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THE RETROSPECTIVE VIEW ON AN EPOCH AS A SOURCE FOR DRAMATIZATION OF A PROSAIC NARRATIVE IN UKRAINE AND POLAND: EXEMPLIFIED BY ANDRZEJ KUŚNIEWICZ AND VASYL ZEMLIAK

Анотація / Abstract

Завданням статті є порівняння двох ділогій: з одного боку – «На шляху до Коринфа» (1964) та «Смуги» (1971) польського письменника А. Кусневича (1904–1993), а з іншого – «Лебедина згряя» (1971) та

«Зеленці млини» (1976) українського письменника В. Земляка (1923–1977). Обидва твори мають вигляд мемуарів і хроніки, стосуються тієї самої доби (перша половина ХХ ст.) та суміжних місцевостей України (Галичина і Поділля). Крім форми особистих споминів та розповіді від першої особи, саме авторське ставлення до епохи надає обґрунтованості порівняльному дослідженню творів. Відкривається очевидна наявність драматичних властивостей, пов'язаних із міфотворчими спрямуваннями оповідей. Хоча звітування про особисті життєписи, подане у формі спогадів, не дає приводу для розгортання ліній дії, власне таємниця надає творам драматичних властивостей. Питання про ці властивості постає як проблема вмотивованості тексту з огляду на відсутність сюжету з макроскопічними предикатними зв'язками. Зокрема, проблема вмотивованості постає як наслідок текстової неоднорідності, що є результатом подрібнення, властивого пам'яті.

Відповідно, мнемонічні основи текстового роздрібнення простежуються далі в спонтанності подій, що зумовлює проблематичність їхньої мотивації, де диво заміщає раціональний зв'язок речей. Пам'ять оповідача відновлює події минувшини через їхню ритуальну значущість як часток наскрізної дії і в цьому сенсі наближається до міфу. Це забезпечує продуктивне поле для розв'язування проблем вмотивованості засобами аспектології. Такий підхід дає змогу відкрити пріоритет умисно статичного аспекту на противагу аспектові переходу від однієї ситуації до іншої, як у реалістичній прозі. Переважання деталей передбачає аспект сингулярності, де події подаються як часткові й невідворотні. Це тягне за собою переважання спонтанної мотивації із зумовленістю випадками, так що частковість деталей обертається у випадковість картини світу. Відтак виникають семантична неясність і двозначність, місця невизначеності (термін Р. Інгардена), що відсилають до прихованого змісту, як у драматичній виставі. Частковість і випадковість мають наслідком віднесення деталей до уявної цілісності, як у тропі синекдохи. Усе це висуває проблему фатальності як первинне джерело драматизму.

Ключові слова: парцеляція, мотивація, аспект, сингулярність, випадковість, синекдоха, амбівалентність.

The article is aimed at comparing two diologies: *On the Way to Korinthos* (1964) and *The Zones* (1971) by the Polish writer A. Kuśniewicz (1904–1993) at one side and *The Swan Flock* (1971) and *Green Mills* (1976) by the Ukrainian writer V. Zemliak (1923–1977) on the other. Both works look like the recollections and chronicles and deal with the same epoch (the first

half of the 20th century) and the neighboring Ukrainian localities (Galicia and Podillia). Besides the form of personal recollections, the narration in the 1st person exactly reflects the authors' attitude towards the epoch that imparts substantiation for the comparative discussion of the works. One detects obvious revelation of dramatic properties associated with myth-making intentions inherent for the narratives. Although an account on personal biography given in the form of recollections contains no pretext for developing actions' lines. It is the mystery that imparts dramatic properties to the works. The issue of these properties is arisen as the problem of textual motivation in view of the absence of plot with its macroscopic predicative ties. In particular, the problem of motivation is depicted as the consequence of textual heterogeneity as the result of parcellation inherent to memory.

Respectively mnemonic reasons of textual disjunction are still to be further traced in the spontaneity of events that makes their motivation problematic where wonder replaces reasonable ties of things. The narrator's memory restores events of the past through their ritualistic meaning as the parts of some thorough actions, and in this sense it is approaching the myth. This procures productive field for the problem of motivation to be solved with the means of aspectology. Such approach enables discovering the priority of preponderantly static aspect in opposite to the aspect of transition from one situation to another as in realistic prose. The prevalence of details presupposes the aspect of singularity where events are given as partial and irretrievable. It entails the prevalence of spontaneous motivation with contingent determination so that the partiality of details turns into the contingency of the world's image. There arise semantic vagueness and ambivalence, places of indefiniteness (the term of R. Ingarden) those refer to the latent contents as in the dramatic performance. Partiality and contingency result in the necessity of referring the details towards the presupposed entirety as in synecdoche. Accordingly, the problem of fatalism as the primeval source of dramatics is arisen.

