

LITERATUREDOI <https://doi.org/10.30525/978-9934-26-227-2-12>**SOME PECULIARITIES OF ARTISTIC SPACE AND TIME
IN I. MURDOCH'S NOVELS "A SEVERED HEAD"
AND "THE RED AND THE GREEN"****ДЕЯКІ ОСОБЛИВОСТІ ХУДОЖНЬОГО ПРОСТОРУ ТА ЧАСУ
У РОМАНАХ А. МЕРДОК «ВІДРУБАНА ГОЛОВА»
ТА «ЧЕРВОНЕ І ЗЕЛЕНЕ»****Aliseienko O. M.**

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Artistic time and space have always been of a great interest for the scholars investigating the literary heritage of Iris Murdoch. The novels of the 1960s "A Severed Head" (1961) and "The Red and The Green" (1965) show the author's attention to these categories. In "A Severed Head" the urban space dominates, given in specific toponyms: London, Oxford, Cambridge, which arose in the movements of Martin, Honor, Alexander, Palmer. The most prone to movement "searching" characters, whose psychological, mental state is in confusion and search – Martin, with whom various toposes are associated: someone else's and his own house, railway station, office, bar, etc. Palmer, Antonia, Georgie, Alexander change space much less often. While characterizing the characters, the attitude towards "topos" is of essential importance.

Murdoch's attention to interiors, to the description of apartments (Georgie, Palmer) clearly shows the living room, cellar, everyday details of interiors, bar, hotel as well as toposes of the office, hospital, Liverpool Street station, airport although the traditional semantics of which has not

been transformed by the writer. As always with Murdoch, this novel presents non-chronological modernity, given through spatial signs (airport [3, c. 23], subway [3, c. 150], telephone, train [3, c. 183], cars), astronomical temporality is accentuated: Christmas Eve, January (Ch. 9), New Year [3, c. 31, 100, 101], evening [3, c. 78], morning [3, c. 79], night [3, c. 96, 125], twilight, so beloved by Murdoch, “meteorological time”: overcast [3, c. 51], rain [3, c. 53, 142], snow [3, c. 36, 42], darkness [3, c. 56], fog [3, c. 8, 56, 60, 96, 108, 114, 121, 123] which is very often mentioned and finally dissipates [3, c. 60]. The stable metaphorical meaning of fog is in Murdoch’s artistic work associated with emphasizing the lack of clarity, incomprehensibility, uncertainty in people’s relationships.

The landscape space of “A Severed Head” is not given as varied and picturesque as in “The Unicorn”, “The Bell” or “An Unofficial Rose”. The river Stour [3, c. 31], bare hillsides, boxwood and yew, a garden [3, c. 36], hilly terrain [3, c. 48] are mentioned; an atmosphere of silence and solemnity comparable to a tomb [3, c. 48] is emphasized; snow, cold, frost, sun (ch. 11), stars (ch. 19) as traditional contrasts and analogues of the characters’ state of mind. In the text of the novel, the plot function of time is also widely represented, which is important for the development of the plot, where there is a counting by days (ch. 18), sometimes by numbers (ch. 13). Of all the characters in the novel, only Martin constantly looks at his watch [3, c. 15, 25, 57, 137, 173, 163], which conveys his inherent psychological inner tension, attention to the flow of time.

Murdoch also resorts to real toponymy in this novel, showing the movements of characters that have both everyday and metaphorical implication, but in “A Severed Head” there are no allusions to either pastorality or “gothicity”, urban poetics of modeling the artistic space dominates here, which will be deployed in “Bruno’s Dream”. As for the temporality, it is correlated with the novelist’s characteristic depiction of a somewhat amorphous, non-calendared post-war “modernity”, which allows her to avoid a clear socio-temporal attachment of the characters as a factor that determines them, to place them in the “epochal time” of the twentieth century, allowing seeing in her heroes not people of sometime or generation, but the ones of the second half of the twentieth century.

The spatial and temporal continuum of “The Red and The Green” is extremely analyzed and historicized: it is about the participants in the Easter Rising of 1916 in Ireland, although, as experts rightly point out, the novel is not socio-historical [1, c. 238] as the real events of the uprising, as well as its tragic finale, remained outside the novel (in the epilogue, separated by a period of twenty-two years, they are briefly mentioned) and also due to

the fact that historical figures are only mentioned, but not included into the system of novel characters of “The Red and The Green”.

Despite the fact that Murdoch historically dated the material of “The Red and The Green”, she was guided by the idea that “political philosophy cannot be considered outside the historical plan” [6, c. 24]. As Chameev correctly believes it turns out to be psychological and philosophical novel, with historical correlation, where, according to the writer herself, her “own version of Neoplatonism” [1, c. 240] is present, although the chapters are divided into days of the calendar of the historical uprising and directly express the author’s concept of history, however, in the psychological aspect of perception. To almost all of us, and almost always, history seems to be a brightly lit, slightly noisy procession, while the present seems to be a dark, echoing corridor from which hidden rooms branch off, where our personal destinies are played out. History is created somewhere else and from a completely different material. We seldom manage to be conscious witnesses of a historical event, and even more rarely – to realize that we are participating in it. At such moments, the darkness thins, the surrounding space shrinks, and we perceive the rhythm of our daily actions as the rhythm of a much broader movement that has captured our lives as well [5].

The main green color is a symbol of Ireland and the color of hope is realized in the spring landscape (temporalized space): “Everything was green, this special lively, juicy green color radiated from the land of Ireland, and perhaps the bright light of Ireland evoked this silvered green” [2]. The marine landscape, where the excitement of the “cold and green sea is noted, the waves that roared ... on the dirty green stones” [6] is consonant with the theme of Ireland, seized with excitement.

The temporal framework of events is clearly limited to a few days: from Sunday, April 16 until the Easter Monday, April 24, when the uprising began, trying not only to closely correlate socio and historical as well as personal reality but also to historically evaluate the uprising as an important milestone in the liberation movement. However, “The Red and The Green” is rightly regarded by the scholars investigating the artistic heritage of I. Murdoch as “the only exception” in the genre range of her novels [1, c. 237; 4, c. 307], where she is united by her own version of Neoplatonism – “the doctrine of enlightenment through love – escape from the cave” [1, c. 237].

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THE SPECIFICS OF MODELING FICTIONAL CONSCIOUSNESS OF A CHARACTER IN MYROSLAV IRCHAN'S PLAY "RADIUM"

СПЕЦИФІКА МОДЕЛЮВАННЯ ФІКЦІЙНОЇ СВІДОМОСТІ ПЕРСОНАЖА У П'ЄСІ МИРОСЛАВА ІРЧАНА «РАДІЙ»

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У п'єсі Мирослава Ірчана «Радій» (1928) простежуються ознаки соціально-політичної драми: конфлікт твору торкається важливих аспектів життя дійових осіб; протистояння дійових осіб має різне світоглядне підґрунтя (захист інтересів робітників та бізнесменів); розвиток дії спрямований на виявлення прихованих причин незадовільного становища робітників та утвердження справедливості. Ідея справедливості у творі має ідеологічні нашарування.

Конфлікт у драмі розгортається у соціальній та особистісній площині. У соціальній площині здійснюється протиборство бідних