

Kushnirova T.V. FEATURES OF THE CHRONOTOPE IN THE NOVEL "THE COLLECTOR" BY JOHN FOWLES // Науковий вісник Міжнародного гуманітарного університету. Сер.: Філологія. – Одеса. - 2018. - №34. – С.56-59.

УДК 821.111-3

Kushnirova T.V.

FEATURES OF THE CHRONOTOPE IN THE NOVEL "THE COLLECTOR"
BY JOHN FOWLES

John Fowles is a famous British writer, whose novels are known all over the world and are now of considerable interest to readers. The novels "The Magus" (1965), "The French Lieutenant's Woman" (1969), the biographical novel "Daniel Martin" (1977), "Mantissa" (1982), "A Maggot" (1985) translated into many languages of the world. The most famous is his first published novel "Collector" (1960), the story of the death of the beautiful Miranda, the next "butterfly" from the collection of a collector of rare samples by Frederic Clegg. This story is also interesting for readers today. Literary critics have repeatedly analyzed the artistic work of John Faulz (J.Rackham, S.Bagchee, P.Nodelman, A.Jódar, K.Solodovnik, N.Bochkareva, E.Amineva, ets). In these studies, the problems of genre, style, and the motive organization of works are considered, but a thorough analysis of chronotops on the material of the novels of the artist was not made in modern literary criticism. The purpose of our work is a thorough analysis of John Fowles's artistic prose, an analysis of the types of chronotopes in the novel «Collector», the study of their relationship and hierarchy, which will include a large genre form in the literature of postmodernism.

A feature of John Fowles's creativity is "extraordinary poetry, combined with realism, almost cruelty, in depicting life" [1, c.293]. For the creativity of John Fowles characteristic genre experiments. The most famous work of this author is the novel "Collector", "philosophical and psychological, realistic and grotesque novel about confrontation with mass society and mass culture" [1, c.294]. The story of the

"Collector" novel is simple and ordinary: Frederick Clegg, a clerk who won a lot in the lottery falls in love with art school student Miranda Gray, which he steals and forcibly keeps in the basement of his house. Clegg believes that the girl, communicating with him only, will be able to better understand him and eventually love him. The plot of the novel is traditional for romantic literature, but John Fowles shifts the emphasis, transferring the plot to the psychological plane. Such an approach actualises existential and psychological motives, which are constant for a work.

The concept of "chronotope" in literary studies is not sufficiently studied. Both dictionaries and individual literary scholars outline own boundaries of this concept defining different types of chronotops (adventurous, domestic, chronotop of "biographical time", folklore, Rabelaisian, chronotope of chivalrous romance, idyllic, family idyllic, mysterious, etc.) [2; 3; 4]. Time and space are determined by the era of writing a work and associated with certain motives. The chronotope acts as a form-forming factor, which outlines the boundaries of the artistic world. The chronotop in the novel also performs the structure-forming function: reproduces the relationship between the spaces of the author-creator and the hero, combines the point of view finds the value of spatial-temporal images and analyzes the macro world of heroes in the unity of spatial and temporal aspects [2, c.1173]. Each era has its own constant and dominant chronotopes and related motives. Chronotop plays a significant role in determining the genre of a work, because it acts as a formative factor which outlines the boundaries of the artistic world. He becomes the organizational center of the novel's plot (M. Bakhtin) and a component that defines the genre and style of the work. The artistic space is divided into household and fantastic, closed and open (Y.Lotman), terrestrial and cosmic, real and fictitious, close and distant (V.Khaliszhev). It simulates "various connections of the world picture: temporal, social, ethical, etc.» [4, c.414]. The spatial layers are combined with plot and composition. They are connected with the artistic design of the writer, a system of motives and images.

The artistic time is biographical (childhood, youth, maturity, old age), historical (characteristics of the change of days and generations, significant events in the life of society), cosmic (the idea of eternity and world history), calendar (change of seasons, everyday life, holidays), daily, etc. Artistic time in the work is conditionally divided into three types: fable time, narrative time and plot time [3, c.726].

