

THE PRINCIPLES OF PORTRAIT CHARACTERISTICS IN THE NOVELS “PETERSBURG” BY ANDREY BELIY AND “ULYSSES” BY JAMES JOYCE

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Received: 11.04.2020

Revised: 13.05.2020

Accepted: 08.06.2020

Abstract

The article traces the connection between Russian and European literature, which is manifested in the General trend towards updating the worldview at the turn of the 19th and 20th centuries. the principles of portrait characterization are studied in the novels by Belyi and Joyce, within the framework of the theory of receptive aesthetics.

Keywords: modernism, receptive aesthetics, literary portrait, novel, mythology, “Petersburg”, “Ulysses”, poetics, the idea of the work, problems.

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DOI: <http://dx.doi.org/10.31838/jcr.07.14.52>

INTRODUCTION

It seems to us that the influence of portrait characteristics on the general idea of the composition has not been the subject of a separate study. In this article, we will try to find the common ground that unites such different, at first glance, writers as A. Belyi and J. Joyce on the material of novels “Petersburg” and “Ulysses” we explore the principles of portrait characteristics.

Let’s just say that the main difference is between a portrait as a method of creating an image and a portrait as a genre. We use the term “portrait” as “one of the means of creating an image of the hero, reflecting his personality, inner essence through the image of the external appearance, which is a form of comprehension of reality and a characteristic feature of the individual style of the writer”.

Andrey Belyi is certainly a reformer of the Russian novel. In our opinion, writer’s innovative aspirations found their full embodiment in “Petersburg” novel. In particular, the writer’s views on the world and man. In this regard, the novel “Petersburg” is, in fact, a kind of artistic understanding of the human turn of the century. This person, according to Andrey Belyi, is not able to influence the world around him, he is alone, does not have a clear worldview.

And so here we need artistic means that differ from the Russian literature of the 19th century. We needed other aesthetic principles for recreating a person whose formation is influenced by the realities of a critical epoch at the turn of the century. Andrey Belyi was able to develop poetics that is qualitatively different from the poetics of his predecessors.

The first difference (it is on the surface) is the number of literary characters. Recall one of the main features of the “Golden age” novel - a large number of characters. There are not many of them in the novel “Petersburg”: the main characters (father and son Ableukhovs) and a few minor characters, nevertheless forming a system of literary heroes. Another difference is that images are maximally reduced.

The author significantly reduces the characterization of his characters, limiting himself to mentioning their internal preferences and aspirations. We will not find detailed portrait descriptions in this novel (characteristic of 19th century literature): this is more of a portrait sketch. In this regard, we can talk about a violation of the traditional multidimensional image of a person.

MATERIALS AND METHODS

This principle of anthropological minimalism distinguishes Belyi from the classic novel of the 19th century with its detailed display of the main aspects of the hero’s life (F. M. Dostoevsky,

L. N. Tolstoy, etc.). In other words, the novel “Petersburg” by Andrey Belyi is an unusual type of portrait for Russian - and wider - European (Joyce’s) novel. Thus, drawing the appearance of Senator Ableukhov, one of the main characters of the novel, the writer combines anthropological and ontological (subject) details. “My Senator just turned sixty-eight; and his face, pale, resembled both a gray paperweight (in a moment of solemnity) and a papier-mâché (in an hour of leisure); stone senatorial eyes, surrounded by a black-and-green gap, in moments of fatigue seemed blue and huge”.

As we can see, this portrait is rather oriented ontologically, that is, the character’s facial features are compared with objects, which negatively characterizes it. Further, the reduction of anthropomorphic elements in the image of the hero increases. “From myself, we will also say: Apollo Apollonovich did not worry at all at the contemplation of his completely green and magnified to the enormity of his ears against the bloody background of burning Russia”.

Undoubtedly, this satirical portrait emphasizes the negative role of the Senator in the fate of the country. We emphasize that ontological images are used not only to express negative characteristics, but also to express philosophical generalizations. These same artistic techniques were used in the creation of another Central character - Nikolay Apollonovich Ableukhov. Moreover, the anthropological unattractiveness of this hero increases with the development of the plot. Sofia Petrovna Likhutina notes: “the face of Nikolay Apollonovich turned into a mask: aimless rubbing of sweaty hands, and froglike expression of a smile...”.

