відбилось у душі цього життєлюба» [3, с. 85] *(Виділення наше)*. Думаємо, наразі з повним правом можемо так назвати всю творчість Максима Тадейовича Рильського.

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Oksana Kobeletska. The potential world of nature, bestaria and alusyium in the Maksym Rylsky (from 10-20 to 60 years of XX centuries).

The article deals with the peculiarities of Maksym Rylsky's poetic thinking, his artistic realization by means of allusion, as well as the images of bestiary and specific landscapes in poetry and prose from the 20 to 60 of the twentieth century. The emphasis is on the creation of the poet of the topos of his native land, the role and function of the images of the plant and animal world as in the patriotic sound of poetry, as well as for the manifestation of the psychological state of the lyrical or philosophical reflections of the author are determined. The research also traced the evolution of the writer's aesthetic, moral, and philosophical views and the specifics of their artistic embodiment in the texts of different years.

The goal of the work – to trace how and when the above-mentioned features of poetry in the early (both poetic and prose) of the artist began to emerge and form, as far as preserved and as the species changed in the last years of his creative path.

Research methods – hermeneutical (in the interpretation of semantic planes of poetic texts), historical and genetic (used to identify and analyze the ways of the author's ideological and aesthetic views from the 20 to 60 of the twentieth century), intertextuality (in determining the semantic loading and the nature of the allusion thinking of the writer in the poetic and prose work of the designated period), formal and structural-semiotic (for the elucidation of the compositional specificity of works and for the analysis of intra-textual relations), psychoanalytic (for the definition of subconscious impulses of the author, expressed through the inner world of the literary character), receptive aesthetic, by which it was disgraced, as it is figuratively- expressive means reveal the author's intention.

This made it possible to observe the connection between the creativity of Maksym Rylsky and the silver age of Russian poetry, as well as differences in the interpretation of, say, allusive motifs and images, the functions and significance of poetic landscapes and bestiary in both poetry and Maksym Rylsky's prose. The article emphasizes the peculiarity and philosophical depth of the poetic thinking of the Ukrainian artist at different levels of artistic realization on the one hand, and the age-old changes in the author's perception – on the other.

Key words: individual style, allusion, bestiary, landscape, psychology, expression

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Yuliia Lysanets

THE CATEGORY OF SILENCE IN THE LITERARY AND MEDICAL DISCOURSE OF THE U.S. PROSE

Юлія Лисанець. Категорія мовчання у літературно-медичному дискурсі прози США. *У статті розглянуто категорію мовчання у наративній площині літературно-медичного дискурсу американської прози XX – початку XXI століття. Проаналізовано авторські інтенції у конструюванні мовчання в комунікативній ситуації «лікар – пацієнт». Об'єкт дослідження – корпус прозових творів, об'єднаних медичною проблематикою: «Крила голубки» (1902) Генрі Джеймса, «Шум і лють» (1929) Вільяма Фолкнера, «Дослівне транскрибування – шоста ранку» (1932) Вільяма Карлоса Вільямса, «Джонні отримав гвинтівку» (1938) Дальтона Трамбо, «Серце – самотній мисливець» (1940) Карсон МакКалерс, «Пролітаючи над гніздом зозулі» (1962) Кена Кізі, «Ланцелот» (1977) Уокера Персі та «Критичний стан» (2002) Пітера Клемента. Дослідницька методика базується на застосуванні сучасних літературознавчих студій у царині наратології та рецептивної естетики. У ході дослідження встановлено, що мовчання у межах аналізованих творів символізує епістемологічну і комунікативну кризу мови. Мовчання пацієнта зумовлене художнім переосмисленням автора феноменів хвороби та інвалідності. У свою чергу, мовчання лікаря стимулює читача обійняти активну позицію співтворчості і рецептивної співпраці, самостійно заповнивши «лакуни» тексту.*

Ключові слова: літературно-медичний дискурс, лікар, література XX століття, проза США, наратор.

