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INTERACTION OF NARRATOR AND CHARACTER IN THE METAPROSE OF J. SALINGER AND Y. ANDRUKHOVYCH

Abstract.

The comparison covers the meta-prose works of Salinger and Andrukhovych: "Seymour: An Introduction" and "Perversion", grouped by a common source - the story of the deceased poet. The confrontation of the narrator and the hero unfolds there. The narrator is a writer in the creative process, and the hero-poet is its result; the narrator often focuses on himself and resorts to self-admiration, showing narcissistic traits, while from the hero he builds a myth, multifaceted and blurred. The third feature of their duel is the narrator's self-irony and his parody of the genre of literary portrait, the object of which is, of course, the hero-poet. Throughout the work, the narrator perceives the hero as a rival or as an idol. In this regard, the protagonist suffers from a lack of attention of the narrator, and from its excess, his image is blurred, loses its integrity, depersonalized. Instead, the narrator acquires completeness, integrity, consistency.

Keywords: narrator, parody, pastiche, metaprose, narcissistic narrative.

The study analyzes the image of the narrator and his relationship to the protagonist. At the same time, the concept of metaprose is of key importance, which, in a purely formalist key, is directed not to the art world, but to the process of one's own creation, in other words - to the formal qualities of a work of art - "formal properties of fiction" [7, p. 43]. The statement of the incapacity of these formal structures in the text directs research to the theoretical achievements of structuralism and poststructuralism, which, according to Peter Barry, are used to identify "elements of narcissism" in narrative techniques, when the novel focuses on its own development and ending and discusses them, denaturalizing 'own content'" [2, p. 109]. Theoretical works of Linda Hutcheon [5] and Patricia Waugh [7] on narcissistic metaprose also are of great help. Self-absorbed and self-reflective prose pushes the hero of the work into the background, instead focusing on the mechanisms of text construction on behalf of the narrator, which may also mean postmodern "disappearance of the real" [2, p. 109] in a situation where the boundaries of the hero are blurred so much that he is at the same time everything and everywhere. The use of a number of techniques achieves the decentralization of the subject, namely - the reception defamiliarization, parody, the theory of which is also carried out by Russian formalists; postmodern pastiche, as well as the mythologizing of the hero. Meta- and intertextual strategies that provide "maximum connection between two texts, not between the text and the whole external reality" [2, p. 109], can be distinguished in selected texts within the framework of structuralist analysis.

At the heart of the plot of J.D. Salinger's "Seymour: An Introduction" and Yurii Andrukhovych's "Перверзія" is a story about the poet, his life and mysterious disappearance and death. This story is told by a close person - a brother or a friend who is a writer. In both works, the main characters-poets die equally mysteriously: they commit a suicide, the reasons for which

are not entirely clear, because both are with their loved ones and experience generally positive emotions. Seymour shot himself during his honeymoon, Perfetsky seemed to have drowned when he had just fallen in love with Ada Citrina. The writer's story about the poet necessarily involves artistic mastery of the word, a game with meanings, numerous digressions, self-immersion, singing, as well as a complex multi-level organization of all material.

At the thematic level, the writer and the poet are seen as two ways of literary thinking, as two worlds, two realities, they perform the functions of a narrator and a hero, respectively. The driving force of the narrator-writer's plan are metatextual strategies, because his story is often lost in reflections on literature, the world, the levels of his own skill. Through metatextual comments, the essence of the narrator-prose writer is revealed, which is aptly characterized by the word *search*. The narrator searches for the right word, admitting in advance that it is hardly possible for him: "even now, while I write it down, this, too, becomes false" [6].

Since the hero no longer exists at the time of speech, his image is intertextually constructed from the memories of his relatives, acquaintances, from excerpts from his letters, works, their interpretations, from comparing him with other poets. The definite way to describe the poet, without showing his works, is to raise him to other great poets: "we have had only three or four very nearly nonexpendable poets, and I think Seymour will eventually stand with those few" [6]. In such a way the narrator assures the reader that his hero is a real creator.