The chronotop in the "Collector" is heterogeneous and is chaotic. The narrative time is manifested in three varieties. The boundaries of the plot time are defined by the recipient independently, which depends on the peculiarities of the existence of the individual. This type of time is represented by Miranda's time in the basement, which is about a month (6 weeks). The fable time is closely intertwined with the plot, and although based on a real course of events, however complicated by narrative techniques, which slow down, stop or interrupt the plot time.

The third kind of artistic time (narrative time), adds a novel of originality, becomes a stylistic feature of the author, which creates a unique artistic world. Narrative time is characterized by deep psychologicalism, which manifests itself through the diary. "I remember a night we went out and had supper at a posh restaurant. It was on a list the pools people gave us. It was good food, we ate it but I didn't hardly taste it because of the way people looked at us and the way the slimy foreign waiters and everybody treated us, and how everything in the room seemed to look down at us because we weren't brought up their way" [5, c. 10]. This form of narrative is authentic and subjective, which represents the angles of the vision of Clegg and Miranda. This specificity of time is related to the form of the novel.

The narrative in the novel is given from the standpoint of retrospection, since the essay has the form of a diary, rather diary in the diary. "Collector" consists of four parts, where three parts are submitted through angle of vision of a man, obsessed with love and one part - the confession of the prisoner girl. The Miranda is locked up by Clegg so she describes the events from the point of view of the victim, and her position is characterized by a purely "feminine look" on the situation. The novel is

constructed in such a way that one and the same event is presented from different perspectives, which differ from each other. The last two parts - a kind of finale of tragic history, which is given through the angle of vision mentally ill person (Clegg), because at this time due to illness (physical) Miranda is no longer able to think soberly and analyze the situation. The diary format of the novel is actualized two personal chronotopes, which are sharply opposite and show the degradation of heroes.

Social-household chronotope written by the author in detail is closely connected with personality chronotopes of heroes. This is precisely how the time of the novel is outlined. From the Clegg story, the reader knows that events take place in the second half of the twentieth century, since Frederick mentions years, related to his childhood and adolescence. For example, when the boy was two years old, his father was killed: "My father was killed driving. I was two. That was in 1937" [5, c. 5]; and Uncle Dick died when the boy was fifteen, in 1950. Clegg's story is presented in chronological order however, sometimes interrupted by the memories of the hero, which author is introducing to deeper reveal the psychology of the hero.

The social-household chronotope reproduces external factors that influenced the formation of the personality: this is the story of his childhood (the reader will find out that the hero grew up without a family, he was brought up by his aunt and uncle), and showing his relationship at work (the hero was locked in himself and constantly suffered from the jokes of colleagues), and a household chronotope (depicting his house after winning).

Especially detailed household chronotope, since it becomes central in characterizing the opposition of heroes. The Miranda looks in detail at the interior, because household details characterize the hero. Seeing the collection of butterflies the girl positions the hero as a killer which kills not only a living organism, but also has no aesthetic taste. "They're beautiful. But sad. "Everything's sad if you make it so, I said. "But it's you who make it so! " She was staring at me across the drawer.

"How many butterflies have you killed? " You can see. "No, I can't. I'm thinking of all the butterflies that would have come from these if you'd let them live. I'm thinking of all the living beauty you've ended" [5, c. 68].

In the social and domestic space you can see the expanses of London, Sussex, Lewis (dominated by the last two) which outline the authenticity of the narrative. The house that Frederick bought to imprison Miranda located in Sussex, and Clegg went shopping for the city of Lewis. The life of the boy before the kidnapping of Miranda is connected with London. All these places help to show the social-household chronotope, associated with personal chronotops.

Especially detailed in the novel are personal chronotopes. Clegg is positioned by an average person, which sees itself as unique, however, is quite limited. The hero believes that society is hostile to him, so he feels safer in solitude. Clegg is a person suffer from complexes, so his favorite thing was collecting butterflies. But the sudden lucky chance (the hero got a lot of money) makes the hero unique (how he positions himself), which leads to psychological degradation. "... He's a victim of a miserable Nonconformist suburban world and a miserable social class, the horrid timid copycatting genteel in-between class" [5, c. 171]. Frederic went to the "new level" of collecting: he decided to replace the butterflies with women. The first victim was Miranda: "I am one in a row of specimens" [5, c. 217]. Clegg's character is clearly revealed in household chronotopes, when the hero prepares the room for the girl. Clegg kidnaps Miranda and tries to please her: cook food, clean, buy different things, etc., however, can not overcome their own complexes and his inability to live in society. Hero slowly degrades. He is lonely, so he wants to make the girl love him. In the final he becomes a killer (although he denies this fact) and a real maniac because he finds a new victim for his "collection".