Medicine and literature are deeply related areas, and medical discourse in the prose fiction provides a productive experimental ground for modern literary studies [4; 5; 12; 13]. Another and no less important issue is the category of silence and its receptive potential within the narrative structure of a literary work [1; 2; 3; 6; 7]. The aim of the present paper is to examine the narrative category of silence and the author's intentions in its application in the U.S. literary works, focused on medical problematics. The research methodology is based on the application of modern literary studies in the fields of narratology [6; 7] and receptive aesthetics [2; 3]. The object of the study is the body of prose works by the American writers that challenge the silence as a communicative category: *The Wings of the Dove* (1902) by Henry James, *The Sound and the Fury* (1929) by William Faulkner, *Verbal Transcription – 6 a.m.* (1932) by William Carlos Williams, *Johnny Got His Gun* (1938) by Dalton Trumbo, *The Heart Is a Lonely Hunter* (1940) by Carson McCullers, *One Flew Over the Cuckoo's Nest* (1962) by Ken Kesey, *Lancelot* (1977) by Walker Percy, and *Critical Condition* (2002) by Peter Clement. The research is the first endeavor to examine the peculiarities of implementing the silence phenomenon in the literary and medical discourse of U.S. prose of the 20th and the early 21st century. The theoretical significance of the research consists in the disclosure of the narrative category of silence in the American literary and medical discourse in the diachronic focus.

The concept of silence has been actively elaborated in the 20th century literature, since it provokes the reader's receptive potential and stimulates a more direct experience of perception of a literary work. In fact, the silence of an artistic text acts as a powerful element of literary communication and enables the reader's activity through the illusion of perception of the artistic world, which naturally evolves from the author's intention [7, p. 83]. In our opinion, E.A. Poe's *The Masque of the Red Death* was one of the first artistic attempts to employ the silence phenomenon within the framework of the U.S. literary and medical discourse. In Poe's short story, the silent masked figure that eventually brings the dominion of decay and death provides a powerful emotional tension: «<…> a throng of the revellers <…> gasped in ***unutterable horror*** at finding the grave-cerements and corpse-like mask which they handled with so violent a rudeness, ***untenanted by any tangible form***» [16, p. 151]. Hence, the silence narrative delineates «the topology of ineffability» [2, p. 327] and embodies the inherent human horror in front of a mysterious Nothing.

In *The Wings of the Dove* (1902), Henry James heralds the epistemological and communicative crisis of language and problematizes its effectiveness in understanding each other: «<…> Kate would never – and not from ill-will, nor from duplicity, ***but from a sort of failure of common terms*** – reduce it to such a one's comprehension or put it within her convenience» [10, p. 190]. In fact, the author deliberately uses the ambiguity of language to provide the patient with an interpretative freedom in communication with the physician: «She looked at him longer. <…> "Shall I, at any rate, suffer?" "Not a bit." "And yet then live?" "My dear young lady," said her distinguished friend, "isn't to "live" exactly what I'm trying to persuade you to take the trouble to do?» [10, p. 246].

William Faulkner expresses disappointment in the human ability of rational perception of the world and its articulation in *The Sound and the Fury* (1929). The title of the novel refers to the lines from William Shakespeare's *Macbeth*: «Life <…> is a tale Told by an idiot, full of sound and fury, Signifying nothing» (Act 5, Scene 5, lines 17-28). The first part of the novel is presented by Benjy's stream of consciousness. He is a deaf and mentally retarded narrator, whose function is to express the impossibility of adequate and objective assessment of the surrounding reality: «They came on. I opened the gate and they stopped, turning. ***I was trying to say***, and I caught her, ***trying to say***, and she screamed and ***I was trying to say and trying*** and the bright shapes began to stop and I tried to get out. I tried to get it off of my face, but the bright shapes were going again. They were going up the hill to where it fell away and ***I tried to cry***. But when I breathed in, ***I couldn't breathe out again to cry***, and I tried to keep from falling off the hill and I fell off the hill into the bright, whirling shapes» [9, p. 53]. Benjy's narrative also reflects the author's attempt to withdraw the reader beyond the range of the Normal, and demonstrate the degeneration of the society and civilization in the early 20th century.

