

European Journal of Literature and Linguistics

Nº 4 2018

European Journal of Literature and Linguistics

Scientific journal

№ 4 2018

ISSN 2310-5720

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Premier Publishing s.r.o.

Praha 8 – Karlín, Lyčkovo nám. 508/7, PSČ 18600

E-mail:

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European Journal of Literature and Linguistics is an international, German/English/Russian language, peer-reviewed journal. It is published bimonthly with circulation of 1000 copies.

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Typeset in Berling by Ziegler Buchdruckerei, Linz, Austria.

Printed by Premier Publishing s.r.o., Vienna, Austria on acid-free paper.

Section 1. Linguistics

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LITERARY CONCEPT "SOLEIL COUCHANT" IN J.-M. DE HEREDIA'S AND TH. GAUTHIER'S POETIC DISCOURSE

Abstract: The article is dedicated to the investigation of the structure and means of presentation of poetic information in the virtual reality of the poetic text, reflection issues of national and author's image of the world through linguistic consciousness of the writer. On a material of the French poetic discourse of the 19th century presented by such literary works as "Soleil couchant" by J.-M. de Hérédia and "Soleil couchant" by Th. Gauthier, is investigated specificity of functioning literary concept "soleil couchant".

Keywords: literary concept "soleil couchant", information, poetic discourse.

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ХУДОЖЕСТВЕННЫЙ КОНЦЕПТ «SOLEIL COUCHANT» В ПОЭТИЧЕСКОМ ДИСКУРСЕ Ж.-М. ЭРЕДИА И Т. ГОТЬЕ

Аннотация: Статья посвящена исследованию структуры и способов представления поэтической информации в виртуальной реальности стихотворного текста, проблемам отображения национальной и авторской картин мира сквозь призму сознания писателя. На материале французского поэтического дискурса 19 столетия, представленного произведениями «Soleil couchant» Ж.-М. де Эредиа и «Soleil couchant» Т. Готье, рассмотрено специфику функционирования художественного концепта «soleil couchant».

Ключевые слова: художественный концепт «soleil couchant», информация, поэтический дискурс.

Представление природного явления soleil couchant (фр. заход солнца) в канве литературного письма не в качестве поэтической декора-

ции (по сути, фоновой локации), а как ведущего элемента подачи поэтической информации произведения принадлежит художественно-

эстетической традиции французского стихотворного дискурса начиная с первой трети 19 столетия. Модернистский сюжет заходящего солнца связан с мотивом ознаменования окончания суток через подачу некоторых метео- и хронографических координат времени. Данный информационный ракурс требует обратиться к такой теме французского стихотворного дискурса модернизма как «temps» (фр. время) — средоточия целой цепочки современных поэтических смыслов (итерабельные структурные модели “fuite du temps” (J.-M. de Hérédia “Soleil couchant”, V. Hugo “Soleils couchants”, Th. Gautier “Soleil couchant”), “temps abolis” (G. Apollinaire “Passion”, Ch. Baudelaire “Harmonie du soir”), “éphémère du temps” (P. Verlaine “Soleils couchants”)), обеспечивающих функционирование discours de crépuscule того периода.

В нашей статье наблюдению поддается задействие поэтического смысла “fuite du temps” («скоротечность времени, которое проходит») в актуализации художественного концепта французской модернистской литературной традиции “soleil couchant” в таком информационном наполнении — “soleil couchant magique” (на примере стихотворений J.-M. de Hérédia “Soleil couchant”, Th. Gautier “Soleil couchant”). Заметим, что подобный ракурс передачи поэтической информации основывается на акцентировании растянутого во временных и пространственных границах восприятия визио-наблюдения момента захода солнца как мистерии, «чудесного проявления», провоцирующего «ощущение бесконечности» репрезентацией многочисленности своих нюансов [7, 109]. При этом в фокусе поэтического события оказывается художественный образ сумерек (фр. crépuscule), представляющий детальную и поэтапную дескрипцию природного явления захода солнца как “magie du soleil couchant”: *L’horizon tout entier s’enveloppe dans l’ombre, / Et le soleil mourant, sur un ciel riche et sombre, / Ferme les branches d’or de son rouge éventail* (Hérédia); *Le soleil se coucher derrière Notre-Dame. / Un nuage splendide à l’horizon de flamme, / Tel qu’un*

oiseau géant qui va prendre l’essor, / D’un bout du ciel à l’autre ouvrait ses ailes d’or, / — Et c’était des clartés à baisser la paupière (Gautier).

Элементом-отсчётом подачи поэтического события становится демонстрация впечатлений (фр. impressions) автора-наблюдателя, который находится на дистанции от созерцаемого; он не является включённым (фр. regard lointain) в картинную зарисовку, поддаваемую им детальному описанию. Соответственно, у Эредиа, имеем возможность констатировать отсутствие «je» в текстовом пространстве, а у Готье лирический герой проявляет своё присутствие в тексте только в начале и конце стихотворения, где прослеживается его позиция отстранения от увиденного (“Je me suis arrêté quelques instants pour voir / Le soleil se coucher”, “Et moi, je regarde toujours, ne songeant pas”). В этой связи нельзя не вспомнить высказывание известного французского художника-импрессиониста К. Моне “Je ne suis qu’un oeil” (с фр. «Я всего лишь глаз»), что квалифицирует представителя искусства модернистской эпохи как «пассивного регистратора световых вибраций» [13; 18]. К тому же, модернистский период, по мнению французского поэта Ш. Бодлера, провозглашает голографичность творческим методом отражения действительности: речь идёт не про копирование, а про интерпретацию языком «более простым» и «более светящимся», т.е. более ярким [4, 136]. В продолжение такой позиции, отмечает французский писатель С. Малларме, в интерпретации художника и поэта реальность превращается в «повседневную феерию» посредством сотворения «магической иллюзии» игрой граней слов и естественных феноменов света [9, 81]. Отсюда и результируем технику «картинности» изображения с главным акцентом — объективность воспроизведения загородной (J.-M. de Hérédia) либо урбанистической (Th. Gautier) зарисовки конкретной локации (Bretagne / Paris). Анализируемые стихотворения представляют собой примеры приобщения

элементов импрессионистического поэтического письма, которые прямо коррелируют с одной из традиций французской живописи — то, что М. Декоден (фр. M. Décaudin) так правдиво назвал «импрессионистским вдохновением» в поэзии [5]. Сущность этого вопроса кроется в обращении к предметам, объектам, состояниям и т.п. в их «привязке к миру реального» через «фиксацию» такого их свойства как скоротечность, мимолётность [5]. Подобная перспектива представления поэтической информации в виртуальном пространстве текста поддерживается поэтическим смыслом “*fuite du temps*”, функционирующем в плоскости *discours de crépuscule* эпохи французского модернизма.

Временная скоротечность подчёркивается выбранным импрессионистическим объектом поэтического события — заходом солнца, являющимся «недолговечным состоянием природы» и тем самым привлекающим художников, подталкивая их руководствоваться в своём творчестве методологическими принципами визуальности и интимности [3, 13]. Таким образом, из живописи в поэзию переходит содержательно-формальная директива относительно отображения индивидуально-авторского восприятия действительности: основным объектом произведения искусства становится *освещение* (фр. *lumière*), его вариации, а также интенсивность *цвета* (фр. *couleur*) [3, 13–14]. По сути, подобная модернистская художественная деятельность может справедливо носить название “*l’art de la description*”, за которым наблюдается следование принципам (общих и для литературы, и для живописи): (1) эстетическая либерализация, снятие ограничений с цвета от академических условностей домодерного периода, придерживающихся примата формы, описания её контуров; (2) генерализация картинности в дескрипции, где образ (фр. *image*), а не изображение (фр. *peinture*), представляется моделью, ключевым элементом новой, современной дескриптивной логики [12, 261–264].

В анализируемом нами случае актуализация художественного концепта “*soleil couchant*” осуществляется реконструкцией художественного образа *crépuscule*, рассматриваемого в контексте *soleil couchant magique*. Магия захода солнца репрезентируется замедлением действия временного течения при помощи освобождения отдельных его процессуальных деталей (свето-теней, колоратива); истинный (относительно природы и искусства) смысл этого действия человек может воспринимать только сквозь призму идеи скоротечности времени, которое отведено каждому индивидууму для поиска тайны бытия. Реконструкция художественного образа *crépuscule* методологически обеспечивается техникой наблюдения за отдельными сигналами дескриптивного описания, которые проявляют своё присутствие в текстовом пространстве анализируемых стихотворений. Итак, в наших двух случаях собственно само название произведения вмещает прямое указание на концептуализированную информационную сущность, оказавшуюся в объективе поэтического события, поскольку содержит имя художественного концепта — *soleil couchant*. Далее внимание фокусируется на рассмотрении поэтапной, детализированной дескрипции природного явления захода солнца как *action en processus, action dans sa durée*, за чем прочитывается авторская рефлексия над поэтическим смыслом “*fuite du temps*” как “*continuité de la fuite du temps*”. Обозначенная смысловая перспектива *наследственности временной скоротечности* проясняется наблюдением за распределением поэтической информации (дихотомия *clair — obscur*) в рамках дескрипции интенсивности освещения (фр. *lumière*) в период захода солнца.

Отметим, текстовое информационное наполнение в дихотомии *clair — obscur* аналогизируется импрессионистской художественной технике модуляции света на тёмном фоне с целью создания контрастов, которые провоцируют рельефность и глубинность изображения [8]. Приспосабливая эту «иллюзионистскую» технику увеличенного

значения *освещения* [13, 25–26] к анализу художественного образа *crépuscule*, приходим к необходимости исследования мотивирования подбора языковых индексов в дихотомии *clair — obscur*, что является маркированием художественного концепта “*soleil couchant*”.

На начальной стадии описания фокусируется представление пикового всплеска световой активности солнца, которое садится за горизонт (аспект «clair»): *Les ajoncs éclatants, parure du granit, / Dorent l'âpre sommet que le couchant allume; / Au loin, brillante encor par sa barre d'écume, / La mer sans fin commence où la terre finit* (Hérédia); *Le soleil se coucher derrière Notre-Dame. / Un nuage splendide à l'horizon de flamme, / <... > — Et c'était des clartés à baisser la paupière* (Gauthier). В основе избранной перспективы оказывается понимание света как идеальной ипостаси огня, который выступает в этом случае образопорождающим фактором [1, 161, 166]. У Эредиа поэтическая продуктивность огня как “*source de lumière*” представлена глагольными единицами «*allumer*», «*briller*». Готье использует в данной функции номинативы «*flamme*» и «*clartés*».

Восприятие света заходящего солнца осуществляется посредством концептуального признака «*pureté*»: чистая Красота (смерти) в магии «чистого огня». Тут мы имеем дело с дематериализацией огня, который приравнивается не к вещи, а к духу [1, 158], в чём можно увидеть символизацию смерти — свет захода солнца обеспечивает переход в мир мёртвых. В результате, свет заходящего солнца приобретает роль хронографической координаты, маркера в определении конкретного временного промежутка (*temps comme instant complet, uni*) — точно обозначенный момент быстротечного перехода из состояния живого в состояние мёртвого. Добавим, что под хронографической координатой понимаем результат членения временного потока на автономные компоненты внутри целостной индивидуально-авторской темпоральной концепции.

Аспект «*obscur*», в первую очередь благодаря номинативу «*ombre*», также соотносится с огнём в значении «идти, отдаляться (от тела)» [2, 332] и оказывается информационно ответственным за отображение субъективных, интимных наблюдений за магической динамикой этого перехода: *L'horizon tout entier s'enveloppe dans l'ombre, / Et le soleil mourant, sur un ciel riche et sombre, / Ferme les branches d'or de son rouge éventail* (Hérédia); *Aux corps roides et longs, aux figures étranges, / D'un fond clair ressortaient en noir; / <... > l'église, dont l'ombre / S'allongeait à l'entour mystérieuse et sombre* (Gauthier). Показательно, что именно в своей привязке к свету (“*un fond clair*”, “*les branches d'or*”) тень («*ombre*») воспринимается как нечто недолговечное, потустороннее, изменчивое [6, 700]. Соответственно тень как производное света поддерживает понимание времени как скоротечного человеческого ресурса в связи с его ограничением смертью.

Следует отметить продуктивность синонимической линейки прилагательных «*obscur = sombre — noir*», используемых по отношению к изображению момента перехода в состояние смерти демонстрацией наименьшей интенсивности освещения — “*le moment où la lumière n'est pas intense*”. Интересно, что импрессионистическая живопись получила в своё время название «*светлая живопись*», поразив публику «*светлотой*» полотен [13, 17]. Таким образом, использование художниками-импрессионистами тёмной тональности (среди прочих авторов — Manet, Van Gogh, Ch. Blanc, Silvestre, etc [11]) всегда привлекало особое внимание зрителей и искусствоведов. Убедительно, что именно данный способ использовался для акцентирования тёмной общественно-исторической атмосферы эпохи французского модернизма [10, 94], продуцируя *discours de crépuscule* того периода художественно-эстетической деятельности.

Подводя итоги, отметим, что именно в период французского модернизма в стихотворном дискурсе закрепляются смысловые параллели между скоротечностью времени, смертью и явлением

захода солнца. Это обеспечивает определённую специфику в актуализации в произведениях авторов-модернистов художественного концепта "soleil couchant".

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Section 2. Literature

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CONTEMPORARY AMERICAN CHILDREN'S POETRY AND TRANSLATIONS INTO AZERBAIJANI

Abstract: As many countries literature, it is possible to say that in the American children's history of poetry stands at the forefront. Although American children's poetry has been hypothesized to claim that native American cradles or ladders have begun, some of them say that poetry has been preserved so far. In addition, ancient people diminished their handwork by making a hum of work, and thus songs were created. We consider it important to briefly review the creativity of Mary Ann Hoberman, who is the author of many poems in American children's literature in the twentieth centuries. The writer's childhood poetry is characteristic of mastery, not only in terms of the theme, the image of the world, nor in the sense of the idea. The craftsmanship of the Nobel creativity is broad, comprehensive and multifaceted. She gives special insight into the beauty of the form, the outward, the artistic, the poetic effect of the samples he has written for children, as he focuses on the relevance of the subject, the simplicity of the content, the bias of the idea. That is why many of her works are artistic-aesthetically impressive and memorable. Because examples that do not have the beauty of the shape and the perfectly exquisite form do not attract children, their taste does not work, they are ineffective and quickly forgotten. Mary Ann Noberman's poetry is characterized by the charm of the composition language and the wide range of styles. The abundance and perfection of the artistic expression and expression tools give a special meal to his works.

Keywords: poetry, poems, translation, illustration.

Mary Ann Hoberman is known in America as well as in a number of countries around the world, her poems are translated into many languages and read with great enthusiasm. Mary Ann Hoberman was born in 1930 in Stamford. The writer currently lives in Greenwich, Connecticut.

While studying at Stamford High School, she began her early career and wrote for her school newspaper. Mary Ann, who earned a bachelor's degree from the History Department at Smis College in 1951, was the first woman to study in college from

her generation. Later she was admitted to master courses at Yale University in English Literature. In the same year Mary was married to Norman Hoberman, an architect and artist, and their three children were born. When she took her children to the park and observed that the legs look better when they are put on their shoes. After returning home, Mary wrote ten poems about the same day. Later these poems were published as her first poem [1, 254–259].

Mary, who teaches writing and literature at the college, was engaged in this work until she published

her first book. But in 1957 her first poems collection for her children was published in "All my shoes are in two". This was the second collaboration with her husband. The work describes the different types of shoes that children wear on their feet.

The creativity of the writer has started since in the 50's of the 20th century and has been going on till today. In 1958, her second book, "How do I Go", was published for children, and her paintings were illustrated by her husband, Norman. In this work, same names of vehicles for children were written given brief information about these vehicles, like bicycles and airplanes which children were interested in more. In 1959, the writer published the book "Hello and good-bye". The pictures of her husband Norman have made children more loving and fond of this book. Later, in 1963, the writer published "What Jim knew". "Not enough beds for the babies" was her latest work published in the 1960s. The writer lived a very productive creative period in the 1970s and 90s of the twentieth century. In 1973, the book "Little Book of Little beasts", "The Raucous Auk", "The Looking Book" books, and then in 1974, "Nuts to You and Nuts to Me", in 1976, "I like old clothes", in 1976 were published. In 1978, "A House is a House for Me", in 1981, "Yellow Butter, Purple Jelly, Red Jam, Black Bread", The Cozy Book "in 1982," Mr and Mrs. Muddle "in 1988 were published and became favorite for children.