Keywords: parcellation, motivation, aspect, singularity, contingency, synecdoche, ambivalence.

In 1964 the Polish writer A. Kuśniewicz (1904–1993) has published the novel *On the Way to Korinthos (W drodze do Koryntu)* where the hero Olek (Adolf or Alexander, in different places) Bogaczewicz, a Pole from the Eastern Galicia, tells about his youth in the years after the First World War. In 1971 the continuation

and termination of this novel has come to existence under the title *The Zones (Strefy)* attaining the middle of the 20th century. It is just the same year when the Ukrainian writer V. Zemliak (1923–1977) has published his novel *The Swan Flock* («Лебедина зграя») built up as the chronicle of a village of a region of Podillia in the 1920s. Its conclusion *Green Mills* («Зелені млини») has appeared in 1976 and attained the destruction of the village in the years of the Second World War. Thus almost a decade attested the creation of the two samples of prosaic dilogy dealing with the same epoch (the first half of the 20th century) and the neighboring Ukrainian localities (Galicia and Podillia).

Meanwhile there are more substantial reasons for treating both specimens of prose as those having mutual foundations. Besides the form of personal recollections and the narration in the first person it is the authors' attitudes towards the epoch that imparts substantiation for the comparative discussion of the works. In a way the works show suppletive mutuality as regards the real historical events attested there: when V. Zemliak makes rural organic unity the issuing point of myth-making adoption of history, A. Kuśniewicz takes urban life with its inherent surrealistic visions as the terrain for experimentation with the imaginary, so that his personal memory enables such exploratory procedure. V. Zemliak's approach is that of history seen by a contemplative observer: it is not the confidential commemorative confessions but epic distance that prevails. Nevertheless, this seemingly epic attitude is refuted with the hyperrealism in the minuteness of details that turns into surrealistic visions. In particular, the question arises as to the position of narrator able to attest details with exactitude, so that one could say of the ubiquity of the observer. Subsequently the thorough presence of eyewitnesses becomes inevitably presupposed in both works in spite of the difference of the narrators' attitudes.

The contents of both works seem to look like simplified due to the absence of plot as some adventure. An account on personal

biography given in the form of recollections contains no pretext for developing actions' lines. A. Kuśniewicz's dilogy can be taken as such on the life of protagonist, the mentioned Bogaczewicz, partly identified with the author himself, though also separated and distanced from the narrator. In the first, *Korinthos*, divided into 9 chapters, the first three of them deal with the youth of the protagonist and the comrades of his youth, a company of teenagers living in Eastern Galicia and then leaving for Vienna where they get acquaintance with the urban post-war life: noteworthy this period ends with a visit to cinema. Of importance is that the narrator's comrades are the Ukrainian Eugene (Yevhen) with his sister Helene (Olena) and the German Konrad also together with his sister Gerda. The next two chapters, *Initiation* and *The Castle in Mountains* describes the sojourn of these comrades in rural Austria, in reality it goes about their maturation, especially at the service in the mysterious castle with perverse habits of its owner, from which they have managed to escape. The chapters 6 till 8 are located in the Italian city of Verona where the companions sustain themselves with occasional jobs. At last, the final chapter, *The Seacoast (Riviere)*, terminates the chosen episode of youth in France where they not only depart, but suddenly grow old: "A certain girl... has told to me with pitiful compassion: – Well, then, come there, oldie" (*Pewna dziewczyna... powiedziała do mnie litościwie: – No to chodź, staruszk*) [13, p. 403]. Moreover, the narrator comes to the retrospective reflections, and with mentioning the only rescued photo he terminates his account.

The next book, *Zones* (as one translates usually *Strefy*, literally *Stripes*) consists of three parts – *Zodiacal Signs*, *The Landscape Museum*, *The Exorcisms*. Now the narrator's memory returns again to Galicia, and his recollections are put to revision, as if his ageing in the final gets reversed. Then in the next part a kind of interlude is created where the narrator's adventures of his return to the newly created Polish state are exposed to reflection. The final part is divided into the episodes entitled "clowned performances"

representing estranged attitude towards the current events. Obviously such structure bears the traits of an “educational novel” or a “travelogue” but such outlook would turn to be evasive and deceptive. While dealing with memory one would better remind the experimentation of M. Proust’s memoirs, but this experience also would retreat before the mythological sources, in particular those of the passage rites, as it goes about the initiation of teenagers. Then it is not memory as such but the hidden force of fate that determines seemingly occasional recollections.