In *Verbal Transcription – 6 a.m.* (1932) by William Carlos Williams, the narrative figure of the physician completely dissolves in the verbatim unilateral speech the patient's wife [5]. The physician's speech acts remain out of frame of the narrative, and the story is designed exclusively from affective replicas of the woman who called an ambulance due to her husband's heart attack. The work effectively discloses the receptive potential of narrative ellipsis: the reader must adopt an active position independently «supplement» the narrative with the physician's questions and actions: «About an hour ago. He woke up and it was as if a knife was sticking in his side. <…> I thought it might be his heart so I… Yes. In between his pains he was trying to get dressed. <…> I'm sorry to be such a fool but those needles give me a funny feeling all over. I can't watch you give them. Thank you so much for coming so quickly. I have a cup of coffee for you all ready in the kitchen» [18, p. 102-103].

In *Johnny Got His Gun* (1938) by Dalton Trumbo, Joe Bonham, a young American soldier serving in World War I, awakens in a hospital bed and gradually realizes that he has lost his arms, legs, and all of his face, but that his mind functions perfectly, leaving him a prisoner in his own body. Joe's thoughts are presented in a free indirect discourse though a third-person voice: «Oh Jesus Christ they'd cut off his left arm off» [17, p. 26]; «Maybe nothing was real not even himself oh god and wouldn't that be wonderful» [17, p. 100]. The third person narrative emphasizes the hero's helplessness as a passive witness of the surrounding reality: «He wished the phone would stop ringing» [17, p. 3].

The Heart Is a Lonely Hunter (1940) by Carson McCullers is focused upon a deaf (by birth) and mute (by choice) hero, John Singer, who acts as a projection screen for all people round him: «The rich thought that he was rich and the poor considered him a poor man like themselves. And as there was no way to disprove these rumors they grew marvelous and very real. Each man described the mute as he wished him to be» [14, p. 190]. In fact, the deaf-mute hero becomes an embodiment of a messiah for all other characters, who seek for a cure to their loneliness. Hence, Singer's silence acquires a divine status, and the novel can be interpreted as a parable as consisted with the Southern Gothic literature. Furthermore, the novel is another reflection on the crisis of language and world perception, since Singer deliberately refuses to communicate with other people. He actually does not understand the significance of human interaction, and why people are so eager to talk to him: «I do not mean that they work at their jobs all day and night but that they have much business in their minds always that does not let them rest. They come up to my room and talk to me until ***I do not understand how a person can open and shut his or her mouth so much without being weary***» [14, p. 182].

In *One Flew Over the Cuckoo's Nest* (1962) by Ken Kesey, Bromden pretends being deaf and dumb, which renders him an observer with an unrestricted access to everything going on at the hospital: «They don't bother not talking out loud about their hate secrets when I'm nearby because they think I'm deaf and dumb. Everybody thinks so, I'm cagey enough to fool them that much» [11, p. 3]. Bromden's contrived silence is a defense mechanism against the traumatic impact and isolation in the modern world: «It wasn't me that started acting deaf, it was people that first started acting like I was too dumb to hear or see or say anything at all» [11, p. 198].

Lancelot (1977) by Walker Percy is structured in the form of the protagonist's unilateral conversation with a mute interlocutor (Percival – a physician and a priest). Percival pronounces only thirteen words in the entire novel; however, he is vividly represented in Lancelot's reactions to his movements and facial expressions [13]. Thus, the author effectively applies the silence narrative technique in this monodirectional «doctor – patient» communication: «Come into my cell. Make yourself at home. Take the chair; I'll sit on the cot. No? You prefer to stand by the window? I understand. You like my little view. Have you noticed that the narrower the view the more you can see? For the first time I understand how old ladies can sit on their porches for years. Don't I know you? You look very familiar. I've been feeling rather depressed and I don't remember things very well. I think I am here because of that or because I committed a crime. Perhaps both» [15, p. 3].

