where he was born and went to school. The city has changed beyond recognition: military vehicles rush through the streets, fascist flags hang down, there is no abundance of goods and food in shops and one rarely sees happy faces on the streets. However, life in the city is not comparable "to the pathetic impoverished little slave camp in which we lived, with our rural hovels, penned like animals, and isolated, displaced, and habituated to the terror of not knowing each day if we were to be allowed to live to the next" (Doctorow, 2001). The boy, visiting the city, was fully aware of "the catastrophe that had happened and was still happening" (Doctorow, 2001).

Time passes, and the Germans lose confidence in impunity. They start hiding the traces of their crimes: "The graves were being dug up and the remains were being burned" (Doctorow, 2001). Partisans come to the aid of the residents of the ghetto, although "they were children, the partisans" (Doctorow, 2001). Benno, the eldest of the partisans, proposes to the leadership of the council to withdraw people, all those who want to, since the ghetto will inevitably be destroyed. However, both Dr. Koenig and Rabbi Pomerantz fear that the Germans will take revenge on those who will remain, and some people will not be able to live in the forest. A young woman enters their conversation: "You cannot choose for them. Even this boy here. We have children with us now who are capable of firing weapons. People must choose for themselves" (Doctorow, 2001). And people are taken out of the ghetto. According to Yehoshua, the

partisans managed to evacuate two hundred and fifty people. Barbanel gathers all the messengers and says: "Circumstances have turned you into adults while you are still children. You have the responsibility finally for your one life" (Doctorow, 2001). Of the six boys, only two leave with the partisans. Yehoshua believes that "they guessed right" (Doctorow, 2001). He could also go to the partisans or hide with the priest, but the boy could not leave his adult comrades: Dr. Koenig, Barbanel and Greta Margolin. Yehoshua's last mission was to warn people about the arrival of German soldiers in the trucks. The ghetto was set on fire, and the people were taken to the railway station. They were herded into boxcars. People found themselves "in the blackness", and they wanted to know "what was meaning of this outrage": "in a boxcar in a long train of boxcars of the packed standing and swaying living dead" (Doctorow, 2001). At first glance, an ordinary carriage having "a common sight, absurdly homely" was essentially the part of the train of death (Doctorow, 2001). Yehoshua tells how a girl cried behind him and his shirt got wet from her tears. When the tears dried up, she "whimpered in a high pitch almost like a cat" (Doctorow, 2001), and then quietly died. The destruction of a child in the context of the novel, taking into account the philosophical problems of Nazi totalitarianism and world evil, entails a breakdown of the global paradigm of humanity.

The childhood motif in the novel is also represented by the images of Sarah Blumenthal's sons, living in New York. Jake is nine years old, Davey is about five. On Sundays, Sarah walks with her boys in Central Park. One Sunday they are joined by Pem, Sarah's fiancé, and Everett and her friend, Miss Warren. They have a picnic, and then Pam and the boys play imaginary baseball: "The boys run out to their imaginary positions. Pem keeps up the palaver, each successful catch or throw draws his praise, each dropped ball his encouragement". By coincidence, the boys' father dies on the doorstep of the synagogue, in search of Barbanel's diaries. Pem is about to propose marriage to Sarah, and he is trying to find a common language with her sons: "Pem and the boys are engaged in the game of running bases, lots of shouting and laughing" (Doctorow, 2001). Thus, he is endowed with the archetypal powers of the Wise Father.

Later, the boys find an anthill and have been watching for a long time as insects build an underground city. Thus, this story is the embodiment of the traditional understanding of the child as a carefully nurtured sprout of the future, but, unfortunately, this well-being is just the calm before the storm. The tragedy of the Second World War cannot but affect the collective conscious and unconscious – that is why it is global.