From 1990 to the present, Mary Noberman has created works that have a strong impact on children's literature and children's poetry. These books include "Gabble Sweet Pig" in 1991, "My Song is Beautiful" in 1994, "The Penguin Lama" (1998) The Llama Who Had No Pajama "in 2001," You Read To Me, I Will Read You "; in 2003," Merin's Little Lamb (" Mary Had a Little Lamb ") in 2009," All Kinds Of Families "and others. When she was asked about which books were the best for her, she typically names the five books, "Hello and Goodby", "The Raucous Auk", "A Little Book of Little Beasts", "A House is a House for Me and You" "Read to Me, I'll Read to You".

The writer did not forget to advise the young writers during her interview and stated that it was first necessary to read, read and read again. "Do not be content with looking at everything, look closely at it, remember your childhood, but keep in mind that this is good for you [2, 48–49].

In addition, symbolic characters in the creativity of the writer increase the artistic value of the poems and the mastery of symbolic expressions and insights. It makes poems more interesting and readable for children. As we know, there are two main reasons for using symbols in smaller readers. First, it has the moral and didactic nature of the pedagogical-educational effect. Secondly, a number of symbolic images and insights give children the opportunity to learn about some things and events in life and introduce them to many features of society and nature.

The book "A House is a House for Me", published by the writer in 1978, is one of the most widely read and published books in the children's literature. The simplicity of the poem's language also draws attention with illustrations by Betty Frauzer besides fluidity. In her book, the writer of the home-based tale has noted that it is a shelter for more animals and objects, home is not belonging to only humans. She believes that every creature has its own home, as every man has a house. While writing her fiction, she skillfully used the imagination world to bring color and harmony to poetry. Hoberman is selected not only for her work, but also for illustrations of her books. Mary Listad wrote about Ann's book that Hoberman's poetry was very understandable when the reader was acquainted with the work she did not need a fictitious description, they saw and, as it seems, everything in their imagination [4].

The meaning of the poetic clause is accompanied with the illustrations by artist Frauzer. The work was highly appreciated as the best children's book of the year. At the end of the work, she wrote the following in her poetry that played a special and important role in his work: "A poem is a house for a thought and for playing with words".

According to Sheron Elsvit, Hoberman has created a brilliant book, children get acquainted with this book, and the illumination of poems encourages readers to read books [5, 133].

Harold Rice called the writer's work an unusual book. In his opinion, the writer's book's award-winning reason is its illusory presentation [3, 72–73].

The Cozy Book, published in 1982, was later republished in 1995 in collaboration with Frauzer. These poems, which reflect the daily regime of more children, have been reflected in the interests of children since they were awakened in the morning till they went to bed.

For writer's children's poetry is characteristic mastery, not only in terms of the theme, the image of the world, nor in the sense of the idea. The craftsmanship of the Nobel creativity is broad, comprehensive and multifaceted. She gives special insight into the beauty of the form, the outward, the artistic, the poetic effect of the samples she has written for children, as she focuses on the relevance of the subject, the simplicity of the content, the bias of the idea. That is why her many works are artistic-aesthetically impressive and memorable. Because examples that do not have the beauty of the shape and the perfectly exquisite form do not attract children, their taste does not work, they are ineffective and quickly forgotten. Mary Ann Noberman's poetry is characterized by the charm of the composition language and the wide range of styles. The abundance and perfection of the artistic expression and expression tools give a special meal to his works.

Her poems are read not only American children, but also many children from the different parts of the world try to read these poems. In Azerbaijan, Professor of the Department of Foreign Literature of the Azerbaijan University of Languages (AUL), professor Shahin Khalilli, who was elected in not only in the literature of Azerbaijan but also in world

literature, together with Saadat Aliyeva wrote a book called "British Children Literature". This tutorial reflects the general view of British children's literature, which has a unique place in world literature, such as independent children's literature. Professor Shahin Khalilli translated one of the poem "The Llama who had no Pajam, 100 Favorite Poems" from Mary Ann's book, "The Folk Who Lived in the Backward Town", into Azerbaijan language. The translation was published on April 23, 2016, along with a few other translations, in the 21st edition of the Literary Newspaper of Azerbaijan. First of all, let's look at the poet's English version:

The folk who live in Backward Town
Are inside out and upside down.
They wear their hats inside their heads
And go to sleep beneath their beds.
They only eat the apple peeling
And take their walks across the ceiling.

Safeguarding the fluidity and harmony of the poetic language, Shahin Khalilli translated it into our language as follows:

Bu şəhərdə adamlar
Cin atına miniblər,
Papaqları başında
Giribdilər yatmağa
Çarpayının altına.
Almanın içini yox,
Qabığını yeyirlər.
Döşəmə bomboş qalıb
Tavanda yeriylər.

She was awarded the National Book Award in 1983 and the Best Child Poetry Writer of the National Consulate of English Teachers in 2003. Mary Ann Noberman is the thirteenth author in this field who got award in this field. In 2008, the Poetry Foundation called it a laurie of child poetry. Up to forty children's books have been published so far. Over thirty of these works are poems.

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THE RECEPTION AND CENSORSHIP OF SURREALISM IN ALBANIA

Abstract: Surrealism was censored and harshly repudiated in post-war communist Albania. Even though several Surrealist authors were important members of communist parties in France and other countries, and even though they were prominent voices who, through their works have had an undeniable impact on the establishment of the communist political ideals, Enver Hoxha did not spare his ideological scissors of censorship on Surrealist literature. Heading the black list was Louis Aragon, with whom Hoxha is thought to have met during his student years in France. The aim of this article is to show — through the official texts and the translated texts of that period — how flagrant, ideologically-biased and non-coherent the censorship and the perception of Surrealism were in Albania. The censorship in Albania differed from that in other communist countries. Censorship of Surrealism and (mis)interpretation of Surrealism in other communist countries were not as radical as those effected in Albania. The article draws attention to a number of fragments from Surrealist literature published in communist Albania. The purpose the authorities had in publishing these fragments is obvious and unequivocal and is oftentimes ridiculous — even though the fate of these works and of the Albanian intellectuals and readers who were punished and interned because they desired to understand and relish this greatest artistic movement at the start of the twentieth century was severe. To this day the cultural gap for the Albanian readership concerning Surrealism has not been completely filled. The merits of that movement have not been fully revealed, considering that whole generations were taught to discredit and reject Surrealism seeing it as experimental art, hollow and incomprehensible. We believe that Surrealism was precisely censored because the message it had was powerful; it promoted freedom, saw man as independent from social, political and moral contracts, and this, of course, went against the concept of the dictatorship of the proletariat and communist ideology, which suppressed Albania for almost fifty years and was responsible for the country's isolation.

Keywords: surrealism, censure, communist ideology, Surrealist literature.

Introduction

The article holds that the main reason Surrealism was rejected and/or censored in Albania is related to the historical and cultural hiatuses that the country has experienced during several crucial stages in the development of the artistic output in Europe, not only in the 1920s and, in general, the interwar years — a

period in which Surrealism came into being and fully developed — but both before and after this period. Considering the Albanian social context, the artists of the time were unable to experiment with various forms of art, and it was impossible to implement the principles of the emerging psychoanalysis with visual arts, such as painting, photography or the cinema.

The cultural impasse continued to hamper the elite of Albanian artists in the post-war period, during the dictatorship, and even during and after the 1990s, years in which a wide conceptual gulf existed between Albanian art and the international modernist and postmodernist art, as a result of the long-term artistic “sterilization” as well as the deliberate absence of information. What prompted the writing of this article is precisely the awareness that, to this day, information on Surrealism remains scarce, even though, our hope is that this need will gradually and eventually be satisfied.

After World War II, on the other side of the Curtain, where the new Socialist Empire was being established, Surrealism was naturally seen as a reactionary movement, but the reasons behind this view were not so much related to the new aesthetic that it propagated, to the linguistic concerns related to it, to its dissolution of the syntax, or to the expanded register of the forbidden words; it is not even a truly ethical question. Anyone who dared read Surrealist texts, to explicate them, let alone to adhere to this new modern trend would suddenly find himself coming under threat from the state authorities. This is what Enver Hoxha writes about Louis Aragon in his book “Eurocommunism is Anti-communism”:

Modern revisionism, not only in France but in all capitalist-revisionist countries, is also attacking Marxism-Leninism in the field of literature and the arts, because it wants to use them as means to poison the minds of people and make them degenerate. The revisionist writers, poets and artists too have taken the road of bourgeois degeneration. Today it is difficult to distinguish an Aragon from a Beauvoir and an André Stil from a Sagan. This is not referring to a similarity in style and form, but to an identity in the content and purpose of their works which are inspired by anti-Marxist philosophical trends, in order to emerge on the same course, to fight the revolution, to tame the spirits, to make them “dead spirits”, equally degenerate.

Or:

Let us take Picasso. He was a member of the French Communist Party till he died, but he never became a Marxist. This is reflected in his works, while the French Communist Party boasted of him and the only criticism which they made of him was for a scrawl which was called “Portrait of Stalin”, and which his friend Aragon published in the newspaper “Les lettres françaises”, of which he was director [1, p. 218].

Enver Hoxha has taken here the stance of someone who is able to discuss and pass judgments on art, even though he did not belong to the realm of art. The conception Hoxha had on literature and the arts was the Leninist one, which, essentially precluded the freedom of artistic creation. Without a doubt, artists had to serve the state ideology and had to be put under the utter control of the Party. The writers themselves were to be party members so as to ensure their loyalty to the regime. As a consequence, all communist writers or artists who departed from this subordination were denounced as revisionist, reactionary, and decadent, all of them at the service of the bourgeoisie.

After Khrushchev’s slanders against Stalin, the French Communist Party was shaken and such intellectuals were the first to capitulate (referring to Duras, Claude Roys — B.K.). It launched the slogan of “complete freedom in art and culture”, and such former defenders of socialist realism as Aragon, André Stil, and André Wurmser not only turned their coats but even sold their souls and their hides to revisionism. Thus the French pseudo-communist literary figures began to fall in love with the Lukacses, the Kafkas and the Sartres. Critical discussions began throughout the whole party on the platform which the bourgeoisie desired, such as, “what is the relation between literature and ideology?” ... Speaking as an “authority”, Roland Leroys pronounced the conclusion that,

“there cannot be a specific form of proletarian art or an art which is completely revolutionary”... [22, p. 219].

It would be necessary, from the very start, to mention that the Surrealist literary texts in Albanian have been originally translated as illustrative extracts in few occasional articles, as accompanying and illustrative fragments of university lectures focusing on this important 20th-century movement, but these fragments are virtually inexistent and unavailable in Albanian libraries. The first published article on Surrealism was by professor Ilia Lëngu, in the monthly review “Nëntori”, in 1973, that is, 41 years before. The author has simply titled the article as “Surrealism” but was forced — by the editorial board — to add the words “reactionary movement”. In it you can find several translated poetical fragments and titles of various poetical works, which, are, naturally, very carefully selected or are instructively labeled as “reactionary”. No anthology, even a minor one, or a full work of any of the Surrealist authors has ever been published in Albanian, whether it be a work of a poet, playwright, prose-writer, theoretician, philosopher or any other artist experimenting with the “unusual” Surrealist artistic methods. Taking into account the import of Surrealism as the largest and most important artistic movement in the previous century, scholars have the duty to fill in this gap that exists in Albanian scholarship on Surrealism through the publication of serious research and professional translations of Surrealist texts; that gap is possibly the result of both the conceptual difficulties the readers encounter when faced with Surrealist works as well as the total rejection of Surrealism by Albanian scholarship until the early 1990s.

For quite a while, in Albania, Surrealist texts and principles have been shrouded in a cloud of uncertainty, which virtually continues even in our times. We have here in mind the psychical automatism, which engenders the surrealist image. This image is fostered by several factors, such as the state of sleep, that of half-sleep (i.e., the hypnotic sleep),

the dream, the recounting of the dream, the play of chance (or, to use a different term, objective chance), madness, (mad) love, or the sexual liberty/liberation. All of these elements were proscribed in the literature of Socialist Realism. This explains the selection and translation of only a handful of politically committed poems, which were in line with the ideology of the political system in Albania and its propaganda. Besides, such poetry collections never included any kind of information about the Surrealist movement and its followers. Here we certainly need to keep in mind those landmark dates in the artistic development of the Surrealist authors and also the historical context of the political developments in Albania, which led to the steady isolation of the country. It should be remembered that Aragon ceased being a Surrealist in 1930, when he officially withdrew from the movement after his noted quarrel with Andre Breton. Eluard died in 1952, and the rupture with the “Soviet brethren” occurred in 1960. Poets which until the year 1960 were hailed as the French disciples of the engaged art, were immediately denounced as reactionary bourgeois, supporters of the decadent schools, and they were anathemized “for eternity” (luckily until the beginning of the 1990s). Here are some of the few titles of Surrealist works which were published during the dictatorship in Albania:

1. Lui Aragon *Poezi të zgjedhura (Poèmes choisis)*, përkthyer nga Misto Treska, Ndërmarrja Shtetërore e Botimeve Naim Frashëri, Tiranë, 1960.

2. Lui Aragon *Këmbanat e Bazelit (Les cloches de Bâle)*, përkthyer nga Petro Zheji, Ndërmarrja Shtetërore e Botimeve Naim Frashëri, Tiranë, 1964.

3. Pol Elyar *Poezi të zgjedhura (Poèmes choisis)*, përkthyer nga Dritëro Agolli, Shtëpia Botuese Naim Frashëri, Tiranë, 1980.

The Bells of Basel (Les Cloches de Bale) is a novel published in 1934 and modified in 1964. In the preface the author writes:

«...le roman est demeuré le même, mais les yeux ont changé. Le nouveau lecteur ignore

une foule de choses encore vivantes, en marge du texte, il y a trente ans. » [1].

(“...the novel is just the same, but the eyes have changed. The new reader now ignores a plethora of living things, which swarmed in the margins of the text, thirty years ago.”)

Aragon justifies himself in the preface, in which the focus is more on his Elsa, something which, as is widely known, angered so much the other Surrealist artists. *The Bells of Basel*, as well as the novels that followed it (*Les Beaux Quartiers* (*The Beautiful Neighborhoods*), *Voyageurs de l'impériale* (*the Imperial Voyagers*), *Aurélien* (*Aurelian*), and *Communistes* (*The Communists*), inaugurated the novel cycle called *Le monde réel* (*The Real World*), in which Aragon is firmly established as an author veering towards the path of Socialist Realism.

Quand se brisèrent les liens entre les surréalistes et moi, je l'ignorais, c'était en moi le réalisme qui revendiquait ses droits... Pourquoi la décision réaliste, la conscience du réel fondent-elles la nécessité du roman? ... Le roman est une machine inventée par l'homme pour l'appréhension du réel dans sa complexité ... [1].

(When the ties between the Surrealists and myself were severed, I did not heed the fact that the realism with me was claiming its own rights. . . Wherefore the realist decision, the consciousness of the real are the grounds of the existence of the novel? The novel is a machine invented by man so as to grasp the real in all its complexity [1]).

The publication of the novel in Albanian is, certainly, that of the first version, published in 1934, since the second version was published in 1964, during the “reactionary” stage in Aragon's writings. The year in which the Albanian translation is published coincides with the year in which Aragon published his second — now changed — version in France. In the Albanian preface there is no reference to the fact that until that period (early 1930s),

Aragon had been one of the first Surrealists and that, without him, the Surrealist movement would not have followed that path it did. The preface vaguely notes that the author had courageously departed from his former association with formalism (?), and that, by then, he was engaged in a responsible way in a polemic against the abstract art and was following the best tradition of the 19th-century Realism (it is likely that with the term “abstract art” the preface alludes to Surrealism, which is never mentioned in the book).

Aragon has been presented to the Albanian public as an exemplary author of the Socialist Realism, and a novelist who follows the classical models of realism. No other piece of information appears in the corpus of criticism written in Albania, apart from the first — and also the last — article of professor Lëngu in the *Nëntori* review (1973), in which Lëngu was constrained to describe Surrealism as a reactionary movement. For the rest, the word “Surrealism” became a taboo, which is subsumed into the larger category of “abstract art”, a term which itself was largely unclear and obscure. The fact remains, however, that Surrealism was the largest artistic movement in France and throughout Europe that developed in the previous century.

In general, the intellectuals who worked in the field of artistic creativeness have played a role more negative than positive for the French Communist Party. Irrespective of their class origin, they completed their schooling and sought “fame”. The party never influenced and guided them with the proletarian ideology and culture. To these intellectuals of the party it was their free, subjective, individual, creative work, and never the true interests of the proletariat and the revolution, that was important [...]. The intellectuals of the French party had been raised and inspired in the Bohemia of Montparnasse, in “La Closerie des Lilas” “Pavillon de Flore”, “Le Bateau-Lavoir” and in other clubs in which all kinds of decadent trends came together, trends from which emerged the Aragons, the Picassos, the Elsa Triolets

and many other friends of the Lazareffs, the Tristan Zaras, the dadaists, cubists, and a thousand and one decadent schools of literature and art. This tradition and this road continued uninterrupted within the French Communist Party, until it arrived at its 22nd Congress at which the revisionist Georges Marchais flaunted all the anti-Marxist corruption which had long been festering in the French Communist Party [22, p. 221].