The image of the poet is complete, frozen, but it lacks integrity, because in every memory, in every interpretation there is a new version of the hero. Thus, the poet appears as a creative *result*, which each reader interprets in his own way. The writer, speaking in the first

person, has a chance to present and form his own image. Due to the fact that he is driven by uncertainty, he is constantly on the move, in search - we describe it as a *process*. The narrator is realized through metatextual strategies, and the hero - through intertextual: mentions of his works, letters, heterogeneous memories of him, parallels with other poets.

The narrator is selfish, narcissistic, his attention to himself is manifested in the evaluative comments: narcissistic and self-deprecating "I fully intend, from time to time, to jump up personally on the reader's back when I see something off the beaten plot line that looks exciting or interesting and worth steering toward" [6]; "It's more like a prize for the best glutton for punishment, or a certificate of endurance" [6]. Such is the metaprose in its essence - it is not aimed at the fiction world, but at the process of its own creation. Researcher Linda Hutcheon uses the term "narcissistic" to denote the prose - self-absorbed and self-reflective. According to her, authors who choose metaprose, like Narcissus, looking at their reflection, tend to think that "these literary entities (formal properties of fiction) are as real , or unreal , as any external , empirical raw materials" [5, c. 43]. Their choice indicates a desire to write more openly, without resorting to constructing false images and the fiction world. In the text it is manifested through the focus on the internal organization of the work, the mechanisms of its construction. As already mentioned, the work takes the form of attempts to write a literary portrait of the poet. The narrator always questions his ability to write but feels a responsibility to show the world the real Seymour, and not his image that will be made by not very conscientious critics. This insecurity can be explained through the anti-narcissist complex. A. Zholkovsky explains it as follows: in narcissism there are "претензии на исключительность по сравнению с «другими», и в то же время паническая боязнь отражения, которое может не совпасть – и не совпадает – с ожидаемым" [3, p. 227]. In our case, it is a discrepancy between the idea - and its design in words.

The narrator in "Perversion" is in search of a solution to the mysterious disappearance of Perfetsky. To do this, he collects all sorts of information about him and puts them in a certain order at his own discretion: "Я зібрав тут усе – і в такій послідовності, в якій, на мій погляд, розгорталися події" [1]. Then Perfetsky himself, acting as a storyteller about himself, expresses his attitude to what was written: "О, курва, такі мудрі думки, що сам собі не милий! Ну добре"[1]; " вони іноді зриваються в такт із не почутою більш ніким на світі музикою. Це я загнув. Краще так: із почутою цілим світом музикою" [1]. In general, the metatextual comments in "Perversion" are narcissistic in nature, as the narrator admires the literary and linguistic highlights he creates: play on words, unexpected rhymes, various alliterations - and forgets or deliberately neglects the object of his own story.

Thus, one after another come to the narrator-prose writer the realization, first, that the existing literary models show their authoritarianism in the text, because of which the author fails to write the image as he imagines. This, in turn, forces him to search, his attention

is shifted to the margins of the text, where the authoritarianism of the structures of literature is not so noticeable. Here, on the shores, the narrator begins to think about the process of depicting the subject, barely starting to depict. At the same time, he praises his hero-poet. His deification turns into the mythologizing of the poet, which, in turn, leads to the blurring of his image, the construction of numerous versions of the hero.