In opposite to A. Kuśniewicz who has come from the tradition of M. Proust it is the native chimerical narrative that has become the origin for V. Zemliak’s inspiration, and it is due to this tradition that he can be appreciated as the precursor of magic realism, glorified in Latin America. The narrator relates about his youth spent in the village of Babylon, where the very name imparts grotesque mode for the narration. In its turn, the narrator himself is not an active participant of the events taking place there, he gets the outlook of estranged observer, whereas the protagonist of the novel is the local coffin-maker Fabian who is steadily accompanied with his goat of the same name. At the first glimpse all events build up a usual continuous indifferent flow of daily life without any particular distinctions. In this respect the book would resemble the known paragons of the rural prose of Th. Hardy (in opposite to his «gothic» and romantic specimens). Meanwhile there are the events which mark the development of the narration. These are numerous deaths and funerals where the protagonist Fabian becomes inevitable person: funerals of Adrian, the narrator’s uncle, open the 1st book, *Swan Flock*. And the 2nd one, *Green Mills*, is terminated with the total death of the village in the war. Fabian appears at the funerals of the brothers Sokoliuk’s mother (part 1, chapter 3) attended also with other thorough dramatis personae, the exemplary peasant Yavtushok and his wife Prisia [1, p. 45]. In general, it is to mark that dramatis personae are being introduced in the novel without special preparation as if they did

exist eternally and could not disappear. Such is also the case with another eminent dramatis persona, the pregnant Malva, who visits her friend, the poet Volodia dying in the hospital (p. 1, ch. 9): “Then the world in his eyes has got tossed down together with Hlynsk, turned roundabout, the poet began to catch air with his hands” (Потому світ перекинувся йому в очах разом із Глинськом, пішов обертом, поет став хапатися руками за повітря) [1, p. 123]. The deaths of the other episodic persons, Boniface, Bubela [1, p. 164, 200] continue this incessant row. From the opposite side there appear feasts, such as that of the harvest of beetroots that opens *Green Mills*. Meanwhile the next episode already brings the death of the pair Odarka and Tykhin: the husband dies of cancer, the wife perishes at the railway [1, p. 311]. And again the narration returns to life in the hymn to cow: «She has nourished the whole peoples with her milk» (Вона вигоїла цілі народи своїм молоком) [1, p. 313]. Such alternation and oscillation between death and life does beforehand preclude the consecutive transitions from situation to another typical for realistic novel. Moreover, the only simile of culmination in *Swan Flock* (p. 2, ch. 8) is dissolved in the description of Christmas rite. Thus one can say of evident mythological background as the definitive force of narration. This background is displayed already in the narrative disposal where the protagonist that attests all flows of events, the local coffin-maker and at the same time the philosopher Fabian appears always together with his goat which bears the same name. The meaning of this grotesque pair turns out to be quite transparent while having in mind the symbolism of fertility inherent to the animal so that the Freudian opposition Eros – Thanatos becomes evident.

Both works have already been scrutinized by the researchers, the more that *Swan Lake* has gained to be screened (entitled as *Babylon XX*) by the prominent producer M. Ivanychuk. Meanwhile it is too noticeable to mark the one-sidedness of these studies. When there is a series of competent philological publications dealing with the contents of A. Kuśniewicz book, the only essential

concerning V. Zemliak's text is the description of the archetype of way as the mythological vestige: in particular, "the way has the property of making the sweethearts approach" as is the case with Prisia and Yavtushok [4, p. 131]. It is also the way that puts their family under examination, and "the images of swan flock on the way" [3, p. 58] give here the respective allegory.

As to the Polish work, it's worth mentioning first of all the phenomenon of chaotic juxtaposition arising from the workout of memory that results in ultimate parcellation of narrative, even in a "pigeonhole" [10, p. 96] collection of events. It is associated with a kind of inversion so that "one can find realistic image of non-existent country that... acquires mythological traits" [10, p. 89]. This disintegrative effect of memory is also traced by another researcher who notices "the abridged collections" [11, p. 104] as the source for interweaving different "thematic complexes". Moreover, another researcher stresses that "it is only the past that does exist in Kuśniewicz's works, the presence is the world of the death" [17, p. 137]. And it goes not only about "the lost paradise" of childhood constantly present in one's memory. Of crucial importance is that there takes place "the disintegration of the narrating subjects as the consequence of memory's deformation" so that even photos change their outlook, as in the last pages of *Korinthos* [17, p. 149]; subsequently "the cohesion of the narrated turns out to be only seeming" [17, p. 151]. It results in the effect of ambivalence and indefiniteness: for instance, "the reader is left in vagueness to decide where Eugene is meant as a real person" [11, p. 109]. Such "inner disparity and discontinuity of objects" caused with memory [17, p. 134] results in the conventions of a scenic fairy play presented in prosaic narrative. In favor of theatrical approach it is also to point to the peculiar treatment of eroticism: "All erotic scenes... take place with the presence of eye-witnesses" [9, p. 160–161]. In such scenes "the space of imaginary and exquisite adventures in which evolvment the display of one's ego before the others arises" [9, p. 162] resembles the manner of a scenic exhibition. The

process of youngsters getting mature becomes a kind of theatrical performance.