It can be noted that in Enver Hoxha's work, Eluard is already unquestionably established as part of the elite of the engaged writers, having died in 1952, much earlier than the emerging "decadence" of the French communist artists. To Albanian readers, Aragon has consecutively been a Socialist Realist writer, then a reactionary writer, then a pseudo-revisionist, and, eventually, after 1990,— as has always been the case with Aragon — a poet of "a thousand faces" or, as Ilia Lëngu asserts, "To everyone his own Aragon" [29, p.193].

The unnamed preface of the Albanian translation of *The Bells of Basel* gives the following view as to Aragon's revisionist stance and activity:

Aragon's revisionist stance and activity today represent a repudiation of the path that led him to the composition of the novel *The Bells of Basel* and of several other works, which are now rightly considered as part of the world literature. [1, p. 13].

In such a context, the question arises as to what is the aesthetic link between Socialist Realism and psychical automatism in this work? Are there still traces of the unconscious and oneiric world which animated and swarmed the past Surrealist works of Aragon? There certainly are, but the Albanian scholarship of the day either pretended not to take any notice of them or it lacked altogether the cultural and theoretical framework necessary to identify them. The latter idea is highly questionable, considering that the literary figures who dealt with the work of Aragon, including Enver Hoxha himself, were familiar with and had been educated in a

Western — mostly French — intellectual cultural context. Thus the censorship was wary, calculated and deliberate, especially after the dictator's own comments on Aragon:

(... But a day will come with orange colours ..."
This is Aragon's way of saying that he himself and his party have abandoned the red colour, communism. Thus the French revisionists threw overboard the principles of the immortal theory of Marxism-Leninism. Now their party is floundering in a revisionism which is a mixture of the old utopian theories ... [22, p. 221].)

In the same paragraph of his *Eurocommunism is Anti-Communism*, Hoxha cites verses from Aragon's poem *Un Jour Un jour (One Day One Day)*, a poem which Hoxha harshly and cynically condemns.

The discussion of the Surrealist authors in Albania is brought to a halt at this point in history. Albania had to wait for the overthrow of the regime in order to explore the Surrealists again, now from a different perspective. The reception of Surrealist poetry has been, however, problematic even during the years of the political transition, a transition which seems to continue to the day. The cultural milieu and, generally, the public awareness of "good" literature, especially poetry, is constantly vacillating and the critical thought has yet to reach a point of maturity and stability in the context of the chaotic and jarring Albanian social and political transition. Arguably, creating a serious critique and establishing an appropriate approach to the study of modern literature of the twentieth-century French, or, generally, European literature, will be difficult. The censorship which lasted for half a century and the long silence have created a huge lacuna between the Surrealist texts and the Albanian reception of these texts. The issues related to the reception of Surrealist works are closely linked with their non-conformist character, and their reception is further complicated by what can be termed as the "untranslatability" of such texts.

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WHAT IS SHOWING (LE DONNER-A-VOIR)?— GAZED PICTURES IN SACHER-MASOCH'S VENUS IN FURS

Abstract: This paper aims to discuss what is showing through gaze with the desire of the Other in the light of the scopic level in *Venus in Furs*. There are three sections to discuss the issue of the dialectics of the drive of gaze: first, three paintings seen and imagined by the hero; second, two pictures grasped through the hole of the door; third, regarding engravings (the image of Venus) as the trigger of desire.

Keywords: gaze, scopic drive,, subjectivation, object petit a, the Other.

The author of *Venus in Furs*, Ascher-Masoch, proposes the term “masochism” and Lacan defines it by arguing that masochism is different from sadism but they are intimately related with each other. Masochism is primary and sadism is derived from it; “sadism is merely the disavowal of masochism” so masochists prefer to experience the pain of existence in his own body and sadists rejects pain and forces the Other to bear it [5, p.186]. In the novel, Severin, a representative of masochist, has experienced the pain, torture and cruelty and his exquisite pleasure results from nothing but suffering and humiliation. In the torturous relationship with Wanda fantasized as “Venus in furs,” he has mentioned “paintings and pictures” seen or imagined by him many times, especially paintings with regard to the issue of torture that fascinate him, as he says, “I went on avidly reading tales of the most fearful cruelty; I gaze with particular relish at paintings and engravings depicting such practice, and I notice that in every scene furs were that attribute of the torturer” [6, p.180]. As long as being tortured or encountering any images relating to *Venus in furs*, the protagonist can never feel free from psychological fluctuation.

To clarify the distinction between the gaze and the eye, Lacan reveals that the relation between the two is antinomic: “the eye which looks is that of the

subject, while the gaze is on the side of the object, and there is no coincidence between the two” [1, p. 72]. To apply the idea in Sacher-Masoch's *Venus in Furs*, when Severin looks at paintings or engravings as objects, the objects are always already gazing back at Severin, and he even cannot see them as what Lacan stresses in interpreting the conception of gaze, “You never look at me from the place at which I see you” [5, p. 103]. Paintings and engravings are not only traps for the gaze but to feed the appetite of Severin's eyes.

Paintings might be the mirror to reflect existing circumstances. There are three main pictures reflecting Severin's tangled relationship with others. These pictures or paintings noted by Severin reveals the dialectic of the eye and the gaze in which a lure exists. Especially, the gaze defined by Lacan is not present at the sphere of the visible. In the eye and the gaze, there is a split where the drive is unfolded in the scopic field. Literally, Severin is looking at pictures, yet the gaze is actually outside and he is looked at like a picture ([5, p. 73 and 101]. That is to say the hero cannot see the Other at the point that it sees him and the gaze of the objects even gaze back at him. In the following, three pictures (on the wall, in the mirror and on the ceiling) will be interpreted with the function of the gaze that operates a descent of desire. To go further, it is a question of “a sort of

desire on the part of the Other” and “at the end of which is the showing (le donner-a-voir)” [5, p. 115]. For the protagonist, the desire originates from the action of gaze — the desire of the Other appears first, and the “showing” on the part of the subject is a response to that preexistent desire.

Referring to the first painting, while signing the contract concerning his slavery relation with Wanda, Severin gazes at a historical painting above him as what he utters, “In my hesitation I gaze up for a moment and only then did I realize the utter lack of historical character in the painting above me [...] Delilah, an opulent creature with flaming red hair, reclines half-naked on a red ottoman, a sable cloak about her shoulders. She smiles and leans toward Samson, who has been bound and thrown at her feet by the Philistines” [6, p. 221].

The “contract” and “gazing up” the picture have hinted the hero’s encounter — being dominated. Although Severin, as a spectator, gazes up the picture on the wall, he actually does not see what it is leading and even follows. Between Severin and the historical painting on the wall, there is “a stain” that secretly dominates the gaze. In the scopic field relating to the effect of the stain, Lacan expounds, “If the function of the stain is recognized in its autonomy and identified with that of the gaze, we can see its track, its thread, its trace, at every stage of the constitution of the world” [5, p. 74].

In this matter of the visible, everything is a trap “just as the gaze is a thing, light too is an object, one subject to the gaze, leaving a trail back to its origin” and in the sphere of gaze, it is not restrictedly regarded as an exchange between an active agent and a passive object but “indicates a prior, more radical split within the apparently active subject” [5, p. 93]. In addition to the function of gaze, the contract representing law supplies functions as well in supporting the protagonist’s desire.

In Lacan’s cognition, the law equates repressed desire. If there is no repression then there will be no desire; if there is no desire and there will be no law.

Therefore, the contract between Wanda and Severin can be taken as the support of Severin’s desire resulting from dissatisfaction. In addition, the historical picture on the wall implies the next step of Severin and other characters’ triangle relationship and the interpretation will be disclosed in the third painting discussed later.

Mentioning the first painting again, the male protagonist has told Wanda that he had a dream, the same as the painting on the wall, concerning a naked beautiful woman in black furs takes a whip before a man who looks like a dog and a slave. Dream is the route to one’s unconsciousness. Based on what the hero proposes, “A very curious dream; It appears that my dream was prompted by your picture” [6, p. 147]), the desire for being tormented by Wanda for acquiring pleasure has been existed. The image of Venus in furs once appears in Severin’s hallucination and it makes him mistake that his dream has come true. The goddess, as if transfigured, seems to bathe in the soft glow. One evening as I was returning from my place of worship along a wooded path I suddenly caught sight of a figure through the screen of trees, a woman’s form, white as stone and shining in the moonlight. It was as though my dream had come true: the lovely creature had come down from her pedestal to follow me. I was seized with a nameless fear and my heart pounded as if it would burst. [6, p. 154].

The image of the goddess becomes the trigger of Severin’s desire from then on and such trigger of desire also emerges in metonymic forms as what will be discussed thereafter.

The second picture is reflected in the mirror when he and Wanda are caressing each other as the narrator describes, “My eyes alighted by chance on the massive mirror that hung opposite and I let out a cry: our reflections in its golden frame were like a picture of extraordinary beauty” [6, p. 240]. When catching the image of Wanda holding a whip, a symbol of phallus, in the mirror, Severin lets out a cry and uses the word “beauty” to describe what he has seen. Skillfully, the image of Wanda is reflected through the mirror, and

the relationship between Severin and Wanda is also mirrored through the gaze. Through the gaze and representation, one's relationship with what is gazed is established; however, something "slips, passes, is transmitted, from stage to stage, and is always to some degree eluded in it — that is what we call the gaze" [6, p. 73]. The author's arrangement regarding Wanda's indirect image reflected in the mirror exactly help readers to realize that between the gazer and the gazed, something might transmitted or passes because the reflected image in the mirror is not the authentic one but still arouses the hero's excitement.

The third painting appears when he is whipped by the Greek man, Alexis, in front of Wanda as the hero says, "My eyes drifted about the room and came to rest on the ceiling where Samson lay at Delilah's feet, about to be blinded by the Philistines. The painting suddenly appeared as a symbol, the timeless image of the love, the passion and the lust of man for woman" [6, p. 268]. Apparently, such painting is imagined to mirror the entangled triangle relationship in Severin, Wanda and Alexis. In Lacanian reading, eyes, regarded as media to explore the world for libido, become the implement of scopical drive which not only seeks pleasure but also falls into the signifying chain. Apparently, Delilah symbolizes Wanda; Samson symbolizes Severin; the Philistines symbolize the Greek young man.

As to Severin, pictures which are gazed through a chink/crack in the door make the subject inscribed in the picture, too [5, p. 99]. The separating power of Severin's eye is exercised to the maximum in vision. In every picture, the central field cannot but be absent, and replaced by a hole — a reflection of the pupil behind which is situated the gaze [5, p. 108]. The following pictures grasped through a hole reflect the subject's desire.

Through a chink in the door, Severin sees the statue greets him with a smile. The gaze is imagined by him in the field of the Other. The effect of the gaze takes place and the subject becomes the punctiform object as Lacan points out, "From the moment that this gaze appears, the subject tries to adapt himself

to it, he becomes that punctiform object, that point of vanishing being with which the subject confuses his own failure" [5, p. 83]. The imagination about how the statue of goddess greets him with a smile is manifested as follows, "I explored the garden and discovered a little temple built on a mound. It was locked, but on peering through a chink in the door I beheld the goddess of love standing on a white pedestal. A shiver ran through me. She seemed to smile at me and say: 'Is it you? I have been expecting you'" [6, p. 218]. In the garden, Severin peers through a hole of the temple's door and in his illusion, the statue of love goddess on the pedestal opens her mouth, talks to him and expects him.

For cutting himself from the ultimate gaze, Severin brings himself into the field of illusion as Lacan reveals, the subject "shall cut him off from this point of ultimate gaze, which is illusory" [5, p. 77]. What the protagonist seeks in the illusion is something where "the illusion as such in some way transcends itself, destroy itself, by demonstrating that is only there as signifier" [6, p. 136]. Furthermore, for obtaining desire and pleasure of the Other and the gaze of Other, Severin regards the sculpture of goddess as an icon as Lacan explains, "What makes the value of the icon is that the god it represents is also looking at it. It is intended to please God [...] the artist is playing with those things, in this case images, that may arouse the desire of God" [5, p. 113]. Watched through a crack in the door, Wanda prays before the statue of Venus. At night, scared of losing Wanda, Severin stealthily follows Wanda into the garden. Through the crack of the door, images of Venus and Wanda coexist as the hero delineates, "I crept up behind her and watched through a crack in the door. She stood before the majestic statue, her hands joined in prayer, and the light of the star of love cast a blue ray upon her" [6, p. 252]. Due to primal satisfaction resulting from the admiration for the statue of Venus, the desire to get along with Wanda simultaneously appears. For Severin, the gaze is the object-cause of his desire, but he never encounters the gaze whereas the blind spot in

his vision. According to the image of the coexistence of Venus and Wanda, it is manifested that gaze is symbolically situated and is an instance of the *objet petit a* that holds the characteristic of metonymy.

Severin's passion is always aroused when statues appearing in front of him. Lacan explains the connection between images, desire and vision by asserting that this passion brings to every relation with this image, constantly represented by my fellow-man, a signification that interests me so much, that is to say, which places me in such a dependence on this image that it links all the objects of my desires more closely to the desire of the Other than to the desire that they arouse in me. The object in question here are those whose appearance we expect in a space structured by vision, that is to say, objects characteristic of the human world. For clarifying Lacan's assertion of desire and vision, the conception of drives helps us catch the point more apparently. Lacan identifies four partial drives, including the oral, the anal, the scopoc and the invocary drive (also called sado-masochistic drive), and the partial object, gaze, belongs to the scopoc drive.

With regard to the drive, Lacan possesses different conception from Freud. In Freudian reading, the drive (affected by sexuality) is a pressure which is indeterminate about "the behavior it induces and the satisfying object"; in Lacanian interpretation, the drive (partial in the sense of sexuality) relates nothing with the dimension of biology because it can never be gratified [2, p. 214]. Hence, Lacan advocates that all drives closely relate to desire originating in the sphere of the subject and on the side of the Other. It also can be revealed that the scopoc drive is the partial manifestation of desire which is always desire for something else [5, p. 189]. Lacan also explains that desire is a metonymy, a diachronic movement from one signifier to another in the signifying chain; therefore, the subject's desire will diachronically fix on another object. In addition, the purpose of the drive is not to reach of a goal but to follow its aim, which is to circle round the object [3, p. 165]. As to Severin, the signifier varies all the time in the signifying chain,

containing the statue in the father's study, the image of his aunt (who has severe face of Venus) and the Greek young man (resembling marble replica) to prove that desire is really a metonymy.

As long as gazing at the image of statue, Severin feels pleased and ecstatic, falls in love and even submits to homosexual erotic power. Statue, furs and whips that make the hero excited involve the function of the *objet a*, which is "something from which the subject in order to constitute itself" [5, p.103]. The *Objet petit a* also plays a significant part of the gaze. *Objet petit a*, the trigger of desire, is an object which sets desire in motion, especially the partial objects which define the drives that do not seek to attain the *objet petit a*, but rather circle round it. In Lacanian reading, the *Objet petit a* and das Ding supply similar function: the *Objet petit a*, seen as the cause of desire, is circled by the drive and das Ding is seen as "the cause of the most fundamental human passion" [5, p.97].

Severin associates the forbidden pleasure with gazing at the statue of Venus. Recalling the reminiscence of his childhood, the hero mentions that "At times I would steal into my father's library, as if to enjoy a forbidden pleasure, and would gaze upon a plaster statue of Venus" [6, p. 173]. The element of desire makes hero enter the father's study on purpose to enjoy the prohibited pleasure. Such behavior of experiencing guilt through the real or imagined violation of the moral law just corresponds to what Lacan argues, "From an analytic point of view, the only thing one can be guilty of is having given ground relative to one's desire" [3, p. 319]. Besides, the statue of Venus symbolized forbidden pleasure. The process of signifying chain affects Severin's "looking" and eyes are the organ of sense and pleasure. In further interpretation, the subject is caught by what he looks at; Severin is grasped by the statue of Venus.

In addition, the hero enjoys being beaten by his aunt, Countess Sobol, who has severe face of Venus—"With the severe white face of the plaster Venus [...] I played with them, hid them under the fur, held them

in the light of the fire and could not have my fill of gazing at them [...] I was in love solely with the fierce beating I had received from my aunt" [5, p. 175–6]. When beaten by the aunt, Severin connects her image with the plaster Venus, and excitement and ecstasy are triggered simultaneously. Analyzing the protagonist's behavior in Lacanian perspective, the aunt's image embraces the characteristic of "regulatory function." In *The Four Fundamental Concepts of Psychoanalysis*, Lacan applies the concept of "the visible and the invisible" and "the phenomenology of the perception" to prove that images contain "regulatory function," also called "total intentionality" by Merleau-Ponty [5, p. 71]. That is to say what Severin gazes at is decided by his expectation rather than the eyes. Before something is gazed by him, the pre-existence of the gaze has been there. That is not the image of the aunt that makes him excited but the pre-existence of the gaze.