The myth begins to exist, to get rich, when the hero of this myth already disappears, dies. For instance, Buddy realizes the idea of the work about Seymour after his death. As it turned out, for the whole family he was the best mentor, helper, wisest and funniest of all, easily overcame difficulties and at the same time did not need and did not like fame: "Surely he was all real things to us: our blue - striped unicorn , our double - lensed burning glass , our consultant genius , or portable conscience , our supercargo , and our one full poet" [6]. After the poet's death, legends began to spread about him, during his life everyone perceived him in his own way. Yes, Franny, the youngest of the Glass, carefully reading Seymour's poem, wonders at the uncharacteristic detail in one of the poems "she said she wondered why Seymour had said it was the left hand that the young widower let the white cat bite . That bothered her. She said it sounded more like me than like Seymour, that 'left' business" [6], because Buddy usually shows love for details. Closer in age Boo Boo sends Buddy one verse by Seymour, which also characterizes its contradictorily "John Keats / John Keats / John / site Please put your scarf on" [6]. It is contradictory because it is the only one given in the story, but the content does not reveal the genius of the author, as stated by the narrator. Brother Walker alludes to Seymour's mysticism, speaking of his previous lives. The mother's memories are generally limited to the mention of Seymour's tall stature.

The youngest Zooey accuses Seymour and Buddy that their upbringing has turned him and Franny into "freaks", because in a world full of lies, it is very difficult to interact with people in sincerity. After that children have to despise others for their pretense and artifice: "We're freaks, that's all. Those two bastards got us nice and early and made us into freaks with freakish standards, that's all" [6].

The image of the poet Perfetsky is also presented through the impressions of other characters about him. He is perceived as a respected participant in the international conference, and as a "respondent" who is being monitored, and as a virtuoso musician. In the assessments of others, the outlines of the hero sometimes lose certainty when Perfetsky is confused with others, his name is distorted: one of the narrators, a diaspora journalist, confuses him with Riesenbok, because Perfetsky behaves with Ada like a legitimate man.

Some narrators present Perfetsky as a loser, but in general they speak of him as a genius: a musician, a singer, an actor. His genius acquires unprecedented, mythical proportions, there is even a comparison of him with the Olympian gods: "І ми все зрозуміли. Його справді чекали деінде. Олімпійські боги на своєму бенкеті, приміром" [1]. This redundancy in judgments leads to the disintegration, the dissolution of the image

of the protagonist, because all its characteristics are not combined into a coherent image.

At the same time, the image of an abstract narrator continues to take shape. He is characterized by ubiquity, play on words and meanings, admiration for his own words and talent. He puts the interests of the text above the interests of his protagonist. By the careless attitude to the hero and to the plot, the narrator exalts himself, because he manifests himself in words.

In the absence of a real hero, materially represented in the text, who could confirm or refute these legends, his image is decentralized, broken down into equal and sometimes mutually exclusive myths about the poet. After all, the myth, according to O. Losev, is alienated from reality and from the meaning of everyday life.

At the same time, the narrator himself promotes such decentralization, because he takes on the role of a collector of these myths, placing them all in one work, and even adding his own. So, the more the narrator describes his character, the more memories he finds of him, the more the poet moves away from the reader, becomes elusive to him. Simultaneously, the narrator himself becomes even closer to his reader because he shows him the process of writing. However, the narrator, due to his narcissistic nature, puts himself in the foreground on the back of his own hero, writing about him shows himself, albeit in passing.

In addition, the images of the main characters of "Seymour: An Introduction" and "Perversion" are a material for a parody of traditional literary structures. Thus, in the story of Salinger the genre of literary portrait is parodied, in the novel of Andrukhovych - the genre of detective, investigation. The tradition that is parodied is exposed in the new work, it becomes visible, because it is transferred from the usual natural conditions to an unusual environment. In the mind of the reader it causes the effect of defamiliarization, when he finds it strange and unusual such a presentation of the material. This reveals the dual nature of the parody: on the one hand it is a kind of plot twist, or a description of the appearance of the hero, but this description looks strange. On the other hand, there is a mechanism that parodies itself, it turns from a writer's tool into an object of writing. In such conditions, the reader faces, respectively, a double task - to notice the parodied mechanism, to understand it and at the same time to perceive the artistic material presented in its form. In this case, the image of the hero is manifested within the parody, and therefore perceived as something secondary, fragmentary.