It is obvious that the portrait sketches of the father and son somehow reflect their limited inner world. The peculiarity of A. Belyi’s anthropology is also found in the fact that the writer focuses on the key features of characters. It is no accident that in “Petersburg” all the characters are shown in a state of moral degradation. The loss of the ability to love Nikolay Apollonovich Ableukhov is expressed in the following detail: “Nikolai Apollonovich had an agitated look; the page of Kant’s comments had already been unimpeded for a week”. Images of minor characters are created by the same techniques.

A. Belyi created images in the novel “Petersburg” that are devoid of anthropological certainty. According to the writer, in this absurd world of the turn of the century, man loses his identity. The writer is guided by the philosophical idea of the transformation of man in a multi-layered world. And as a consequence of this commitment-the recreation of artistic anthropology in the novel in an abbreviated version. The detailed visual characteristics of the characters, which was

typical of a 19th-century novel, are replaced by opposite principles.

It is obvious that the artistic discoveries of A. Bely are close to the creative search of J. Joyce, the author of *Ulysses*, which is a novel of a new type. The principle of "stream of consciousness" in this novel led to the rejection of anthropologically oriented approaches, in particular, from expanded portraits, from the disclosure of the inner world of the characters through a system of actions, from the descriptive line.

Portrait characteristics in the novel "Ulysses" by James Joyce are represented by a set of artistic elements: an artistic image—a form of reflection of reality, concrete and generalized at the same time, created with the help of the author's creative imagination, a picture of human life, transformed in the light of his aesthetic ideal.

Characters are the most important part of the image system; they are the characters of the novel. The novel reflects all the events of one day in the lives of the three Central characters. The first person to appear in the novel is Stephen Dedalus, an intellectual who has difficulty communicating with people. More than a year ago, his father sent for him from Paris by telegram so that he could say goodbye to his mother before her death, and a year after the funeral, he is still in Dublin and continues to wear mourning: "the pain that was not yet the pain of love, pinched his heart.

Silently in a dream she came to him after death...". Steven is a history teacher at a boys' school, and he is depressed by everything around him: his housing, friends, work, he tends to be creative, but as a person and as an artist, he has not yet formed, and his internal conflicts are focused primarily around his relationship with his parents. His father Simon constantly criticizes his son and takes away his faith in his own strength. For Stephen, his own father is a "father in the flesh" and only, but he needs a father who would act as a spiritual support and guide, would awaken in him the creative principle.

And the story of his mother is a heavy burden on Stephen's conscience—he is haunted by the memory of how he refused his mother's dying request to pray: "Her glassy eyes looked out of death: shake my soul, make it submit. On me alone. The Ghost of a candle illuminates her agony. A ghostly light on a distorted face. At this time, everyone prays on their knees. Her look at me: break me". The image of the mother merges for him with the idea of the Church, which he renounced, of the Fatherland, which he left. Stephen needs spiritual support to overcome this growth crisis, and he needs symbolic parents. The first three chapters of the novel tell in detail about Stephen: his history lessons at school, conversations with the Director.

The next main characters included in the image system, Mr. Leopold Bloom and his wife, Mrs. Marion (Molly) Bloom, appear in the fourth Chapter of the novel. Bloom is an advertising agent, he is 38 years old, he is a very ordinary person. In the text, Joyce begins his description not with his external data, but oddly enough with food preferences: "Mr. Leopold Bloom enjoyed eating the internal organs of animals and birds. He liked greasy goose gilet soup, navels with nuts, fried stuffed heart, liver, fried slices in breadcrumbs...". Marion Bloom is a singer who performs classical arias and Irish folk songs in concerts. His wife played the piano in a coffee shop on Saturdays for a pittance, and someone told me that she did it too. They have a fifteen-year-old daughter, Millie Fifteen yesterday.

As agreed, and the number of the fifteenth. First birthday in foreign places. Separation. I remember the summer morning when she was born. And there was Rudy's son, who died eleven years ago just after he was born: "Ran after Mrs. Thornton in Denzell street. Cheerful old lady. I helped a lot of babies come into the world. She knew from the first moment that poor Rudy

would not live. Perhaps God is merciful, sir. She already knew. If I had lived, I would have been eleven now".