Watching the German painter's ecstatically gazing at Wanda, who is in the painter's work at the same time, Severin feels pleased as well by saying "The German stands opposite her, his hands clasped in adoration, looking, or rather gazing ecstatically at her face, utterly captivated by the vision before him [...] I turn over the soil in the flower beds, so that I may see her and feel her presence that acts upon me like music, like poetry" [6, p. 236]. When gazing at the painter's standing before Wanda, Severin has imagined himself as the painter who worships the female body symbolizing the image of goddess. Obviously, with the effect resulting from lack, Severin mistakes the painter as himself for retrieving gratification and subjectivation. Subjectivation takes place in symbolic order premised on the recognition of the unattainability of desire. With reference to the experience of lack, the subject is always influenced by the desire of the Other resulting in anxiety where the *objet petit a* (the cause of desire) is what falls from the subject. As Lacan revealed, a signifier is characterized by its representing a signifier to another subject [2, p. 49]. However, if we interpret Severin's ecstasy is resulting from the fantasy that he imagines himself as the

German painter, we could conclude that the subject is trying to avoid the real of the gaze. For explaining that the gaze is the sign of an insistence on the part of real and subject-object relationship, Lacan expounds, "It is here that I propose that the interest the subject takes in his own split is bound up with that which determines it — namely, a privileged object, which has emerged from some primal separation, from some self-mutilation induced by the very approach of the real, whose name, in our algebra, is the *objet a*" [5, p. 83]. As to the German painter, the operation of the sublimation comes about with desexualization when he takes the action to admire Wanda by ecstatically gazing at her. In the process of sublimation, artistic creation that replaces the painter's desire forced by the sexual drive has helped him transform the sexual drive to conform to the social value so nothing immoral or uncommon happens to the artist in front of a seductive female image. For self-preservation the cause-object has been transformed from the Wanda's body into the activities corresponding to social moral standards; simultaneously, the libido of the painter has been withdrawn onto the ego for the operation of desexualization [2, p. 433]. Relating the ethic point of view, Lacan elucidates that sublimation relocates an object in the position of "das Ding" and it also relates to death drive which is not destructive but a will to create form zero, the inorganic state [3, p. 212–3]. For interpreting the significance of das Ding, Lacan borrows Freud's assertion as follows, "The world of experience, the Freudian world, assumes that it is the object, das Ding, as the absolute Other of the subject, that one is supposed to find again. It is to be found at the most as something missed. One doesn't find it, but only its pleasurable association" [3, p. 52]. Freud's das ding, equating the *objet petit a* defined by Lacan, supplies the function of bringing-into-relation as a starter.

The body of the Greek young man, Alexis Papadopolis, resembles marble replica and attracts Severin's admiration with erotic power as Severin delivers, "I have never seen his like in the flesh, only

his marble replica in the Belvedere: he has the same slender, steely musculature [. . .] I cannot remain indifferent to his erotic power and my heart is filled with admiration for Socrates" [6, p. 246]. Intimate relationship between the handsome Greek young man and Wanda once aroused Severin's envy that lets "the subject pale before the image of a completeness closed upon itself, before the idea that the *petit a*, the separated *a* form which he is hanging, may be for another the possession that gives satisfaction" [5, p. 116]. In the process, Severin looks for the gaze, the *objet petit a* (equating what is lacking) of the scopic drive.

Although the male Greek is gazed by Severin, in the scopic field, the gaze is outside and Severin is

looked at. That is to say, he is a picture. Through the gaze, he is pictured bound with the element of lure and this is the reason why the gazer becomes a slave as the narrator unmasks, "My whole body trembles with rebellion but I obey humbly, like a slave" [5, p. 250].

In *Venus in Furs*, paintings and engravings supplies gratification to Severin's scopic drive demanded by the gaze. Lacanian reading offers a route to apprehend this privilege of the gaze in the function of desire and to explore the great secret of the Other whose desire is unapproachable. Furthermore, the gaze plays a pivotal role in the primary part of human subjectivity. Lacan's psychoanalytic explanation helps us enter the world of the intersubjectivity to realize relationship between the subject and object.

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THEORISING THE FANTASTIC LITERATURE

Abstract: In this article I analyse the fantastic and the problem of representation. Usually, the fantastic refers to any literature without representational aspiration, that is, to non-realistic literature: myths, legends, folk and fairy tales, utopian allegories, dream visions, surrealist texts, science fiction, horror stories, literary fantasies and so on. I trace the fantastic by pointing towards a Lacanian three orders (the imaginary, the symbolic, the real). I argue that rather than abjection the fantastic is injunction; rather than exclusion it is inclusion, rather than transgression it is overwhelming identification. In short I trace the fantastic in Lacanian concept of *jouissance*, in the symbolic, in the real as primordial object of a terrible *jouissance* – in other words the fantastic is in the everyday.

Keywords: fantastic literature, Todorov, Lacan, Levinas, Jackson.

Usually, the fantastic refers to any literature without representational aspiration, that is, to non-realistic literature: myths, legends, folk and fairy tales, utopian allegories, dream visions, surrealist texts, science fiction, horror stories, literary fantasies and so on. In *Fantasy: The Literature of Subversion* [1, 13], Rosemary Jackson emphasises the visual, optical dimension of fantasy, which is very close to the concept of the visual in Lacanian psychoanalysis. As Jackson points out the word fantastic derives from Greek *phantazein* — to make visible i.e. to imagine and from the Latin — *phantasticus*, ‘visionary’, ‘unreal’. The spectral imagery outlines the topography of the modern fantastic: mirrors, glasses, reflections, portraits, eyes which see things myopically or distortedly, doubles — all of which mirror some uncanny otherworldly nether lands, forever inaccessible yet constantly intruding into our world.

Such a visual, optical dimension of the fantastic correlates with Lacan’s concept of the emergence of the subject during the period he names the ‘mirror stage’ — the alienation of the subject in the imaginary. Indeed, the unconscious swarming with images is usually associated with fantasy and the fantastic. In order to separate itself from this pleasant swimming

in the pool of images, in order to experience ‘I’ as something different from the world of objects, ‘I’ must go through the mirror stage. The mirror stage depicts the period when a child is captivated by its own image in the mirror, before developing the faculty of language, recognises itself as a unity, as a single, unified and exterior ‘I’. The mirror encounter of the child and its image serves a catalytic function which initiates a development of the ego and a sense of self-awareness; in other words this play with an image structures the relation of the child to its body and to others, in the form of an identification. But for Lacan this identification is imaginary, it is always built on an illusion. The subject mis-identifies the spectral ‘Other’ that gazes from the mirror as the object of desire. This narcissistic misrecognition involves a denial of the fragmentation of the child’s body, conceals the lack that inflects the subject’s own coming into being, the lack which the subject will try to overcome by entering the symbolic.

If the imaginary is usually associated with the fantastic, then the second order, that of the symbolic, can be viewed as realism, a realist narrative that ‘mirrors the reality’. In that context realist literature, as any notion of realism, ‘believes’ in the relation between

mirror and its reflection, between the signifier and signified. Lacan argues, in opposition to theories in which a unity between signified and signifiers is stressed, that signifiers and signified are not united. He gives priority to the signifier over the production of the signified. Signifiers are not representations as argued by realist representationalism, in producing the meanings of the signified, they produce the signified itself. In this context, then, the signified does not have a meaning outside of language, it is lost as a real point of reference [2]. The symbolic is something that we usually perceive of as 'reality'; it includes language, law, social rituals, science, customs ... in short, it is the world of words, of representations. In the symbolic, the subject becomes a subject in language and accepts the laws of language. 'The symbolic provides a form into which the subject is inserted at the level of his being. It's on this basis that the subject recognises himself as being this or that' [3, 20]. But the world of words (signifiers) fails to represent the subject and in that way the subject becomes an effect of the word, of the signifier. This asymmetric relation indicates the problem of presentation. As Ernesto Laclau and Lilian Zac put it:

Every signifier fails to represent the subject and leaves a residue: something fails to be reflected in the mirror-world of reflections. There is an essential asymmetry, between projection and introjection, for although the image is brought in, it remains outside; the inside 'starts' outside. In other words, not everything is reflected in the image-mirror, and what remains on the other side is the impossible, the primarily repressed. This asymmetry points to the faults that install uncertainty and trigger identifications. The moment of failure marks the emergence of the subject of lack through the fissures of the discursive chain [4, 32].

In short, the Lacanian subject is in its inception a kind of fantasy construction; it is split, a double, a doppelgänger, it is a lack that constantly demands the closure of an identity. Yet all of these demands of the

subject (different identifications) do not guarantee a stable identity; 'I' is always threatened by something that eludes the armour of identity, by something in me that is both not me and more than me, something that cannot be represented by signifiers, but at the same time is at the base of each representation. And for Lacan that is the 'real'.

Of all three orders (the imaginary, the symbolic, the real), the real is most related to the fantastic, that is in the context of optical imagery: portraits, eyes, mirrors, doubles, all these reflections gaze from the unrepresentable. For Lacan the real is a phase of the subject before or 'after' being written and overwritten with signifiers, or it is an impediment, an inherent obstacle in signification. In Lacan's psychoanalysis the real is not a stable term, but constantly shifts. Lacan illustrates this phase of the subject before the body is broken by a symbolic order with Hieronymus Bosch's paintings — the nightmare of a fragmented or dismembered body of a child caught up in the lure of spatial identification. That body is buried in a realm with no boundaries, of polymorphous perversity, as one unbroken erogenous zone undulating and billowing through the unconscious dream-like landscape, similar to Bakhtin's grotesque body, the gigantic body that can fill the earth and stars with its juices, unconscious of any privileged zones, but overflowing with pleasure at every pore. So too, the Lacanian real is without zones, without highs and lows, gaps or cracks, its fabric is woven everywhere, its smooth, seamless surface may slide over a child's body as over the whole universe.

How can one reach the real? There are attempts, like Bosch's hellish vision, or Bakhtin's grotesque body, but there is no way to express this pre-linguistic realm in the symbolic since it is always filtered by the word. The real is not just something that precedes language, it cannot be grasped by temporal terms: before, now, later; its traces are always here, we may say, it is something that has not yet been symbolised, it resists symbolisation and yet is created by the symbolic; something that cannot be signified and yet is

shining through the very impossibility of a signifier. To explain this presence of the real as something that is not representable, but is still part of each representation as its internal limiter, Žižek states:

The Real is the fullness of the inert presence, positivity; nothing is lacking in the Real — that is, the lack is introduced only by the symbolisation; it is a signifier which introduces a void, an absence in the Real. But at the same time the Real is in itself a hole, a gap, an opening in the middle of the symbolic order — it is the lack around which the symbolic order is structured. The real as a starting point, as a basis, is a positive fullness without lack, as a product, a leftover of symbolisation, it is, in contrast, the void, the emptiness created, encircled by the symbolic structure. We might also approach the same pair of opposites from the perspective of negativity: the Real is something that cannot be negated, a positive inert datum which is insensitive to negation, cannot be caught in the dialectics of negativity; but we must add at once that it is so because the Real itself, in its positivity, is nothing but an embodiment of a certain void, lack, radical negativity. *It cannot be negated because it is already in itself in its positivity, nothing but an embodiment of a pure negativity, emptiness* [5, 170].

For Lacan the Thing, something that is unrepresentable, is mostly related to this third category, that is to the real. It is also related to *objet a* as the point where the symbolic fails to represent the real. The signifier, the word, the symbolic, offers to the subject stable representation, but this representation is not capable of representing the ‘unity’ of the subject. With an entering into the symbolic the subject sacrifices something, it sacrifices an immediate access to the real, it becomes alienated and this ‘alienation constitutes the subject as such.’ This lack of the subject is productive since the subject continuously tries to fill it, to close it with different identifications, but there is no identification in the symbolic, in the social that can restore the real. The real is lost forever, sacrificed

or castrated when the subject enters the symbolic but nevertheless it is exactly this loss of fullness that forces the subject to try to find it in the symbolic. In Lacan, this lack of the real is the lack of a pre-symbolic, real enjoyment, a lack of *jouissance*. The sacrifice of *jouissance*, of the primordial Thing, causes desire for it and in that context the primordial Thing becomes posited as an external object, the ‘first outside’, which remains desirable but still impossible. This first apprehension of reality through the desiring of the impossible Thing forever obscures intersubjectivity. The uncanny, strange object, the Thing in the sphere of our intimacy which Freud calls *Nebenmensch*, a neighbour, designates both separation and identity. Lacan portrays the uncanny side of the Neighbour as something unchangeable in the first Other, something indefinable and yet always the same — the Thing — initially an isolated element around which all pleasures and pains circulate. Despite its intimacy and the subject’s total dependence on it, the Thing is by its vary nature, something uncanny, strange. This first outside, the Thing, decentres subject by insertion into the symbolic order. Despite its irresistible attraction, the Thing unfolds as an object of desirable fullness only in its absence. Prior to its loss the Thing is completely unrecognisable, impossible to signify, a meaningless, brute presence. Only entry into the symbolic develops the urge to symbolise what has been lost, all our acts of signification, culture, all ‘progress’ in science will never be adequate to represent the unrepresentable object, the impossible nonobject of desire.

The Thing often lurks in the impossible place; it is in our nightmares, frozen timeless nightmares of the ‘alien’ or Frankenstein’s creature, yet at the same time it marks the emergence of self-consciousness, our entry into the symbolic. But, as Lacan states, the Thing may be also be found in mundane surroundings, like an ordinary object that has become horrifying and frightening due to its displacement. It can appear in the most unexpected places, it can intensify the dystopic smell of objects, that can, for instance, only be connected by some conspiracy or

erupt from the surface. The dystopic vision harbours the Thing in quite unexpected places, or rather, the Thing always appears in unexpected places. It can occur even in the midst of comedy, in the midst of laughter. In one of his seminars, *Das Ding*, Lacan suggests that the third of Marx brothers, the dumb Marx Harpo, may be the Thing [5, 55]. The mute Marx brother's face mirrors our absolute hesitation: we do not know whether he presents a funny genius or a total idiot, childish innocence or complete perversity. This undecidability makes him monstrous. The face with its everlasting smile thrusts everything before us into the abyss by suspending signification. Žižek [5] notices that this absolute undecidability — the very impossibility of signifying the enigmatic dumbness of Harpo's face — makes Harpo a monstrous Thing, an Other *qua* Thing, not an intersubjective partner, but a thoroughly inhuman partner. With this face from which emanates absolute innocence or monstrosity, we are very close to the fantastic.

Fantastic literature constantly strives to express this inexpressible point. For example, Edgar Allan Poe attempts to reach the unreachable as an impossible space of contradictions: 'full and empty', 'dynamic and static'; it 'resembles death... it resembles the ultimate life'. In his essay 'Mesmeric Revelation' he refers to organic, rudimentary creatures which enjoy the ultimate life — immortality — at death, or metamorphosis. His desire is for 'that which was not... that which had no form... that which had no thought; in *Eureka* it is 'where everything is swallowed up, where 'Space and Duration are one... neither Past nor Future... all being Now' [6]. All these 'impossibilities' with the collapse of time and space, indicate the inexpressible real, the dark, disintegrated body, or the empty body of pleasure. This is the end of literature itself, and this silent timeless space of the first light of the universe is what the fantastic wants to articulate. But how to represent the unrepresentable? Jackson argues that Bulwer Lytton, for instance, in 'A Strange Story' shows that the object of fear can have no adequate representation:

'It' is something without a name, without a form; 'it' is something unnameable, it is as negating 'the something without which men could never found cities, frame laws, bind together, beautify, exalt the elements of this world'; this pure negativity 'It was a Darkness shaping itself out of the air in very undefined outline' ... its dimensions seemed gigantic [6, 112].

Jackson comments that Lytton's work hunts down 'the presence of the Nameless', the unutterable Horror, 'that DARK THING, whatever it might be' [6]. This shapeless, nameless, formless Dark Thing, ranging from horrific emptiness to absolute fullness, strives to articulate a zero point, a point of origin — the real. The fantastic literature constantly deals with the real, and consequently the Dark Thing is always fantastic. Unlike realist literature, the fantastic does not explore the mirrored reality, but the very possibility of mirroring, this shimmering glint of light of the very beginning; light as knowledge, light not as object but the Gnostic intimacy with life itself.