Clegg's internal chronotop, in which the degradation of his soul is reproduced, coexists with an external, social, which in the artistic world of the novel are closely intertwined. Miranda's personal chronotop is interwoven with the historical chronotope, which is retrospectively reproduced in the diary of the heroine. The diary

of Miranda is dated, which makes the narrative credible. So the reader will find out that the heroine was in prison from October to December. Closed space has the ability to stretch and slow down: "Seven days ago. It seems like seven weeks" [5, c. 125]. In the diary, Miranda describes his stay in prison, however, due to penetration of a biographical chronotope and reception of retrospection, the girl shows the reader his usual life. The memories of the heroine expand the space of the work, because it describes also the expanses of France and Spain.

Miranda in memoirs leads the reader to the foundations of her memory, since the actual chronotope is characterized by closeness and limited capacity. The heroine could not move freely at home, she was always locked up in the basement. In addition, she can't read newspapers, listen to radio, watch TV, communicate with someone other than Frederick. Miranda was isolated from the world, but still could read books, draw, but lack of news and communication with different people led her to degradation: "It is not that I have forgotten what other people are like. But other people seem to have lost reality. The only real person in my world is Caliban (so Miranda called Frederic, Intertext from "The Tempest" by V. Shakespeare – T.K.)" [5, c. 148]. Clegg and Miranda belonged to different social strata. The girl considered herself a highly developed person, which had a lot of talents, which represented her uniqueness. Such superiority of Miranda did not allow heroes to understand, adopt the point of view of another and understand the actions of each other. The girl had the opportunity to realize her place in the world, her existential purpose, but the pride did not allow her to be realized, because she could not tolerate mediocrity of her executioner. The girl enters an unequal struggle with her enslaver, trying to escape, to gain freedom, but it fails. Miranda loves life and does not want to die, but Clegg's depression and indifference lead to the physical death of the heroine (part III), which actually means the end of her lifetime.

Consequently, in the novel "Collector" John Fowles organically combines several types of chronotopes, which create a unique author's style. The personal chronotopes of characters are the central ones, which form the personality of men and women, who afterwords are slowly degrading and devalueing. Personality

chronotopes are characterized by closeness and limited ability (Miranda is in a closed space, while Clegg is a social recluse). The disclosure of a personal chronotope contributes to the formal component of the work: the narrative is reproduced in the form of a diary which allows you to have a look at the events through the angle of view of both characters. All chronotopes are interconnected and complement each other, leading to a deeper understanding of artistic reality. Any kind of chronotope in the novel (personal, historical, social and life mode) associated with deep psychology, which makes it possible to delineate the degradation of the main characters. Protagonist perceive events differently, which leads to misunderstanding between the characters, their degradation. Therefore, the death of the heroes (physical (Miranda) and spiritual (Clegg)) is predictable. Such interconnection and interdependence of the chronotopes of the novel create not only a complex artistic world of the second half of the twentieth century, but also give an opportunity to attribute this work to the literature of postmodernism.

REFERENCE

1. Історія зарубіжної літератури ХХ ст. : навч. посіб. / В.І. Кузьменко, О.О. Гарачковська, М.В. Кузьменко та ін. – К. : ВЦ “Академія”, 2010. – 496 с.
2. Литературная энциклопедия терминов и понятий / [под ред. А.Н. Николюкина]. – М.: НПК “Интелвак”, 2001. – 1600с.
3. Літературознавчий словник-довідник / [за ред. Р.Т. Гром’яка, Ю.І. Ковалів, В.І. Теремка]. – К.: “Академія”, 2006. – 752с.
4. Лотман Ю.М. Статьи по семиотике культуры и искусства / Ю.М. Лотман. – СПб.: Академический проект, 2002. – 544 с.
5. Fowles John. The Collector / John Fowles. – Boston ; Toronto : Little, Brown and Company, 1963. – 305 p.
6. Smethurst Paul. The Postmodern Chronotype: Reading Space and Time in Contemporary Fiction / Paul Smethurst . - Amsterdam-Atlanta: Rodopi, 2000. – 335с.