In *Critical Condition* (2002) by Peter Clement, Dr. Kathleen Sullivan is stricken by a brain hemorrhage, which renders her completely paralyzed and speechless. Hence, the heroine is a

prisoner inside her own body and her thoughts are presented in a third person narrative: «Kathleen ***screamed in silent disbelief***» [8, p. 21]; «She started to cry, her mind racked with sobs, but only ***silent tears*** escapes ***her body-prison***» [8, p. 78]; «*Please, someone, help me*, she screamed into the ***impenetrable vault*** her skull had become» [8, p. 79]. Consequently, facial expressions remain the only means of her communication with the outer world: «Terrified, and having no idea what they were up to, ***she blinked furiously in protest***» [8, p. 20]; «Her lids closed and opened twice, ***indicating yes***. Do you need more morphine?" ***A definite no***. "Are you anxious?" Her eye shot toward the ceiling again. <…> This time he got ***a sharp blink and an elevated gaze*** <…> ***Yes, snapped her lids***» [8, p. 28]; «***No.no.no, she blinked***, her eyes flaring» [8, p. 33]. «Kathleen gave them both a *who is this man stare*» [8, p.114]; «she <…> added an ever so sweet ***I told you so smile***» [8, p. 117]. Moreover, other characters also frequently express their feelings by means of facial gestures, rather than words: «<…> giving her his best professional ***everything's fine smile***»; «Her face had ***Now don't bother me anymore!*** written all over it, just in case he didn't get the first message» [8, p. 32]; «Chet's expression pleaded, ***Don't leave***» [8, p. 244]; «McKnight <…> gave Richard ***a who do you think you're talking to? look***» [8, p. 247]. This technique gives the reader a certain extent of freedom in constructing the narrated scenes.

Thus, in the course of the study it was found that silence within the analyzed literary works symbolizes the epistemological and communicative crisis of language. The patient's silence is associated with the author's rethinking of the phenomena of illness and disability. The doctor's silence, in its turn, stimulates the reader to embrace the active position of co-creation and receptive cooperation by filling-in the narrative «gaps» of the text. The results of the study will improve the content of training courses in the world literature and form a methodological basis for the development of special courses, theme-based seminars and academic syllabi. In our opinion, further research is needed to study the role of the reader's reception in constructing the silence in the «doctor – patient» communicative situation, as exemplified by the literary and medical discourse of the U.S. prose.

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The paper analyzes the author's intentions in constructing the silence in the «doctor – patient» communicative situation, as exemplified by the U.S. literary works, focused on medical problematics. The research methodology is based on the

application of modern literary studies in the fields of narratology and receptive aesthetics. The object of the study is the body of prose works by the American writers that challenge the silence as a communicative category: The Wings of the Dove (1902) by Henry James, The Sound and the Fury (1929) by William Faulkner, Verbal Transcription – 6 a.m. (1932) by William Carlos Williams, Johnny Got His Gun (1938) by Dalton Trumbo, The Heart Is a Lonely Hunter (1940) by Carson McCullers, One Flew Over the Cuckoo's Nest (1962) by Ken Kesey, Lancelot (1977) by Walker Percy, Critical Condition (2002) by Peter Clement. The research is the first endeavor to examine the peculiarities implementing the silence phenomenon in the literary and medical discourse of U.S. prose of the 20th and the early 21st century. Within the analyzed literary works, the silence category symbolizes the epistemological and communicative crisis of language. The patient's silence is associated with the author's rethinking of the phenomena of illness and disability. The doctor's silence, in its turn, stimulates the reader to embrace the active position of co-creation and receptive cooperation by filling-in the narrative «gaps» of the text. The theoretical significance of the research consists in the disclosure of the narrative category of silence in the American literary and medical discourse in the diachronic focus. The results of the study will improve the content of training courses in the world literature and form a methodological basis for the development of special courses, theme-based seminars and academic syllabi.