The Dark Thing is not only the unrepresentable darkness, but it also stands at the edge of whiteness: it can spiral into alternative reality, or into the narrative of the origin of reality. The fantastic narrative correlates with Lacan's creation story which attributes to the Thing a generative force of constant naming, the signification of the unrepresentable that in spite of its impossibility of designating the mysterious signified, enables the process of signification itself. While it enables language and any other system of presentation, the Thing could be only encircled through the process of the metaphoric repetition of this original loss. Therefore, repression of the Thing forms the phantasmic kernel, a core of the subject's self-identity, or, better, it initiates a process of identification. The Thing is the unrepresentable, the inaccessible traumatic element concealed by fantasy, enveloped by elusive, unconscious libidinal economy. On the one side fantasy has a stabilising dimension, 'the dream of the state without disturbances out of reach of human depravity'. On the other side, fantasy's destabilising

dimension creates images that ‘irritate us’. In other words, the obverse of the harmonious community always produces some disconnected piles of fragments that try to conceal the lack in reality itself, to ‘fill’ the central void [7, 24]. Through fantasy we learn how to desire the absolute Other of the subject that can only be found as something missed, as an absence, sometimes uncanny, sometimes sublime or terrifying. Hence theorising about the Thing opens up fundamental questions about the relation between fantasy and reality.

The fantastic and the problem of representation

It seems that the fantastic has been more related to dark than light, which testifies to the problem of representation, and moreover to the uncanny proximity to the real. If we follow our hypothesis that the fantastic mode deals with the real *qua* Thing, then the problem of representation takes a central place. Indeed, the fantastic is produced, or the effect of the impossibility of representation of its object of narration, the Thing. Though it may be associated with or evoked by different monstrous forms, the Thing mostly concerns the problem of representation, namely, the impossibility of its representation. Various descriptions of monsters testify to this impossibility where the word, the image or any signifier fails. For example, in Mary Shelley’s *Frankenstein*, the creature is without a name, it cannot be represented by a signifier [8], and this failure of the signifier to adequately present the Thing is intensified by emotional responses to abortive attempts to define a gruesome being: ‘monster’, ‘wretch’, ‘daemon’, ‘demonical corpse’, ‘creature’, ‘hideous guest’, ‘fiend’, ‘Begone, vile insect’ or even ‘a thing such as even Dante could not have conceived’ [9]. Similarly, Bram Stoker’s *Dracula* describes the vampire sometimes as the thing; there was something, ‘the Thing’, wriggling in Lucy’s body. Both *Frankenstein* and *Dracula* have some uncanny extra thing, something ordinary and yet out of the ordinary. This surplus is emphasised by the narrative circulating around ‘the Thing’, by characters narrating and documenting their horror in confrontation with the unknown. By weaving together

different testimonies we can reach ‘this unknown’: in *Frankenstein* from testimonies by a scientist and in *Dracula* from testimonies by lawyers, doctors and so on. As if so strong an intrusion of the lethal unknown into Victorian society requires reliable witnesses that can confirm or renounce the Thing. However, the description of the monster in a nightmare, somehow, can never be completed; despite many details and the very proximity to ‘the dead matter’ (‘this’, ‘beside’) the signified is punctuated with something that holds nothing. Insecurity induces almost imperceptible yet unbearable shivers of anxiety caused by the oscillation between something and nothing; in this chiaroscuro we are confronted by something that the signifier cannot designate — the Thing! It is something uncanny, inexpressible, unrepresentable yet present and oppressively near; something that puts the nonhuman at the very core of the human, or rather, paradoxically, something that is more human than the human. Like bites of the undead, introducing some uncanny, strange thing into the body of those who have been bitten, for instance, Lucy, in Stoker’s *Dracula*:

Van Helsing opened his missal and began to read ... Arthur placed the point over the heart, and as I looked I could see its glint in the white flash. Then he struck with all his might. The thing in the coffin writhed: and a hideous, blood-curdling screech came from the opened red lips ... poor Arthur never faltered ... There in the coffin lay no longer the foul thing that we had so created and grown to hate ... but Lucy as we had seen her in life, with her face of unequalled sweetness and purity... [10]

Rather than some failure in the description of monsters, ‘the Thing’ testifies to the impossibility of the signifier penetrating into the mute, inaccessible world of things: the Thing in the coffin which resembles Lucy, who though dead is more alive than she has ever been and yet stays somehow outside the symbolic, outside language, like some undefined empty shell. This horrific empty shell, the Kantian things-in-themselves, forever inaccessible to us, be-

yond our experience, may be translated as into the very obstacle within language.

The fantastic dwelling in the problem of presentation arises from insecurity, from a gap between the signifier and signified (Lacan). Unlike fantasy, the fantastic tends to narrate this very gap. Jackson addresses this dimension of the fantastic by playing with Beckett's observation in *Molly* — 'There could be no things but nameless things, no names but thingless names' [1, 38]. Accordingly, on one hand, there is a representation of 'nameless things' in the nineteenth century tales of fantasy and horror from MacDonald's *Lilith and Phantastes*, Bulwer Lytton's *Zanoni* and *Strange Story*, Maupassant's *Horla* and He to Poe's stories, and on the other, there are classical monsters, like Dracula or Frankenstein.

According to Jackson, in fantastic literature words are empty signs, without meaning. In the fantastic the signifier is not secured by the weight of the signified, but it seems to float free. The fantastic pushes towards an area of non-signification. It does this either by attempting to articulate 'the unnameable, the nameless things' of horror fiction, attempting to visualise the unseen, or by establishing a disjunction of word and meaning through a play upon 'thingless names'. In both cases, the gap between signifier and signified dramatizes the impossibility of arriving at a definitive meaning, or absolute 'reality'. By hollowing out the sign of meaning, the fantastic anticipates the semiotic excess of modernist texts: from Carroll, through Kafka, to modern writers such as J. L. Borges.

Hence, apart from sublime horror in confrontation with the monsters of the Enlightenment, the fantastic dwells in language. This disjunction between word and meaning resembles Lacan's interpretation of language: meaning comes from the signifier and not vice versa. As I have already mentioned, beings like Frankenstein's Creature and Dracula suffer because they cannot be adequately represented by the signifier: they are on the edge, they can constantly be represented in new attempts and consequently vanish. But, according to Lacan,

the metonymic sliding of signifiers is not indefinite, it is stopped by *points de caption* (nodal points), particular signifiers that halt the movement of signification, fixing the meaning of the whole chain by linking signifiers to signifiers. However, *points de caption*, although they produce stability and fullness, cannot make an entirely stable meaning. Ernesto Laclau and Chantal Mouffe use the Lacanian notion of *points de caption* (nodal points) as privileged signifiers that fix the meaning of a signifying process to analyse the social (the symbolic). They argue that the social does not exist as a given object, but is always a process, always incompleteness, a fissure. All societies and identities are constructed within specific discursive formations and they are results of articulatory practices. The practice of articulation consists of different discursive attempts to fix the meaning of the social. These partial fixations of the social Laclau and Mouffe calls 'nodal points' [11]. In that context the fantastic questions *points de caption*, by narrating events that cannot be integrated into the language, that is the fantastic is a literature of radical indecision.

The fantastic (Tzvetan Todorov)

The fantastic embodies the problem of the representation of the Thing, which lies in the gap between signifier and signified, between the mirror and its reflection, a sign and its meaning. Instead of filling this gap, there is the possibility that the mode of narrative hinges on this very gap. It was Tzvetan Todorov who first defined the fantastic as a genre in its own right. In my view Todorov's groundbreaking study *The Fantastic: A Structural Approach to a Literary Genre* delineates both the contour of the fantastic as a genre and the possibilities of accessing the Thing. Namely, fantasy as allegory, myth or poetry, according to Todorov, does not belong to the fantastic genre since it does not capture the tension between the prevailing construction of reality and its subversion. Fantasy is weightless, seemingly in some outer space of pure escapism, whereas the fantastic is in constant tension, or rather it explodes 'reality', it is a site of hesitancy.

In order to illustrate this site of hesitancy, Todorov analyses the dilemma of Alvaro, the main character of Cazotte's tale *Le Diable Amoureux* (which according to him is the first fantastic story). Todorov's strategy of defining the fantastic as a site of hesitancy begins with the description of the torments of Alvaro, a young monk, about whether he slept with a beautiful girl Biondetta, and succumbed to the sin of flesh or whether the event was fancy. Alvaro hesitates about whether his relation with Biondetta was dream or reality, whether she was a devil or a beautiful female. For Todorov this indecision leads to the very core of the fantastic, and the person, like Alvaro, must opt for two possible solutions: either he is the victim of illusion or the event really has taken place. However, the fantastic occupies the duration of this uncertainty. The fantastic only occupies the duration of this process and the minute we decide upon a single cause for the event we leave the fantastic for a neighbouring genre, the uncanny or the marvellous, i.e., the uncanny, the pure fantastic that may evolve into the horror of the 'it thinks', the Thing that thinks, or may be sensitised by the symbolic in the genre of science fiction.

In a number of ways the fantastic functions as a borderline phenomenon. Todorov's reading of the fantastic opens up the textual borders to intervention from the reader (subject). The fantastic in this sense becomes a site of hesitancy, of uncertainty and disquieting ambivalence. Because the fantastic comes to the point of interaction between two conflicting worlds/zones/modes, the resulting narrative is always to a greater or lesser extent on the edge between the two. Most significant of all is the manner in which this uncertainty is perpetuated: it is in the structure itself. And this leads to the end of the fantastic, because Todorov designates the moment when the state of exception becomes the rule, the possibility of diminishing a site of hesitancy. It happens with Kafka and according to Todorov the fantastic genre finishes with Kafka.

Unlike previous famous accounts of metamorphosis occurring through magic, supernaturalism, or

potions, Gregor Samsa's change into a giant beetle in Kafka's *Metamorphosis* is without 'cause' or 'explanation' [12]. There are no quasi-scientific experiments and alchemy potions, the metamorphosis just happens; it precedes the start of the tale, and then triggers a cold, detached description of events. What is the most surprising is that Gregor Samsa's metamorphosis is accommodated within the family house, and ... no one wonders, no one is shocked. What is most surprising is the absence of surprise, and the end of surprise in the face of an uncanny supernatural event designates, according to Todorov, the end of the fantastic genre. But these succinct indications of hesitation are drowned in the general movement of the narrative in which the most surprising thing is precisely the absence of surprise with regard to the unheard-of event that has befallen Gregor Samsa ... Words have gained an autonomy which things have lost [13, 168].

But this point of vanishing, of silence and absence may signal a new transformation of the fantastic. Jackson [1, 158] comments that it is a consequence of a long inward journey, namely internalisation of myth and supernatural. She claims that the fantastic is a discourse of telling of absolute otherness that has been gradually stripped of magic, myth and has been measured by secular, scientific thought over the late eighteenth to the late nineteenth century. Accordingly, the fantastic enters the sphere of psychology, theology, the lunatic asylum and finally politics. This gradual displacement of a residual supernaturalism and magic, Jackson illustrates by the 'fate' of the demonic: the transition from demonology towards psychology, from Radical Evil to the inner human Evil doing. This transition is evident in numerous literary fantasies from *The Castle of Otranto* to *Dr Jekyll and Mr Hyde*.

The absolute otherness, the Evil force, becomes a case for a psychiatrist, or sociologist and other sciences: it requires an explanation, a rational integration into the discourse. For example, in the novel *Master and Margarita* written by Mikhail Bulgakov, those

who have encountered the Evil force, end up in a psychiatric ward; it is a new illness that may produce different totalitarian regimes. However, this tendency to totally explain the Evil force, does not end the fantastic. Frederic Jameson [14] suggests that the science of Evil and transgression does not abolish the uncanny strangeness but merely redirects the fantastic from the late nineteenth century onwards. In modernism from Kafka to Cortázar what is henceforth termed the ‘fantastic’ seeks to convey the uncanny otherness not as a presence, but rather as a marked absence in the secular world. Thus the modern fantastic is an inverted form of myth, a myth without myth, an unknown in the known, emptiness inside a seemingly full reality. The modern fantastic, writes Jameson presents an object world forever suspended on the point of meaning, forever disposed to receive a revelation, whether of Evil or of grace. That is the skeletal, grey world of Kafka, which is for Todorov the end of the fantastic.

An absence of astonishment and wonderment in confrontation with the supernatural, the demise of a site of hesitation, the modernist marking of absence — everything revolves around a Kafkaesque universum. But what if Kafka, instead of the end, signals a new beginning of the fantastic? What then is this new beginning? What if the absence of the uncanny is the most uncanny?

A new model of the fantastic

Jackson criticises Todorov for his focusing on the structural effects of the text, or in other words, for a one-sided elaboration of hesitation. A site of hesitation, insecurity, undecidability presupposes anxiety, unconscious, and desire; in other words, it implies psychoanalysis. The structure of hesitation requires psychoanalytic treatment. Because of that, Jackson stresses the fantastic in relation to the unconscious. Jackson outlines the fantastic as literature of desire, a constant effort in finding the language of desire; desire and transgression, abject, taboos, and mostly the uncanny. The uncanny is the central term in defining the fantastic.

In his famous essay *The Uncanny*, Freud orchestrates a number of examples that echo Todorov’s thematic enumeration of the fantastic (Freud’s uncanny arises from the tension between familiar and unfamiliar). There is an overlap of meanings of the word ‘uncanny’ through different languages and the German word *unheimlich* inspires lengthy linguistic discussion. The word *heimlich* means belonging to the house, not strange, familiar, tame, intimate, though at the same time what is familiar may be tucked away, hidden, concealed, secret, ‘kept from sight’, withheld from the other, and in that case the *heimlich* becomes *unheimlich*: threatening, fearful, occult, uncomfortable, uneasy, gloomy, dismal, ghastly and so on. ‘*Unheimlich* is the name for everything that ought to have remained ... secret and hidden but has come to light’ [15, 201]. Furthermore Freud enumerates a number of instances of the uncanny: fear of cold corpses, being buried alive, anxiety because of signs that we cannot decipher; the repetition of the same thing combined with certain circumstances: being caught in the midst and returning again and again to one and the same spot, fear of doubles (even Freud was terrified when he caught his reflection in the mirror in the train carriage). All these and other instances evoke fear and anxiety; fear of ancient times that seeps into reality.

Modernism extends the uncanny to the ontological level: rather than just trepidation of the subject, the uncanny can be the world, a nihilistic world without God whose absence creates unbearable emptiness. Fantasy, according to Jackson, constantly tends to the DARK THING, to dissolution of the world, of organic matter, of unconstrained life, to disintegration of characters, to what Freud defined in *Beyond the Pleasure Principle* as the death drive, or what in thermodynamics is called entropy [16, 162–195]. The uncanny repulsion of repetition or of the return of the same is envisaged in the pornography of Marquis de Sade: the assemblage of bodies, of machines of pleasures, the collapse of difference and borders between bodies, between organic and inorganic in order to gain eternal pleasure. Consequently, Jackson states that

Sade is the founder of modern fantasy. Sade's writing can be seen as an extreme point, towards which other modern fantasies move and against which they can be located [1, 76]. Its body machines are designed to gain the impossible self-identity in *jouissance*. With its dimension of dissolution, the disintegration of bodies, Jackson claims that the fantastic is a longing for that which does not yet exist, or which has not been allowed to exist. Jackson outlines the fantastic in the tension between the symbolic and the imaginary, and, like many others, finally designates the fantastic in the imaginary as a pool of undifferentiated selves as the most subversive fantasies. ... inhabited by an infinite number of selves preceding socialization, before the ego is produced within a social frame. These selves allow an infinite, unnameable potential to emerge, one which a fixed sense of character excludes in advance ... the most subversive fantasies are those which attempt to transform the relations of the imaginary and the symbolic ... [1, 91]. On the other hand the marked absence does reveal to us some shades of vanishing presence, which suggests that the fantastic resides in the tension between the symbolic and the real.

If the fantastic is really a 'literature of subversion' then the most subversive subversion is in the sudden eruption of the real— that Dark Thing. With its exploration of self-identity in the blissful state of *jouissance*, the fantastic questions the roots of reality, a zero point of creation, something that is unsayable, inexpressible, the uncanny, sublime, not only the fullness of undifferentiated images, of surrealistic collages, but as pure nothingness, negativity — the real. In other words, the fantastic pushes to the limits, and these limits may be the limits of reason as well. This signals a new route, an approach to the fantastic from a different angle. A site of hesitation in which the most uncanny is the very absence of the uncanny reveals something new about structure: the fact that the exception has become the rule. Hence, the whole structure (often presumed as reality) can become uncanny. According to Giorgio Agamben,

the exception as rule founds political philosophy after Auschwitz [17]. He claims that this is a new phase of totalitarian power over naked life, and the concentration camp becomes the paradigm of politics in the twentieth century. The possibility of the uncanny world, of some horror creeping into a structure, into the symbolic, radically relocates the fantastic: not as a marked absence in the secular world but as a horrible fullness. It is Žižek who analyses this uncanny threat of the real invading structure (the symbolic) in our contemporary world, often characterised as postmodernism. Following Žižek, I argue that the uncanny threat is reflected in the unexpected fullness of the fantastic. However, this threat is related to the 'return' of the problem of Evil, the devil. The devil not only as transgression, pleasure of the flesh, but the uncanny figure that could be elevated into the Divine domain of the Good, and even confuse those two domains.