Parody that serves the narrator and emphasizes his individuality - is a self-parody, pastiche. The hero, through parody, becomes more uncertain, blurred, because it is the means of constructing the image of the hero that are parodied. In these works, parody emphasizes the incapacity of certain literary conventions and techniques, but in the images of the narrator and the poet, it is realized differently.

The narrator has a high level of self-awareness, as evidenced by his metatextual comments, so his parody is a pastiche, self-parody. He is also the initiator of the

parody and its material. He closes the parody on himself, as if ironically confirming the words of his own failure. With a smile and self-admiration, he begins to weave exquisite text thickets, deliberately postponing the story of his hero: "As for my brother Seymour - ah, well, my brother Seymour" [6]. When he undertakes to form a literary version of Seymour, he turns out to be similar to Buddy himself, which also causes Buddy narrator to smile ironically, rather than feel annoyed and disappointed due to his own talent: "... that the young man, the 'Seymour', who did the walking and talking in that early story, not to mention the shooting, was not Seymour at all but, oddly, someone with a striking resemblance to - alley oop, I'm afraid - myself" [6]. The narrator of "Perversion" is ironic about himself and about the intention to write a story in general. Through such a parody, the narrator reveals his inner world, because he is the initiator of the parody. Thus, in speech saturated with puns, jokes, alliterations, rhymes, the original or expected meaning of what is said is lost. Instead the whimsical, illogical meaning is activated, but, for lack of another, the characters are quite receptive: "Спинися, коню, - каже йому Ада, проте, можливо, що й не йому, позаяк у залі показався расовий арабський огир на довгих тонких ножиськах" [1]. Ada's humorous mention of the horse turns out to be a reality, because a horse really appears in the hall, which, however, turns out to be a "ровером, але теж дуже доброї марки" [1].

At the same time, an ironic parody of a detective and a novel-search disperses the image of the protagonist, making him flat and incapable. For instance, in her observation report on Perfetsky Ada notes: "Респондент вимовив загадкове словосполучення 'повний пінцет'. Прошу дешифрувати" [1]. One of the narrators, who is probably a diasporic journalist, tells a story in a heroic manner, which echoes Kottlyarevsky's Aeneid: "А наш Стасюньо, гордість і слава України, прокрався тихцем до музикантів, і конспіративно в першого сурмаря його золоту тромпету потяг як ревнув наш Перфецький по-ерихонськи, ніби на рідній трембіті, ніби чорного ангела під склепіння випустив..." [1]. The hero is also the material of a parody, when the incapacity of the genre is demonstrated. Buddy in a way solves the problem of showing the world the poetic flair of Seymour. He resorts to the metaphor of the healing power of Seymour's poems. A common, well-known technique becomes visible in the text due to a new application: Buddy literally claims that Seymour's poems are healing, good poems should be used as a compress, but prolonged contact with them can be harmful. However, the narrator does not quote his brother's poems, he only retells them, dwelling in detail on some trifles taken out of context. For example, about a poem written in an oriental manner, Buddy says, "I am certain in my own mind that Seymour thought it vital to suggest that it was the left, the second-best, hand of the young widower let the white cat press her needle-sharp teeth into, thereby leaving the right hand free for breast- or forehead-smiting" [6]. Disassembling the poem literally to the bone, Buddy not only diminishes its meaning, but also destroys the magic of poetry. Thus, various techniques, such as exaggeration, inconsistency, redundancy - achieve the effect of surprise, through which the reader

remotely perceives the literary material, capturing not only the plot flow, but also the emphasized shortcomings of the poetics of the work. Under such conditions, the criticized image of the poet loses its integrity, leaving only fragments and touches in the mind. In both works there are only translations and interpretations of the poems of Seymour and Perfetsky, which significantly narrow the content of poetry, but at the same time makes the author unattainable, incomprehensible.