Another childish image in the novel is noteworthy. The reader is confronted with a description of the life of a boy who survived the “Great Depression” in Jersey and later became a singer in the jazz quartet. A teenager wants to become a singer and sing in the orchestra, but his mother is against his wishes: “You want to be a singer with band? An open-hand left across the ear” (Doctorow, 2001). His parents constantly make scandals, and the boy runs from home to the docks, it seems to him that he has no place on this earth: “letting you know you were no place, that you were no one living in no place, that the true life was over there, the other side” (Doctorow, 2001). The singer says about himself as a child: “Kid with no hips. So skinny had to belt his trousers up at the diaphragm... Bones as thin as crate wood... Can I tell him how when I shoveled the ashes from the furnace I only filled the tip of the shovel because I couldn’t lift any more than that?” (Doctorow, 2001). Life seems hopeless and aimless. But here he and his friends create a group “The Fools of Song”. He describes his teenage friends as follows: “Every one of my pals just as stupid... Vinnie who we call Slapsy because his brain works as if he’s been decked once too often, or maybe the stolid Mario who is called Brick or Shithouse because he is built like a brick shithouse, or Aaron aka Jewish, an alien from outside the neighborhood who hangs out with us because he likes our raucous Italian ways” (Doctorow, 2001). They play hits outside the candy store. The Jew sometimes plays the role of an entrepreneur, and the narrator is grateful to him “for helping me perceive, by way of its negating sleaze, my own way out”. Even a girl, Angela, says that the singer has neither prospects nor a job, he has dropped out of school and sings stupid songs. The teenager suddenly realizes that something needs to be changed in his life, and he leaves the group: “First career move, an act of self-distinction, to go solo. Brick, my man, you got

a tin ear, why don't you give up, go punch a door or something. And you, Slapsy, you can't even remember the fuckin words" (Doctorow, 2001). Only Slapsy remains with him, who is faithful to him until his death, and together they break out of poverty. But then the boy dreams of conquering Manhattan, and at this time the Germans are driving people out of the ghetto: "I was a callow kid, so insular in my dreamt Manhattan while the world was blowing apart, Nazis goose-stepping, tearing Jews from their homes, Stalin icing millions in the gulags, the Japs practicing beheading techniques on Chinese coolies, the Burmese with their loaded carts jamming the roads out of Rangoon, Italians dive-bombing the Ethiopes waving their spears at the sky...the world a big bloody circus of human mutilation, with a degree of murderous, insane rage to blast the planet off its axis" (Doctorow, 2001). Thus, a comparison of a retrospective layer of time and the fate of children of the same age allows us to reveal the existential absurdity and relativity of the existence of the "torn world". While in one part of the world millions of people were exterminated, in other countries people continued to live, absolutely not thinking about the war and horrors that it brought. And the fact that they did not understand the connection of those tragic events with their lives gave the possibility of a repetition of such tragedies on an even larger scale. The author's embodiment of the child's archetype is especially tragic because the massacre unleashed by the people themselves is not only disastrous for the child and even the wisest adult Mentor cannot always save him, but the child – entire generations of children! – just won't be born. God died, and the sacred interpretation of childhood died, too.

Conclusions

Thus, the article traces the main trends of the second half of the 20th - early 21st centuries of filling the child's archetype with relevant historical characteristics. In the novel *City of God*, at the level of archetype of the child, the idea of the existential tragedy of being is embodied as a traumatic but necessary reminder of the ethical imperfection of humanity. Also, the archetype of the child includes a biblical component, which gives him symbolic significance in the

literary paradigm of the early 21st century. The novel shows the images of children not only in different time planes, but also with different archetypal loads. The name of the child at the center of the story, Yehoshua, is associated with a variant of the name of Jesus, but it is not the name given to him at birth. The real Yehoshua has been sacrificed to the world Chaos, but with his name, he saves the life of another boy, the future father of Sarah Blumenthal, that is, re-examination of death and rebirth takes place “for his friend”. The archetypal components are also re-examined, and by the grace of adults, the child loses his/her childhood and often even the life. The world appears to be cruel and ruthless towards the child. But thanks to the wise instructions of “the mentors” (this role is played first by the parents, then by the tailor, Barbanel) and the strength of his character, the boy is going through the horrors of war. Sarah Blumenthal’s children are the embodiment of the traditional understanding of the child as a carefully nurtured sprout of the future. In this case, the archetype of the child is presented in its general cultural meaning, which expresses purity and hope for the future. However, the author’s embodiment of the archetype of the child is especially tragic because the massacre unleashed by the people themselves is not only disastrous for the child and even the wisest adult Mentor cannot always save him, but the child is entire generations of children! – just won’t be born. God died, and the sacred interpretation of childhood died, too.

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