By portraying some evil characters, like Don Juan, Mephistopheles, or the Sadean laboratory of pleasure, the fantastic narratives point towards a Radical Evil. Jacques-Alain Miller notices that the forerunner of the new kind of disinterested Evil, or pleasurable Evil, devoid of divine fears and repentance, is staged in eighteenth century literature in a number of devilish characters 'who dupe people and pursue evil for the sake of evil' [18, 220]. These evil seducers (Don Juan, Mephistopheles etc) pursue evil not for the sake of money, or any earthly pleasures, but for the sake of Evil, pure Evil, or radical Evil.

Lacanian psychoanalysis reveals this diabolical Evil in a quite unusual connection between a disinterested ethical attitude, that of Immanuel Kant and uncontrolled indulgence in pleasurable violence, that of Marquis de Sade. Like the fantastic exploration of limits through the supernatural, improbable and different transgression, Kant designates the limit of reason, knowledge and morality. If Sade maps out the limits of pleasure, Kant dwells on the limits of knowledge. In his text *Kant with Sade* Lacan analyses this odd couple [19, 55–76]. Why is Sade the truth

of Kant, asks Žižek in his interpretation of Lacan's *Kant with Sade*. The main surprise is that, according to Lacan, it was none other than the philosopher of transcendental ideas, of lofty areas of metaphysical limits, who was the first to outline the dimension of what Freud later designated as 'beyond the pleasure principle'. Kant's transcendental a priori, or the very impossibility of the subject's experience of things-in-themselves in phenomenal, temporal-spatial frame, corresponds to the very impossibility of experiencing the Supreme Good, which is also unrepresentable, forever out of consciousness. The Kantian moral maxim 'act only on the maxim through which you can at the same time will that it should become a universal law' seeks to establish a will that will fit into his metaphysical edifice, an a priori will like a priori knowledge, which will be pure will, not smeared by emotions, interests, or any pathological deviation, without object, devoid of any content. What is most astonishing in this establishing of pure Will, or Good, says Žižek, is that the pure, detached form at the end of the journey encounters or creates some ghastly, unreal object. This pure form, however, emerges with the suppression of the previous contents which correlates to the Freudian notion of 'primordially repressed' — representation. Žižek points out that in Kant this repressed content is the Supreme Good, and the Law. The form of the Law unfolds precisely in the place of this missing representation: paradoxically, the very form fills out its void, the form of moral Law holds the place of the missing content. This invisible reminder in the void, this presence of the form assumes a ghastly, spectral object. This is where the true link between Kant and Sade lies, says Žižek: in Lacan's naming of the 'wiping out' of all pathological stains or a 'symbolic castration'. In this context, the psychoanalytical undertone of the Law shows how this renunciation 'confuses' Supreme Good and primordial loss. This loss designates a strange, uncanny economy: the myth of castration outlines the promise of *jouissance*, the promise of something in exchange for this radical renunciation.

But Lacan stresses that this economy of exchange of something for nothing underlines the very precarious status of the symbolic, or our view of reality, disturbed by the impossibility of incorporating the Thing into the symbolic. By pointing out this radical loss, Žižek reveals its ontological function, that is this carving out of the symbolic, this uncountable, pure radical loss uncannily underlines the instability of objects, the precarious position of any structure. Through this castration Žižek depicts a bizarre topography that creates any fantastic narrative (which we have already seen in the fantastic as non-meaning):

This loss has an 'ontological' function: the renunciation of the incestuous object changes the status, the mode of being, of all objects which appear in its place — they are all present *against the background of a radical absence* opened up by the 'wiping out' of the incestuous Supreme Good... In the terms of [language] castration introduces the distinction between an element and its (empty) place, more precisely: the primacy of the place over the element, it ensures that every positive element occupies a place which is not 'consubstantial' to it, that it fills out a void which is not 'its own' [20, 231].

Thus in this precarious instability between the element and its place, word and flesh, we have come to the very core of the fantastic narrative. The modern fantastic, from the monsters of the Enlightenment, the Gothic novel and so on 'show' this insecurity, this instability of representation. 'It is through 'the limited nature of space', to which Kant referred in his *Distinctions of Regions in Space* (1768), had inserted into it an additional dimension, where incongruent counterparts can co-exist and where that transformation which Kant called a turning over of a left hand into a right hand' can be effected. This additional space is frequently narrowed down into a place, or enclosure, where the fantastic has become the norm' [1, 46]. This enclosure Žižek explores as a space of desire... We can find references to that in Todorov as well when he states that there is the fantastic element

in the narrative that creates the fantastic. Or in other words, there is always some gap, some leak in reality, reality that has never been complete.

Sade is the truth of Kant, explains Žižek, because this blind pursuit of pure form, like diabolical characters of eighteenth-century literature, produces of itself a new, unheard-of kind of object. This new object, the most fantastic object, outside of the spatial and temporal dimension of Kant's philosophical edifice, is the most fantastic object. That object is without taste, without smell, without temporal and spatial dimension, an impossible object that Lacan displays in his imaginary museum as *objet petit a*, the object-cause of desire. This object grows out of the very ambiguity of desire, like the ancient mystic that denies any earthly passion and interests, unaware that this denial can produce even greater pleasure, that is, pleasure in its denial — *jouissance*. This object is not what is desired but it sets desire in motion, and because desire is metonymical, it fuels its motion from object to object. This *objet petit a*, that has sometimes been translated into English as 'object a' Lacan considered to be his most important formulation.

In that case the fantastic is inseparable from ideology, as Žižek taught us. The fantastic then lies in the knot of the imaginary, the symbolic and the real, where the position of the symbolic designates what is included and what is excluded in that which

we consider reality, that is founded on a scientific paradigm. While Jackson defines the fantastic in the tension between the symbolic and the imaginary, and Todorov dwells in hesitation as the pure fantastic (the uncanny) in the symbolic, I argue that there is the shift towards the tension between the symbolic and the real, that is, in its very indecision the fantastic strives to express the *objet petit a*. In short, the real in the structure designates a new kind of fantastic, the horror of being transferred to the structure, objectified, an alienation without end and beginning, wearing some semi-dead body that watches the immanent boredom of the corporate week. As Emmanuel Levinas says, this horror originates not so much in the fear of death or the monster, as in being stripped of subjectivity, depersonalized; horror turns the subjectivity of the subject inside out, the impossibility of death, the living dead, zombie. Consequently, unlike Todorov and Jackson, I trace the fantastic by pointing towards a new direction. Rather than abjection it is injunction; rather than exclusion it is inclusion, rather than transgression it is overwhelming identification. In short I trace the fantastic in the Thing — in *jouissance* in the symbolic, in the Thing as primordial object of a terrible *jouissance* — in other words the fantastic is in the everyday.

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THE TYPOLOGY OF RACINE'S FEMALE CHARACTERS

Abstract: Every Racine's woman character has both Dionysian and Apollonian beginnings, however, these beginning manifest in each of these women in different ways depending on the "proposed circumstances", but not because they are different. There is no doubt, that there are no purely elegiac characters in the Racine's tragedies. In fact, these are complex personalities, which always have a difficult painful internal fight.

Keywords: Racine, female characters, the typology, classification, theatre, drama.

There is already a certain typology of Racine heroines. They can be divided into two opposing groups: "unhappy loved" (for example, Roxane) and "clear" character (for example, Junie, Andromache); "having a weakness" and "perfect"; "furious" and "submissive"; "vicious" and "virtuous". For example, famous Russian theorist of literature D. Oblomievsky divides Racine's characters just into the positive and negative (according to him, only "Racine's negative character is a "carrier" of disharmonious movement"), or gives a more interesting division into "abusive character, aspiring to the outside, and the repressed, oppressed character, which is engrossed in itself". Turning to the question of typology of Racine's female characters, it should be noted two successful ideas: Russian philologist, editor, literary critic, theatre and literary historian Batyushkov and French critic Pierre Robert who wrote *La poétique de Racine* in 1890.

F. Batyushkov although agreed with the general division of Racine's female characters into two types (positive and negative), however, he used as a basis an image of a certain feeling and studied how this

feeling is varied depending on the nature of the actor, he noticed the important nuances of each character. As a result, he analyzed the sense of mother love by the example of Jocasta "Thebaid" Andromache "Andromache", Clytemnestra "Iphigenie" and Agrippina "Britannicus". At the same time, Agrippina is a negative heroine. In the same category he placed Hermione and Roxanne, who "partly precede Phaedra, but these characters are not completely fused".

In a long line of positive characters are Andromache, Clytemnestra, Berenice, Monima, Iphigenia, Atalida, Junia, Esther, the critic emphasized two the most outstanding characters, in his opinion: Berenice and Monima. Summarizing, Batyushkov emphasized that each of these positive type heroines, despite their inherent individual differences, has "sense of self-consciousness, the feelings of holiness, which is above the satisfaction of selfish tendencies, and more precious than life"; for example, "Berenice sacrificed personal feelings for a loved one, Monima is ready to sacrifice her live for the integrity of the feelings".

He presented Phaedra as "extremely difficult" person, with positive and negative qualities; the

critic defined the main features of the negative type women by the example of Phaedra's positive and negative qualities. Batyushkov analyzed this character more detailed and correctly, when he found in Phaedra the image of passion, this passion is not attractive by itself, "not by spontaneous riot of impressed desires, but this passion is attractive by sufferings that are inseparable from it (...)", but at the same time "Phaedra feeds her own feelings, she defers only her personal impulse, she is kind of absorbing in her feelings a person she loves, whom she even doesn't try to understand, to love for him, not for herself". So, for Phaedra her own personality is always the center and the aim of all her actions – that statement allowed the author to classify her as the negative type of Racine's women characters.

Pierre Robert offered another classification of female characters, based on the gradation of loving feelings experienced by the heroines. Obviously, he divided female characters into groups, noting each character inherent characteristics. Junius, Aricia, Iphigenia present honest and shy love. Heroic love is shown in the characters of Atalide, Berenice and Monima. Crazy love is in the nature of Ériphile and Hermione, and sensual love is expressed in the character of Roxana. Critic classified Phaedra as an impassioned heroines as well as Hermione and Roxane. Andromache and Clytemnestra embody the love of the mother, and the feminine ambition and lust for power are the characteristics of Agrippina and Athalie. Finally, Robert pointed out that due to differences of passion Racine's female characters do not resemble each other.

In principle, these classifications can be extended, but the essence will not change. Racine is a master of "psychological reflections, which are repelled by one feeling to another", so when Racine achieve his purpose, he put in a female character, which is more stubborn and selfish in order to emphasize more tactful character. Thus, he put in this character, but does not antithesize it. All his heroines inherent pride, but not all of them have tact, by using which

they are able to think about "how their words and actions will affect other people, or disturb the general harmony, the whole equilibrium. They seem to ask themselves: "Won't I break roughly in the lives of other people, causing them unnecessary pain, which shatter their calm, as well as it will not help me, too".

Why Racine chose his heroine a woman? Perhaps because "a woman is the most successful incarnation of the most cruel threats to the habitude, even if her depression was not recognized or formulated in such a way", in other words, that a woman is able to revolt, and also, to inadequate, abnormal manifestations in behavior.

In our opinion, Racine introduced one woman, but in her various angles, he turns "to the same character, but completing it with new features in the second time, but at the same time, he is varying the characters". This is one woman "character", which we can observe in the evolution: from a young girl to an experienced woman, each of which loves in her own way, according to her age, her status and situation. For example, Phaedra's jealousy is not like the jealousy of Hermione, and Hermione's love is not the same as love of Roxanne, and the reason for this "lies rather in the difference in passion than in the difference between the natures of each of them".

The term "typology/classification" is not suitable for Racine's characters, it is simplified them. Each of Racine's female characters has Dionysian beginning; we can emphasize: every character has this beginning, even the one that seems to be the most harmonious, calm, discreet, obedient and uncomplaining. When we classifying characters, we make them "poor and pale". In fact, some heroines (for example, Hermione, Roxane, Ériphile, Agrippina) have both and Dionysian and Apollonian beginnings, which are strongly developed, but Dionysian beginning is developed a little bit stronger. For example, Hermione is the most striking example of a woman who loves passionately (as well as all of the Racine's). Her feelings are running high: the love is almost hate and vice versa. In this play, all the characters are obsessed

with a passion to the extent that they see in it only themselves, forgetting about the possibilities of the other actors. Hermione is proud; her pride borders on the selfishness. Blood boils inside her, inner fire goes to the deep end, she took a very high level in everything, this level deprive her ability even for a moment to look at herself and her situation from the outside. Her passion is so close to the madness that overshadows any other noble actions. Her love is equivalent to the death; for her unrequited love she is ready to take revenge at any cost: vengeance for her is the highest proof of love. And, for example, Berenice is capable of self-denial; she is ready to bring her love to sacrifice for the sake of the love itself. Hermione is not ready for these sacrifices. She does not have an internal need to understand, that trust the fate to the anger is careless. But sometimes she also manages to survive the insult with dignity. Indeed, "sometimes there is an insulted and arrogant fine lady in Hermione, lady of society, for which the honor, family pride play a significant role, but sometimes she again becomes miserable, suffering, offended woman. Transformation one of this woman to another is accomplished extraordinary flexible".

Both beginnings (Dionysian and Apollonian) are not so explicit in the other characters (such as Monima, Junie, Aricia), so that these characters are seemed to be harmonious. In the overall structure of the tragedy Apollonian beginning of these characters prevails, although there is also the Dionysian beginning as well, thus it is more fully organizing the psychology of the female characters. There is also non-traditional "trio": Atalida, Berenice, and Iphigenia. We can feel a clear struggle between two beginnings in the nature of these characters, this struggle on the one hand brings them to the character of Hermione and Roxanne, on the other hand brings to the characters, which are more Apollonian as "the changing of facts in the spiritual world, their transformation, their transition into its opposite draw Racine".

The character of Andromache, Clytemnestra and Agrippina is the image of a mother, each of these

characters is characterized by her own small nuances. Andromache is a woman-mother. Her mother's love and woman's sense of loyalty to her husband, sense of loyalty to her internal cannot reach a compromise with each other. Her dual status – a widow and a mother - has the whole duality of her nature. She has her own internal fire, which differences her from the fervor of Hermione, Ériphile, Phaedra, but also differences her from the excited tenderness of Berenice, Iphigenia, Atalida, Monima. She is characterized by certain passivity, as she is no longer a woman in love: she has already experienced her love, which now lives only inside her, for example, this is difference her from Phaedra. But at the same time it we can see her internal confusion, disorder.

This woman is noble, but for the sake of her goal she is able use a trick.

But, for example, Agrippina is not just a mother, but also a very ambitious woman. She characterized by the hidden feminine illusion, she is not just a politician, but she is as a woman intricate.

Phaedra is another side of women's psychology. Totally opposite qualities are more complete and wide concentrate in this side. Thus, differences that we usually make between "bad characters and noble characters, between violent characters and tender should not be taken as absolute", it means that each female character of Racine has in varying degree internal tensions, and the distinctions drawn between these female characters are not irresistible, indeed, it is necessary "to find a definition that is common to complaints of Roxanne, Berenice, or Hermione, and then we can get closer to an understanding of the soul of Racine", to understand the essence of his complex creativity.

Racine by his dramaturgy of female characters "reached the greatest perfection (...), assimilated its sounds to the entire gamut of human voices, from the breath of a young woman to the crying of adulthood, from the intermittent groan, which express pleasure sometimes, to hidden, almost quiet human breath chords, who fully in the prayer". As to feel

these emotions, it is necessary to put aside the strict typology of Racine's heroines in favor of diversity and complexity and sometimes unpredictability of the nature of these characters. Theater stage helps to clarify a lot of things, and the stage realizes the potency of a dramatic work.

It is necessary to pay special attention to the problem of solar symbolism, which is one of the central moments of the playwright creativity. In most of his tragedies Sun shows mental state, mood of characters. It is the embodiment of "the flame of passion, although it is still a dark flame, illuminated by black light, symbolizing forbidden, impossible or unconscious". According to the most primitive and ancient mythologies, the human soul is divided be-

tween the world of day, masculine, and the world of the night, female. Sunlight is the energy of consciousness, while the night is the secret forces of the unconsciousness. In Racine tragedies, sunny day is a symbol of consciousness, higher consciousness of God or gods, while the night is unconsciousness, where passion is born. Racine's Sun is a kind of personification of the sacred in the world and in the mental life of the characters. In other words, "solar mythology gives Racine's tragedy her metaphysical and ethical scope to the extent to which it contributes to the general disclosure of secrets and passions of the soul". For example, the "night" principle dominates in "Berenice", but in "Phaedra", there is a domination of the "solar" principle.