Thus, the work "Seymour: An Introduction", in which the narrator tells about the deceased poet, the structure is a kind of confrontation between the narrator and the hero, whose features can be grouped into the following semantic-structural blocks: narrator-writer and hero-poet as a process and the result of creativity; like narcissus and myth; as a pastiche and a parody. It was found that in these blocks, the narrator perceives the hero either as a rival or as an idol. However, in both cases, the image of the protagonist suffers either from the lack of attention of the narrator, or from its excess. Meanwhile, the image of the narrator in these duels appears as a whole, consistently. The scheme, drawn on the material of Salinger's work, shows its effectiveness in relation to "Perversion" by Andrukhovych.

The work of the Ukrainian writer differs in many respects from Salinger's: genre, style, epoch. However, the initial conditions (the story of the deceased poet) coincide, so an attempt was made to impose the scheme on the "Perversion". The task was complicated by the fact that in the work there is not only one but many narrators. However, upon closer examination, a generalized image of the narrator as a storyteller was synthesized. It turned out that this image has the same features as the narrator from "Seymour: An Introduction". In his story, he strays from the main theme of the commentary on his own letter, or admiration for the formal beauty of the text. He is in the *process* of writing, in a verbal movement, while the hero is a frozen past and exaggerated and distorted memories, in other words - the *result*.

The image of the protagonist is constructed by a set of different points of view, stories of different narrators. The poet's works are also not materially represented in the work, but are present only in the form of translations. The poet is mythologized in the work, in the memories of the characters he appears brilliant, exceptional, his character traits and skills are exaggerated. All this gives the image of uncertainty, disperses it, dissolves in the statements of others. In contrast to the hero as a myth, the narrator acts as a narcissist. In "Perversion", this narcissism is textual. The narrator admires his own talent for fine writing, considers it in the mirror of a multilevel play on words, successful puns, alliterations, unexpected rhymes.

A special place in the structure of the work is occupied by parody: in relation to the narrator, parody has the character of parody itself, pastiche. The narrator is self-conscious, understands his role in the creation of the story, but also realizes the fact that to create a coherent slender story he will not go beyond the lack of necessary literary structures. Therefore, he has to use old, incapable structures for the story and parody them, ironically both over them and over himself. The work parodies a detective, a novel-search, a novel-investigation. At the same time, the hero is not in such a favorable position, because he finds himself inside the parody, and therefore loses his integrity due to redundancy, exaggeration, inconsistency.

So, just like Salinger, the generalized image of the narrator of "Perversion" is in a kind of confrontation with the protagonist. Thus the narrator in the course acquires expressive features, is made out as an image, and the main character on the contrary dissolves, is vanished. After all, the image of the protagonist is constructed by a set of different points of view, the stories of different narrators. The poet's works are not materially represented in the work and are present only in the form of translations. The poet is mythologized in the work, in the memories of the characters he appears brilliant, exceptional, his character traits and skills are exaggerated. All this gives the image of uncertainty, disperses it, dissolves in the statements of others. In addition, the works are parodies of a detective, a novel-search, a novel-investigation. In this case, the hero himself finds himself inside the parody, and therefore his image loses its integrity due to redundancy, exaggeration, inconsistency. The narrator's selfishness and narcissism also contribute to the depersonalization of the hero, as he puts himself in the foreground, translating the story into a description of his own artistic experiences.

The comparison covers the meta-prose works of Salinger and Andrukhovych: "Seymour: An Introduction" and "Perversion", grouped by a common source - the story of the deceased poet. The confrontation of the narrator and the hero unfolds there. The narrator is a writer in the creative process, and the hero-poet is its result; the narrator often focuses on himself and resorts to self-admiration, showing narcissistic traits, while from the hero he builds a myth, multifaceted and blurred. The third feature of their duel is the narrator's self-irony and his parody of the genre of literary portrait, the object of which is, of course, the hero-poet. Throughout the work, the narrator perceives the hero as a rival or as an idol. In this regard, the protagonist suffers from a lack of attention of the narrator, and from its excess, his image is blurred, loses its integrity, depersonalized. Instead, the narrator acquires completeness, integrity, consistency.

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