Key words: literary and medical discourse, physician, the 20th century literature, the U.S. prose, narrator.

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Галина Немченко (Рубан)

ЖАНРОВІ ОСОБЛИВОСТІ «КИЇВСЬКИХ ПРОХАЧІВ» ІВАНА НЕЧУЯ-ЛЕВИЦЬКОГО

У статті висвітлюється жанрова своєрідність оповідання «Київські прохачі» І. Нечуя-Левицького. Звертається увага на особливості хронотопу, сюжетно- композиційну специфіку, функції пейзажу, смислове наповнення мікрообразів. Відзначено, що проблема буття найбільш упослідженої частини суспільства – представників соціального дна – не була новою для української та світової літератури. Вона порушувалась, наприклад, у творчості М. Гоголя, Є. Гребінки, Д. Григоровича, В. Гюго, Ч. Діккенса, Ф. Достоєвського, В. Короленка, М. Салтикова-Щедріна, А. Свидницького, І. Тургенєва, І. Франка, А. Чехова тощо. У творі І. Нечуя-Левицького ця проблема вирішується в несподіваних ракурсах. Трагічне в оповіданні переплітається з комічним.

Ключові слова: Іван Нечуй-Левицький, жанр, сюжет, композиція, оповідання, пейзаж, портрет, образ.

Прозу І. Нечуя-Левицького досліджували як його сучасники Б. Грінченко, М. Драгоманов, С. Єфремов, О. Кониський, І. Франко, так і літературознавці наступних десятиліть О. Білецький, В. Власенко, Є. Кирилюк, М. Новицький, Н. Крутікова, Ю. Меженко, Р. Міщук, А. Шамрай, М. Походзіло, І. Приходько, С. Хаврусь та ін. Доробок епіка є об'єктом дослідження і для сучасних учених (А. Амбіцька, А. Калинчук, Р. Мовчан, В. Погребенник, Н. Побірченко, Л. Ромащенко, І. Сивкова, М. Тарнавський та ін.). Ювілейні конференції, присвячені І. Нечуєві-Левицькому, свідчать про постійний інтерес до його постаті. Звертався до прозової спадщини письменника й П. Хропко, зокрема аналізував роман із життя київської інтелігенції «Хмари» [7]. Незважаючи на велику кількість праць про І. Нечуя-Левицького, окремі його твори перебувають на периферії літературознавчих досліджень, тож доробок письменника і нині потребує нових прочитань та інтерпретацій.

Мета нашої статті – проаналізувати жанрову специфіку оповідання І. Нечуя-Левицького «Київські прохачі» (1901).

Літературна творчість І. Нечуя-Левицького багата жанрово й тематично. Підтвердженням цього є відома оцінка письменника І. Франком, що назвав його «*колосальним всеобіймаючим оком України*» [5, с. 374]. Художній зір І. Нечуя-Левицького сягав не лише Київщини, уродженцем якої був митець. Він охоплював різні регіони України, Бессарабії, Польщі. Як відомо, проза письменника поділяється на такі тематичні пласти: показ долі селянства, духовенства, інтелігенції, відображення історичних подій. Звичайно, це умовний поділ. Адже автор відображав життя й побут робітників сахарень, суконних фабрик, дрібного чиновництва, міщанства, жебраків. Проблема буття найбільш упослідженої частини суспільства – представників соціального дна – не була новою для української та світової літератури. Вона порушувалась, наприклад, у творчості представників «натуральної школи» (М. Гоголь, Є. Гребінка, Д. Григорович, Ф. Достоєвський, М. Салтиков-Щедрін, І. Тургенєв тощо). Найнижчі суспільні верстви колоритно змальовані у доробку А. Свидницького