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ESSAYISTIC CYCLE IN WORKS OF YURIY ANDRUKHOVICH

Abstract: The following article is about essay as a form of ensemble unity. Based on the analysis of Y. Andrukhovich's works, the conclusion is made about the features of this cyclic formation, as well as its ability to develop and change.

Keywords: cycle, essay, discursive practice, structure, model.

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ЭССЕИСТИЧЕСКИЙ ЦИКЛ В ТВОРЧЕСТВЕ ЮРИЯ АНДРУХОВИЧА

Аннотация: В статье речь идет о цикле эссе как форме ансамблевого единства. На материале анализа произведений Ю. Андруховича сделан вывод об особенностях этого циклического образования как открытой структуры, способной к развитию и изменению.

Ключевые слова: цикл, эссе, дискурсивная практика, структура, модель.

Эссе – активная дискурсивная практика в современной украинской литературе, требующая отдельного осмысления и изучения. Невиданный доселе интерес целой плеяды современных украинских писателей к эссе как произведениям, предполагающим обнажение сознания и воссоздание рефлексивного мышления, объясняется, прежде всего, особым раскрепощением литераторов к XX — нач. XXI в., «освобождением творческого процесса, личности писателя из зашоренных рамок мышления, из пресса идеологических догм, клише и трафаретов советской эпохи» [2, 97].

Особое место в этой плеяде занимает Юрий Андрухович, писатель нового поколения современной украинской литературы, проявивший интерес к эссе (в интерпретации автора — «попыток») и создавший определенную модель сборника этих произведений. Эта структура предполагает объ-

единение текстов, опубликованных полностью или частично в периодике, в отдельную книгу уже в новом качестве, в которой каждый элемент занимает определенное, тщательно продуманное автором место, и вместе с иными произведениями создает единство нового типа, ставящее новые, более глобальные идейные и художественные задачи. Именно по этой модели созданы сборники эссе «Дезориентация на местности», «Дьявол прячется в сыре», «Тут похоронен Фантомас», «Моя последняя территория», «Лексикон интимных городов».

Юрий Андрухович так же задал определенную модель эссеистического цикла как ряда эссе, объединенных отчетливой идеей, общим заглавием, нумерацией текстов, схожестью мотивов и жанрового воплощения. Такая структура ярче всего представлена во втором сборнике эссе «Дьявол

прячется в сыре», в котором четко можно увидеть стремление писателя, с одной стороны, структурировать свои произведения, поделив на отдельные главы, и, с другой стороны, объединить разрозненные, ранее опубликованные, тексты в целостность с помощью разнообразных художественных возможностей. Первый сборник эссе писателя «Дезориентация на местности» такими особенностями не отличался.

При этом, как показывает анализ книги «Дьявол прячется в сыре», неправомерно говорить, что речь идет о цикле эссе как объединении, в котором все элементы соединены так крепко, что выпадение одного из них может разрушить всю систему. Правильнее будет вести речь об этой целостности как о гибком образовании, легко преобразуемом в новую конструкцию, ведь определенные фрагменты этой целостности существуют отдельно или с легкостью попадают в иные авторские художественные системы. Например, цикл «Shevchenko is OK» (сборник «Дьявол прячется в сыре») является прямым продолжением эссе «Близко к тексту» (сборник «Дезориентация на местности»), а мотив объединения Европы, воплощенный с помощью истории о вылитой водке со свежей кровью в Дунай, реку, протекающую в 10 странах, в разных вариациях встречается в цикле эссе «Как рыбы в воде», сборнике эссе «Лексикон интимных городов» и в романах писателя.

Следует отметить, что цикл эссе — не часто встречающееся явление в современной украинской литературе. Эссеисты отдают предпочтение сборнику, а не циклу как форме презентации своего творчества. В большинстве случаев циклы создаются писателями уже после того, как отдельные произведения были опубликованы ранее, и автор решает придать им новые смыслы, объединив в то или иное ансамблевое единство. Цикл, таким образом, становится новым художественным дополнением / преобразованием уже известных смыслов, идей, образов, эссем, измененных и расширенных автором. Именно в новом качестве, в сосущество-

вании со сказанным ранее или написанным специально, эти идеи и образы приобретают новые грани, становятся более понятны и интересны читателю.

В творчестве Юрия Андруховича можно встретить циклы эссе разного типа: и написанные специально как целостность («Как рыбы в воде», «Живокост сердцевидный», «Готфрид Бенн, попытка азбуки»), и скомпонованные автором уже на основании известных аудитории текстов или фрагментов, ранее опубликованных в блогах или колонках («Shevchenko is OK», «Атлас. Медитации»). В отдельных случаях цикл, созданный литератором по определенной модели, перерастает в целую книгу эссе, созданную по тому же принципу. Например, алфавитный порядок объединения эссе в цикле «Готфрид Бенн, попытка азбуки», посвященный авторской интерпретации творчества известного немецкого поэта-экспрессиониста, прослеживается и в книге эссе «Лексикон интимных городов», в которой представлено 111 вариаций на тему города и места в ней человека размышляющего. Своеобразие творческой манеры Ю. Андруховича четко можно увидеть в циклах эссе нарративно-ментативного типа: здесь заурядная нумерация текстов передает последовательность тех или иных описанных событий с последующими размышлениями, обязательными в эссе («Мальборк и крестоносцы», «Живокост сердцевидный»). Такое структурирование целостности способствует повышению читабельности текста, организовывает, на первый взгляд, разрозненный текст, напоминающий в отдельных случаях мозаику рефлексий.

Проанализируем детальнее цикл «Как рыбы в воде» из сборника «Дьявол прячется в сыре». По мнению Г. Шуть, его название происходит от фразеологизма, обозначающего непровольное состояние человека, его уверенность и осведомленность в определенных понятиях и явлениях действительности, благоприятную среду существования. Так Ю. Андрухович акцентирует на

собственном мировосприятии, способствующем появлению этих размышлений» [5].

Действительно, цикл представляет собой объединение 29 коротких эссе («песен»), каждое из которых — размышление на тему реки в разных аспектах: географическом, топологическом, фольклорном, культурологическом, философском и т.д. Автор с помощью представленной повествовательной инстанции в эссе ищет «свои» реки («текущие сквозь меня» [1, 204]), понимая под этим прежде всего ментальную, духовную аблактированность с ними, вызванную ассоциациями, воспоминаниями, устойчивыми знаниями, жизненными взглядами, ценностями и т.д. К «своим» рекам он относит Полтву, Рейн, Дунай, Одер, Днепр, Днестр, размышляет о тех, которые по разным причинам становятся «не своими», выстраивает ментативы о том, что водные артерии являются не только границами, но и возможностью их преодоления. Реки вызывают у писателя разнообразные ассоциации с городами, странами, континентами, писателями и другими представителями искусства, событиями прошлого и настоящего. С помощью именно этих образов выстраиваются эссе и концепты в циклическом объединении. Весь цикл, таким образом, становится геопоэтической эссеистической интерпретацией гидрологических и иных карт, наполненной легкой иронией, несложными намеками, понятными и прочитываемыми метафорами: «Конечно, реки являются благословением нашего мира, хотя иногда бывают проклятием. И все же сейчас я о благословении. Хорошо, что реки есть, что они отделяют — берег от берега, ландшафт от ландшафта, культуру от культуры. Реки — основание разнообразия. Но и хорошо, что реки соединяют — ты бросаешься стремглав в зеленую прозрачность где-то возле самих источников и, неумышленно рассекая сопротивление воды измененными на плавники ладонями, когда-нибудь достигнешь устья, дельты, затоки, Океана» [1, 210–211].

Мотив реки как объединяющей субстанции (духовной, геопоэтической, философской) группирует короткие, на первый взгляд, обособленные эссе в целостность как организованное множество. Каждое из представленных эссе отсылает к последующему, завершаясь идеей, над которой автор размышляет в последующем тексте, или тезисами, развиваемыми в дальнейшем произведении. Например, 20-е эссе заканчивается фигурой ответственного, при которой экзоинарратор (рассказчик, становящийся мыслителем в эссе), сам ставит вопрос и на него же отвечает: «Интересно, с какой из рек связано больше поэтов — с Рейном или с Дунаем? Дунай протекает через большое количество языков, поэтому его шансы кажутся большими. Хотя и Рейн ну никак не обделен разнообразием диалектов» [1, 207]. 21-е эссе развивает эту идею уже в первом предложении: «Но Дунай кажется мне более долгим, так как касается даже нас в Украине» [1, 207]. Подобные особенности наблюдаются и в других эссе цикла. Таким образом вырисовывается определенная цепочка мотивов, образов, идей, которые сначала обозначаются автором, а потом становятся объектом осмысления, при этом вряд ли можно говорить о повторяемости мотивов во всех эссе цикла, так как, например, 3-е эссе тематически никак не связано с 7-м, а 10-е — с 15-м. Цикл организован по линейному принципу, что редко встречается в современной украинской литературе, ведь намного чаще тут бытуют эссеистические ансамблевые объединения, сконструированные по законам постмодернистской антииерархичности и фрагментарности. Однако и цикл Ю. Андруховича «Как рыбы в воде» не может претендовать на статус совершенной целостной замкнутой структуры, ибо размышления о реках могут быть продолжены и цикл легко может быть расширен, о чем речь идет в 28-м, предпоследнем эссе: «Самое лучшее стихотворение — исправленное, переписанное и зачеркнутое. Самая лучшая поэзия — недосказанная. Самая лучшая песня — не спетая. Самая лучшая рыба — не пойманная»

[1, 210]. Книга эссе «Лексикон интимных городов», изданная в 2011 г., только подтверждает этот факт, ведь в ней получили развитие многочисленные мотивы цикла «Как рыбы в воде» в новом, урбанистическом контексте. Они же определили и иную эссеистическую рефлексию с включением особенностей «топографии того объекта, который подвергается рефлексии» [3, 15], исходя из того, что «конкретные условия становятся онтологической предпосылкой рефлексии, ее принципиальной обусловленностью» [3, 15].

Итак, цикл эссе в творчестве Ю. Андруховича — самобытное и яркое явление, которое и вписывается в существующие ансамблевые модели,

и резонирует с ними одновременно. Важно отметить, что определенные форматы эссеистического цикла в современной украинской литературе к. XX — нач. XXI в. были заданы именно этим писателем. Однако анализ конкретных циклов и отдельных текстов показал, что не стоит выстраивать литературоведческие каноны на материале его творчества, ведь они попросту невозможны, ибо, как сказал сам литератор, его наследие правильнее всего воспринимать «как игру с придуманными для себя самого правилами» [4, 29], которые вряд ли предполагают поэтологические догмы и клише. Впрочем, это может стать предметом последующих исследований.

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Section 3. Philology

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LINGUISTIC SUPPORT FOR MILITARY OPERATIONS

Abstract: The article focuses on the specificity of the linguistic support for military operations. The author analyzes policy, functional areas, planning and organization of the linguistic support for NATO-led operations.

Keywords: translation studies, military translation, military translation theory, linguistic support, military linguist.

Introduction. The concept of the *linguistic support for military operations* belongs to the sphere of *military translation theory* — “a group of well-structured and summarized facts, theoretical judgments, hypotheses and methodological provisions, coherently integrated into a system by carefully selected and terminologically refined units of its conceptual construct, which reveal the essence and specificity of the military interpreter’s professional duties” [1, 46]. As such, the *object* of the military translation theory encompasses not only the traditional realm of military translation and interpreting, but also the entire domain of the *linguistic support for forces* [2, 98].

Traditionally, the research in military translation studies was carried out in the former Soviet Union (FSU). It is practically absent in the European, American, Asian, African or Australian translation studies. You will not find concepts/terms/entries “*military translation*” or “*linguistic support for military operations*” in such recognized and comprehensive sources of translation studies as the “Routledge Encyclopedia of Translation Studies” (first edition of 1998 [3] and second — 2011 [4]), the four-volume “Handbook of Translation Studies” by Benjamin

Publishers [5] or the “Oxford Handbook of Translation Studies” [6].

The term/concept “*linguistic support for military operations*” is rather new for the theory of military translation. Henceforth, the “*Explanatory Translation Studies’ Dictionary*” by L. L. Nelyubin [7], which contains 2,028 entries from 224 sources and is considered to be one of the mostly cited academic and reference guides in the FSU countries, does not mention it.

Ultimately, the concept of “*military translation*” itself is defined as “a special type of mediated intercultural communication, carried out for the linguistic support of the armed forces” [1, 45].

In Ukraine, we see the *linguistic support for forces* as a “a complex of special measures, tasks, procedures and processes of practical and fundamental nature in the military-political, military-technical and special military fields of the Armed Forces of Ukraine. They are planned and carried out to accomplish intercultural (communicative & mediational), linguo-geographical (informational & analytic), military-terminological (normative & codifying), linguo-pedagogical (didactic & diagnostic) and

linguo-research (scholarly) functions that require military-professional level of bilingual philological competence of performers." [8, 144–146]. The military interpreter/translator is the principal actor of the linguistic support for forces [9].

The purpose of the article is to analyze the specificity of the linguistic support in NATO-led military operations.

Presentation. The specificity of the linguistic support for NATO-led operations is described in the *ALingP-1* — a non-classified allied linguistic publication [10]. *ALingP-1* defines *linguistic support* as “the provision of services, including translation and interpretation, enabling persons who do not understand each others’ languages to communicate with one other.” [10, A-1].

ALingP-1 covers three functional areas of the linguistic support (translation of written material; interpretation of speech; related tasks, such as monitoring audio-visual media and printed material, summarizing and gist translation), which are organized at two levels: high-level translation and interpretation provided by personnel with formal professional qualifications or higher level skills; more limited support provided by personnel with lower level skills [10, 1–1].

The requirement for the linguistic support for operations derives from the necessity of deployed NATO headquarters and forces “to communicate with the populations, authorities and other organizations present in their area of operations” when they “do not speak a NATO official language and it may be required for a headquarters’ or a force’s entire range of activities. It is therefore mission-essential. Furthermore it must be of adequate quality to meet the requirements.” [10, 1–1].

ALingP-1 gives guidelines for establishing a policy for operational linguistic support, which “must cover support for the languages used in current area of operations as well as potential areas of conflict where NATO forces might be required to intervene.” [10, 2–1]. National policies should be compatible

with *ALingP-1* and “shall guide the provision of linguistic support within national elements and force structures” [10, 2–1].

The policy shall also contain scaling guidelines that will enable planners to calculate the linguistic support personnel required to meet all expected functional requirements. “Those guidelines must take account of the type of personnel that are used and factors such as the length of tours in theatre, the nature of the operation, the need for 24-hour/7-day support and the time needed to provide training.” [10, 2–2].

Officers conducting operational planning must determine the language(s) used in the area of operation, as well as relevant areas such as logistic support areas and lines of communication and areas of intelligence interest. It is important to determine not only the official language(s) used by governmental and other authorities but also any vernacular languages or dialects spoken by parties and local populations. This determination will be facilitated by obtaining or creating a linguistic map of relevant areas [10, 3–1].

According to *ALingP-1*, the typical linguistic support functions are: command-level relations with authorities and parties; operations at the tactical and other levels; human intelligence; psychological operations; public affairs; legal affairs; contracting; logistics; policing; civil-military cooperation; administration of local personnel; training of indigenous forces [10, 3–1].

Linguistic support requirements include: 1. *Language combinations* required (e.g. English to French and vice versa, Dari and Pashto to English and vice versa); 2. *Interpretation and modes* (simultaneous, consecutive and/or liaison interpretation might all be needed at different times and in different quantities); 3. *Translation and types of text* (general, military, technical and legal documents among others might all need to be translated at different stages of an operation); 4. *Level of quality to be achieved*; 5. *Location where support is to be provided*; 6. *Duration of the linguistic support* (taking account of the phasing of the operation) [10, 3–2].

“The Linguistic Service must be organized so as to provide the necessary services efficiently and effectively while ensuring adequate administrative and technical supervision and support of the activities.” [10, 3–2].

The Linguistic Service is responsible for managing four types of personnel: professionally-qualified civilians, non-professionally qualified civilians, military linguists, and linguistic support staff.

Professionally-qualified civilians are translators, revisors, and interpreters [10, 3–3]. “*Translators* are linguists whose main job is to translate written materials from one language to another. Professional translators normally only translate into their mother tongue from one or more other languages. However, in an operation, it is likely that it will be necessary for linguists to translate not only into but also from their mother tongue, generally into the working language of the headquarters or unit.” [10, 3–3]. A translator may also perform *liaison interpretation* — “the interpretation of short segments of speech, generally sentence by sentence, immediately after they have been uttered, not necessarily requiring high-level interpretation training.” [10, A-1].

Revisors are experienced linguists whose job is to check and correct the output of translators. They are an essential part of the quality control chain, especially when reliable, high-quality translations are required. They also supervise the activities of and train translators [10, 3–3].