References

1. Kuzjmenko V.I., Gharachkovsjka O.O., Kuzjmenko M.V. (2010) Istorija zarubizhnoji literatury XX st. [History of foreign literature of the twentieth century]. Kyjiv: Akademiya (in Ukrainian).
2. Nikolyukin A.N. (2001) Literaturnaya ensiklopediya terminov i ponyatij [Literary Encyclopedia of Terms and Concepts]. – Moskva: Intelvak (in Russian).
3. Ghrom'jak R.T., Kovaliv Ju.I., Teremko V.I. (2006) Literaturoznavchyj slovnyk-dovidnyk [Literary dictionary-directory]. Kyjiv: Akademiya (in Ukrainian).
4. Lotman Yu.M. (2002) Stati po semiotike kultury i iskusstva [Articles on the semiotics of culture and art]. SPb.: Akademisheskiy proekt (in Russian).
5. Fowles John (1963) The Collector. Boston, Toronto : Little, Brown and Company.

ТЕТЯНА КУШНІРОВА

ОСОБЛИВОСТІ ХРОНОТОПУ В РОМАНІ "КОЛЕКЦІОНЕР" ДЖОНА ФАУЛЗА

У статті аналізуються особливості часопростору в романі "Колекціонер" британського письменника ХХ століття Джона Фаулза. Метою статті став всебічний аналіз хронотопів твору, котрі у структурі роману об'єднуючись, виформовують загальний хронотоп, який впливає на жанрову модифікацію твору. Ґрунтовно досліджуються у романі хронотопи (історичний, соціальний, особистісний), їх взаємозв'язок та ієрархія. Хронотоп у романі характеризується неоднорідністю та хаотичністю, що скеровується активним наратором. Художній час має змінну форму: фабульний час тісно переплітається із сюжетним, і, хоча ґрунтується на реальному перебігу подій, однак ускладнюється наративними прийомами, котрі уповільнюють, призупиняють, або і загалом, переривають сюжетний час. Наративний час характеризується психологізмом, що спровоковано щоденниковою формою

оповіді, що передбачає достовірність та суб'єктивність при відтворенні подій. Така формальна складова актуалізує два особистісних хронотопи, що є різко протилежними та демонструють деградацію персонажів. У статті аналізується жанровий зміст, окреслюються жанрові і стильові домінанти, простежуються основні мотиви. Визначаються особливості індивідуального стилю письменника, а також зв'язок з літературною традицією.

Ключові слова: Фаулз Джон, "Колекціонер", мотив, хронотоп, жанр, стиль, домінанта, літературна традиція.

TATIANA KUSHNIROVA

FEATURES OF THE GENRE OF THE NOVEL "THE COLLECTOR" BY JOHN FOWLES

In the article the features of the chronotopes of the novel "The Collector" by British writer John Fowles. The purpose of this study is to analyze the chronotopes of the work, which are united in the structure of the novel, and complete a common chronotope that influences the genre modification of the work. Details are researched time-spaces in their relationship and hierarchy. There are three types of chronotopes in the novel (historical, social and personal chronotopes). The chronotop in the novel is characterized by heterogeneity and chaotic, which is directed by an active narrator. Artistic time has a variable form: the puppet time is closely interwoven with the plot, and although it is based on the actual course of events, it is complicated by narrative techniques that slow down, pause, or interrupt the plot time. Narrative time is characterized by psychologism, which is transmitted through a diary, and suggests authenticity and subjectivity in the reproduction of events. This formal component updates two personal chronotopes, which are sharply opposite and show the degradation of characters. In the article stand out features of the individual style of the writer, as well as communication with the literary tradition.

Key words: John Fowles, "The Collector", motive, chronotope, genre, style, the dominant, a literary tradition.