The couple are not quite "their" residents in Dublin, since Bloom is the son of an Irish woman and a Hungarian Jew who committed suicide, and in a nationalist-infected Ireland, Bloom is not allowed to forget about his Jewish blood.

Molly is a military daughter who grew up without a mother in a garrison in Gibraltar, and there is something warm and Spanish about her that warms her in the damp of Ireland. Their marital happiness was disrupted by the death of their son: Molly cheats on Bloom with her impresario, Boylan the Brawler, and her husband, knowing this and continuing to love her, flirts with other women.

RESULT AND DISCUSSION

The writer created a specific form of the novel-myth, where the main subject of the image is the universal and deep life of the human soul. Joyce used the mythological method as a way of controlling, ordering, and giving form and significance to the emptiness and disorder of civilization at the present stage. The stream of consciousness as a technique serves for communication through the consciousness of the hero of the past and present, thus the stream of consciousness embodies the mythological concept of eternal return.

The concept of eternal return is expressed in the system of leitmotifs of the work: the theme of the woman-element; the theme of the homeland of Ireland; theme of blooming, land; theme of the city of Dublin. And also in the key theme of the novel—the theme of father and son and their spiritual closeness, kinship. The writer is interested in human life in all its manifestations: moral, spiritual, physical, in all shades and nuances. Stephen, Leopold, and Marion embodied the threefold essence of all humanity.

Stephen embodies the intellectual principle (similar to the image of the author of the novel), but he recognizes Leopold Bloom as his true father, although the artist Dedalus and the "great Philistine" Bloom are two different worlds. Stephen is an educated man, and the depth and scope of his knowledge are transmitted in a complex stream of his consciousness, which includes elements of texts from Shakespeare and Dante, Homer and Virgil, Aristotle and Goethe, Mallarmé and Maeterlinck. His speech is replete with historical names and facts. Thinking about creativity and art, Stephen defines his task as: to read "the prints of all things", as changeable "as the sea", "to capture the forms of their forms and fleeting moments".

The Bloom's line is designed in a completely different style: the predominance of details, details of a domestic nature, something vital-mundane, material and warm, quite concrete. Bloom's stream of consciousness is prosaic, he is overcome by a lot of thoughts about the everyday and every day, his intellectual baggage is quite modest. Nevertheless, Bloom's home, his Ithaca, became a haven for Stephen. It is here, during a long night conversation, that Dedalus and Bloom find out that they have common views and similar tastes. Thus, their inner kinship and closeness becomes apparent.

In contrast to Bloom, Stephen's consciousness acts as an author's self-projection, where a complex intellectual mosaic is presented: he is an admirer of Dante, the Italian Renaissance, and a fine connoisseur of musical art and philosophical science. Like the writer, Stephen is a patriot of Ireland. However, the artist's freedom and vocation are more important for him than the struggle for independence. Stephen is somewhat skeptical of political action, of history as a "process and progress", of the dogmatism of Church canons, and even of his own literary ambitions. Thus, James Joyce gives the hero his own type of consciousness. Like Joyce himself, Stephen sees the world of provincial Dublin as petty, vulgar, "littered in a shop on the new Babylon market". The logic of the "split consciousness"

determines his difficult relationship with religion: he broke with the Church, could not reconcile himself to its dogmatism, nevertheless, he values the greatness of history and the beauty of art in it. Nostalgia for the Spiritual Father, the symbol of the one existence, defines not only the most complex associations with the Homeric epic, but also acts as an allegory of the painful search for the artist, whose consciousness cannot take root in any truth.

CONCLUSION

Analysis of the evolution of the novel genre in the works of A. Belyi ("Petersburg") and J. Joyce ("Ulysses") allows us to draw the following conclusion. As it seems to us, Belyi's creative search is in the context of the development of world modernist literature. In the 20s of the twentieth century, there is an active search for new artistic forms. J. Joyce (as well as A. Bely) was convinced that the artistic means of the traditional novel cannot portray this absurd world in which a person loses his identity. Bely created a new type of novel in which a small number of characters are devoid of anthropological certainty.

James Joyce, as we see it, goes further. In "Ulysses" there is almost no portrait characteristic of the characters, only their internal preferences and interests are mentioned. Joyce was the reformer of the novel genre. Their work had a great impact on the development of world literature of the twentieth century.

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