Interpreters are linguists who translate speech orally. They do this in a variety of modes (simultaneous, consecutive or liaison) from and to their mother tongue. Any linguist, including translators, revisors or linguistic assistants, can perform liaison interpretation. However, simultaneous interpretation and consecutive interpretation may

only be performed by properly trained interpreters [10, 3–3].

Non-professionally qualified civilians include linguistic and language assistants. A *linguistic assistant* is “an individual with some linguistic capability employed to assist linguists in their duties and possibly to perform liaison interpretation. Examples of a linguistic assistant’s duties: proofreading, managing terminological databases or finding reference materials” [10, A-1].

Language assistants are personnel with limited language ability who facilitate communication using a narrow range of vocabulary in specific circumstances such as guarding, searching and checkpoints. They are not expected to provide written translations [10, 3–3].

The category of military linguists consists of *primary military linguists* (members of the armed services with adequate language skills deployed to serve mainly as linguists) and *secondary military linguists* (personnel with limited language skills deployed in their primary military role but able to undertake the duties of language assistants) [10, 3–4].

The linguistic support staff “are personnel who provide administrative and production support for a linguistic service, including correction and formatting of revised translations, logging of requests and general clerical duties” [10, 3–4].

Conclusion. The concept “*linguistic support for military operations*” is rather new for the theory of military translation. The specificity of the linguistic support for NATO-led operations is described in the *ALingP-1* — a non-classified allied linguistic publication. *ALingP-1* defines *linguistic support* as “the provision of services, including translation and interpretation, enabling persons who do not understand each others’ languages to communicate with one other” [10, A-1].

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ENGLISH-VIETNAMESE CODE SWITCHING IN TEACHING AND LEARNING ENGLISH IN VIETNAM (Case study on some English classes in USSH, VNU)

Abstract: With Sociolinguistics methods, through the case study in the University of Social Sciences and Humanities, some different issues in terms of English-Vietnamese code switching in teaching and learning English in Vietnam are given by quantitative evidences. In which, code switched activities, the reasons of codeswitching and the attitude of teachers and students to the alternative code switching are mentioned detailly.

Keywords: code switching, English-Vietnamese code switching, language attitude.

1. Theoretical foundation

In teaching and learning foreign languages, there are two class models are considered parallel to exist:

- 1) Bilingual class (with native-foreign language code switching) and;
- 2) Monolingual class (with no native-foreign language code switching).

At the present, the second model is considered ideal. But in fact, in many places, the first model still prevails because teachers and learners have the same native language, because of on-site and economic. In fact, there are very different attitudes towards code switching between native and foreign languages in the classroom. There are three different attitudes towards this [10]. First, code switching must be excluded from the 'almost all' ('virtually all' view); Second, code switching should be excluded at the 'maximal' level ('maximal' view); and third, code switching should be used as an 'optimal' device ('optimal' view). The first two views are based on the opinion that the acquisition of foreign languages is the same as that of a native language that can be practiced in monolingual [2]. The third view comes from the recognition of the role of code switching as a device for understanding between teachers and

students. It is rooted in Krashen's input hypothesis that the precondition for the acquisition is that the input language is guaranteed to allow the learners are able to comprehend the lecture in a maximum level. That view is supposed to have deep root in linguistic theories and cognitive theory [2]. From a linguistic perspective, the phenomenon of code switching in foreign language classes is quite common when teachers and learners share the same native language [13]. It supports quite well for effective communication. From a cognitive perspective, there is a vocabulary that exists in the subconscious mind, which is a potential language and it will become a real language when activated. In the foreign language classes, the stimuli arising from the code switching behavior of the teachers, the potential language will be activated, becoming the language in use [2].

In addition to the theoretical foundations, many studies that compare the effectiveness of no code switching or code switching as a rational strategy in the classroom have shown that in the early stages, bilingual model is more effective than monolingual model. At this stage, strategic use of language is a factor that improves learning results [4; 7]. The remediation of native language can also

help to achieve success but does not mean that it can succeed in every classroom and every stage, especially when the input language becomes unintelligible with students.

2. Research question

Observing the situation of teaching and learning English in an artificial language environment in Vietnam, it is not difficult to see the problems that arise in strategies to regulate and use languages as codes (both lecturers and students), which is English - Vietnamese code switching often as a common way in teaching and learning activities. It can be seen clearly behind the code switching behavior is the habit of using the mother tongue in thinking before “reacting” or practicing in foreign language due to the weak language competence. It is common to say that when language competence is weak, language thinking and communicative practicing through the translation method is a habit that is easy to obtain. This habit greatly hinders the implementation of the direction of teaching and learning foreign languages from the communicative approach. However, for various reasons, both from lecturers and students, this habit is still very powerful in the classroom. Although both theoretical and practical, people are aware of the obvious limitations of this habit. The problem is that, although recognizing the limitations of language learning in the artificial environment, although the model of monolingual classroom is supposedly encouraging, why code switching is still happening. That problem should be investigated and answered in a scientific way.

To answer this question, we have studied the situation of English-Vietnamese code switching in teaching and learning English in Vietnam in order to answer the following questions:

- 1) In the artificial language environment of English classes in Vietnam, how does English-Vietnamese code switching express?
- 2) What are the causes of the code switching?
- 3) How is code switching seen from the perspective of both the lecturers and the learner?

3. Materials and Methods

The study is carried out on 6 English classes at the University of Social Sciences and Humanities for 2 years (A part of materials of the first year research was used and published in the paper “Native language in teaching and learning foreign languages”, published in *Language Journal* (in Vietnam), No. 11. 2014. ISSN: 0866-7519). The method is participant observation 45 class hours, questionnaire survey of 167 students and 22 lecturers. Besides, we discussed with 5 lecturers and 6 students from the 6 classes.

Materials obtained include:

- 1) 45 recordings;
- 2) 167 questionnaires of students, 22 of lecturers on the role of Vietnamese in the English class, attitudes towards the use of Vietnamese in the teaching and learning process and;
- 3) notes from some discussions with lecturers and students.

The study uses qualitative and quantitative methods.

4. Findings and discussions

4.1. The reality of English-Vietnamese code switching in teaching and learning activities

Observation of the 45 lessons, we found that although English is the target language and the English competence of the lecturers are high compared to non-native speakers (The standard requirement for English language proficiency of the National University of Hanoi (in which the University of Social Sciences and Humanities is one of the members) is 7.0 IELTS according to international standards), in the classroom, they still codeswitch the language quite dense in teaching activities. The evidence is that when calculating the level of use of the Vietnamese word and the English word in some classes of basic English level (equivalent to the A2 level in the European reference frame) are randomly selected, we found that 61.2% of Vietnamese words, 38.8% of English words. In the teacher’s lecture, there are only 32.1% of English words, 67.9% of Vietnamese words. In the student’s discourse, 41.5% of English words, 58.5% of Vietnamese words. Thus, even if the

English competence of students is not too poor, the language balance still tends to deviate significantly to Vietnamese. This evidence shows the role of English-Vietnamese code switching as a device of teaching primarily in English classes.

These quantitative data are reinforced by qualitative descriptions through activities that use Vietnamese-English code switching. For lecturers, there are 9 main code switched activities: *interpreting new words, explaining grammars, making requests, repeating requests, showing empathy, emphasizing, changing topics, making comments, giving game instructions*. In these 9 activities, *interpreting new words, explaining grammars, showing empathy, and game instructions* are activities with the highest percentage of Vietnamese words used. For students, there are 5 main code switched activities: *answering, discussing with friends, suggesting (with lecturer), interpreting new words, playing games*. In which, activities as *discussing with friends, suggesting (with lecturer)* are activities that use the most Vietnamese words. This result is shared by many researches in the world. Studying the function of code switching between native and foreign languages, many researchers have found many regular and popular activities that use native language [1; 2; 3; 11, 12]. Some of the most popular special activities include *interpreting new words, explaining grammar, making request, creating a friendly classroom environment, showing empathy, changing topics*. Our results also share many of the findings. This shows the similarity and popularity of code switched activities in foreign language classes in many parts of the world.

In addition to the activities of the lecturers, student's activities such as *answering, discussing with friends, suggesting (with lecturers), translating and playing games* also provide strong evidences. Thus, not only lecturers but also students are influenced by the habit of using Vietnamese, even if the acquisition of the target language is the most important. Here, the following definition of the role of the native language is relevant: *'Teachers may try to prevent students from using the native*

language in the classroom but can not be able to prevent students from thinking in their native language' [8].

From the perspective of practicing communication skills (listening, speaking, reading and writing) in foreign languages, it can be seen that the process of interaction through the teaching and learning activities we observe is mainly expressed the first two skills (listening and speaking), especially speaking skills. And the code switching behavior here is identified primarily through the speaking activity of the lecturers and, correspondingly, the student's listening activity and vice versa. Reading activities are mainly done on English text printed in the textbook. Written activity is done through exercises in the form of sentence completion, sentence formulation and essay writing. These two activities have no sign of code switching behavior. However, we pay attention to the student's record of what was learned in the notebook. Indeed, the observed results show that the notebook is a place to store a lot of evidences of thinking in the native language. With the advice of the lecturers, we have borrowed and examined 6 notebooks from 6 of the best students in each class. The results show that all 6 notebooks use Vietnamese to record two main contents of interpreting new words and explaining grammars. In which, approximately 90% of the grammatical explanatory items are written in Vietnamese, more than 70% of words are annotated in Vietnamese, nearly 30% of words are annotated in English synonyms. This data strongly supports for the survey results on code switched activities. They suggests two things. The first is the level of code switching in the teacher's lecture, which is very high in the two activities mentioned above, and students are the "secretary" who records that in their notebooks. The second is the habit of thinking in the mother tongue that is still very deep not only in students but also in teachers who have good English proficiency.

Obviously, the artificial language environment with teachers and learners who have English as a foreign language that strengthens and facilitates the habit of thinking in the native language. The foreign

language practice is subject to a great restriction of the habit. This situation further motivates the researcher to find out the answer to the question: what has led to those dense code switching behaviours.

4.2. Reason for English-Vietnamese code switching in English classes

The above results are obtained from observations in classrooms. They are objective reality beyond the

subjective will of both lecturers and learners. That fact needs to be answered because it goes against the theoretical guidelines on how to effectively practice communication in foreign language classrooms. The following reasons for code switching are derived from the subjective will of both lecturers and learners. For lecturers, there are seven main reasons ranked from high to low:

Table 1. – Reasons for lecturer's code switching

STT	Reasons	Frequency	Ratio (%)
1	The English competence of students is limited	22/22	100
2	Create understanding with students	16	72.7
3	Create a close and friendly relationship	15	68.2
4	Students are more interested and focused on lecture	9	40.9
5	Easier to convey knowledge	7	31.9
6	Easier to manage and organize classes	6	27.3
7	The habit of using Vietnamese	6	27.3

Obviously, the two most common reasons for lecturer's code switching are *the English competence of students is limited* (100% of responses) and *to create understanding with students* (72,7%). Both reasons are related, direct or indirect, to the learner's English competence. Through discussions, some lecturers said that if English competence of students is good enough, they would be much more restrictive of using Vietnamese. However, due to student's limited English proficiency, lecturers are constantly under pressure to ensure program progress, so they are almost obliged to use Vietnamese to meet knowledge and skill targets for each class hour, each lesson, and the curriculum. The third and fourth reasons con-

cern the psychological level and the interpersonal relationship between the teachers and the learners. Thus, following the English competence, the next issue of concern is to create friendly learning atmosphere. The reasons for the convenience of teachers are only small. Surprisingly, however, very few teachers (6/22) recognized the dominance of their mother tongue habits - a limitation of their own. Most of the reasons they choose to interpret their code switching behaviours are towards students, for students.

On the learner side, students also have their own reasons for code switching in the classroom, in addition to some of the reasons that lecturers share.

Table 2. – Reasons for student's code switching

No	Reasons	Frequency	Ratio (%)
1	The English competence of students is limited	148/167	88.6
2	Feeling the lack of confidence	123	73.7
3	The habit of thinking in Vietnamese	96	57.5
4	For general understanding	79	47.3

As noted by the lecturers, students also find their English competence is limited and this thing

promote decisive influence of the habit of thinking in Vietnamese. It is easy to see that the reasons are

directly related to each other: weak language competence (1) lead to lack of confidence in communication (2), lack of confidence lead to be afraid to speak in foreign languages. This second reason lead to habit of thinking in Vietnamese (3) freedom to promote. Also, because of the weak language competence, students have not enough confidence to say, they use Vietnamese (code switching) to understand each other (4). Compared to English classes in many other countries, lack of confidence is a fairly shared reason. Beside, the habit of thinking and behaving in native language is also the reason all previous researchers have found in foreign language classes in many other countries [1; 2; 3; 8; 12]. The 'spiritual luggage' that students bring into the classroom on the one hand is a modest English competence, and on the other, mother tongue and a background of native language thinking have become flesh. Indeed, as suggested, lecturers can prevent students from speaking in native language, but can not prevent them from thinking in their native language. To say that all trips of any person have to start from their house, a trip to a second language must start from the native language [2]. Even lecturers are influenced by this, even though their English competence may be much better than students, but the greatest language asset, the most effective thinking tool they bring into the classroom may still be Vietnamese.

4.3. Attitude towards English-Vietnamese code switching in English classes

97.87% of students said that if teachers use Vietnamese, their understanding will be higher when the teachers use only English. But the student's expectations also have certain conditions. These conditions are reflected in the student's opinions of teacher's code switching in classroom. Students' expectations of code switching in the classroom as follows: 53.3% of students (89/167) expect English and Vietnamese are used equally, 34.1% (57/167) expect English is used more, Vietnamese only support when needed, only 0.9% (15/167) expect English is used only

throughout the class hour and 0.4% (6/167) expect English is used less but more Vietnamese.

The use of equivalents of Vietnamese and English supported over 50% of students. Here also, we find a meaningful relationship between the student's desire and their learning outcomes. The teachers are expected to use of equivalents of Vietnamese and English by the group of average learning outcomes. Using *more English, Vietnamese only support when needed* is desire of the group of good learning outcomes. 0.9% wishing to hear English throughout the lesson are students with excellent learning outcomes. Left, the students with the worst results (0.4%) want to hear the Vietnamese is mainly. This interesting correspondence allows for the seriousness and objectivity of students in answering the questionnaire. Because, the questionnaire of language attitude is a type of questionnaire that contains a lot of subjective and emotional informations. This result may be significant for lecturers in developing their strategies, in teaching and using language in classroom.

Share this result, some researches at English classes in Malaysia showing that the percentage of students who support code switching between Malayu and English is approximately 71%. In addition, 70% of students think that using Malayu helps them to understand the lesson better. This positive feeling led to a feeling of satisfaction after every lesson (68.5%), feelings of relieved pressure (64.6%), feelings of minimizing misunderstandings (62.1%) (Badrul Hisham Ahmad 2009). Schweers' study of English classes in Puerto Rican is even more impressive: 88.7% of students support teacher's code switching, which makes their learning English much easier [14].

From the lecturer's perspective, most lecturers think English-Vietnamese code switching is necessary. But if they abuse the Vietnamese, the learning outcomes will be negatively affected. As evidenced by the fact that, in four levels of English-Vietnamese code switching 100% of lecturers think that using *more English, Vietnamese only support when needed* is what they want. However, there is a difference

between their subjective will and what happens in reality because most teachers use the Vietnamese language more than English. The data presented in 3.1 are quantifiable evidence of this difference. The findings support Engku Haliza Ibrahim's conclusions that although many teachers do not support code switching and try to use foreign languages only (data from in-depth interviews), the real (in video), they still codeswitch in a dense way in many teaching activities [16]. That means, whether consciously or not, the code switching between native and foreign languages in the classroom is still going on for some certain reasons.

Conclusion

It can be seen that the artificial language environment with both lecturers and students in the same mother tongue creates favorable "opportunities" for the habit of thinking in the mother tongue to maximum impact to all interactions in class. Accordingly, language code switching in this class model is a common behavior, not only in Vietnam but in many other countries in the world. It is worth mentioning that

although all lecturers understand that the monolingual classroom model is ideal, and the code switching into the mother tongue of students should not be encouraged due to its negative effects, the fact that for different reasons, they are still code switch at high frequencies in the lecture. And as a response, the lecturer's code switching received a positive reception from the students due to the understanding that it brought. It is a matter of great concern and should be pondered is the distance between the desire to build an ideal learning environment where lecturers and students have the only common means (foreign language) and the reality of teaching and learning in all artificial environments where lecturers and students share both native and foreign languages. In these artificial language environments, the fact of teaching and learning with code switching behaviors is regular in the teacher's lecture and student interaction is a huge challenge, create a distance with the desire to build a ideal language environment for learning foreign languages when the learners, for some reasons, can not come to the natural language environment.

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