Another meaningful observation concerns the so called reification of phenomena that's (in opposite to personification) their treatment as the objects, as the accomplished and ready things to be taken aside subjective will. Such transformation is noticeable in particular in *Korinthos* (exemplified by the fate of one girl, Gerda, who is marked just with this treatment), and what is of importance, such approach is carried out "on the foundation of the interference of the real with the possible. Deeds are given thus through variable paths of events", and at the same time such narrations "don't procure difficulties for the reader to identify separate personalities" [15, p. 162]. Another researcher also supports this statement on the meaning of things, for instance, "cocoa stands here for the friends as the signs of their childhood's stability" [11, p. 149]. Subsequently the changes of masks, with which these persons are disguised, become the means of avoiding reification that ultimately coincides with death. Such is the case in *Zones* where the portrayal of the late persons is given invariable and genuinely reified, and vice versa: "The persons represented with the array of possible deeds, it is the only chance within the reconstruction of the past to be rescued from oblivion" [15, p. 163]. It comes to paradoxical conclusion that "the conventions of recollections and opinions... reinforce incertitude" [15, p. 163]. In particular, it goes about typical split of personality, the division in multiple masks, and, vice versa, about the representation of some collective subject with a group of youngsters, whose viewpoint retells the narrator as the "incarnation" of their "collective consciousness" where "the past is restored from different viewpoints" [11, p. 140]. The consequence is "the split of perspective subject" [11, p. 141] that's a typical theatrical device of the multiplication of dramatis personae. To sum up, one can say of myth-making foundation in both works.

Anyhow, all these data can give very few as to the role of retrospective view in regards to its consequences and vestiges in

textual structure. Memory carries out the work of disintegration so that the events of an epoch become disjointed, and the very idea of disjunction or a mere enumeration of statements makes it possible to combine very heterogeneous enunciations. The key problem which arises within memory's workout resulting in such loosened recollections is the parcellation of textual tissue and, reciprocally, the motivational ties endowing cohesion to textual entity. There arise arrays of curious and picturesque fragments of habitual life – be it urban or rural; therefore, it doesn't go about epic inertial movement with the traceable transitions from one event to another. Then the question arises, to what degree one can put the alternative question as to the dramatic and not epic properties of these works, in particular in view of the absence of plot with its thorough conflict inherent for a dramatic play. It would be here apt to remind about the principal difference between the epic and the dramatic (in the terms of G. Lukacs's concepts): "Dramatic form is engendered only in the case when the life itself suggests – if doesn't almost compel – such state of things where... there's no necessity of gathering from each place the distant links to create the chain of adventures and fortunes; no needs for the chain of occasions which would be combined in another, narrative time by the author's thought" [2, p. 227]. Meanwhile both A. Kuśniewicz and V. Zemliak don't look for such missing links; vice versa they give spontaneous flow either of habitual life or of personal memory. And at the same time such trifles aren't the signs of vanity, they are integrated with myth-making wills of narration's creator, be it the personal myth or the local one. Thus one can't ascribe epic properties to the works because there lack special efforts to unite details as well as searches for motivating links between the events. In this respect the works aren't also mere chronicles of an epoch. Rather they attest myth concocted with the aim of overcoming the disjunction and diffusion of the observed and narrated events.

In this case the question of dramatic properties arises as the problem of textual motivation in view of the absence of plot

with its macroscopic predicative ties. In particular, the problem of motivation arises as the consequence of textual heterogeneity, and it gains still more importance when it lacks the traits of some previously invented plot which would organize such series of loosened members of parcellation. Respectively mnemonic reasons of the disjunction of the described phenomena are still to be further traced as to their vestiges within the inner textual references. It is not only the spontaneity of events that makes their motivation problematic. It ensues that inevitably wonder as the improbable determination replaces reasonable ties of things; and such replacement finds its substantiation in the space of visions and recollections. The narrator's memory restores events of the past through their ritualistic meaning as the parts of some thorough action, and in this sense it approaches theatre (inasmuch as rite itself can be taken for the genuine source of theatrical art). In reality one deals here with "magic" motivation in the sense of "magic realism" or surrealism of Latin American novel. Wonder replaces realistic motivation of deeds as far as the necessity for realizing the kaleidoscopic multitude of details gains urgency. Then the episodes given with textual parcellation must get the diversity (and therefore contrasts) as the embryos of dramatic peripety. One can say of drama reduced to mystery inasmuch as a kind of carpet woven with details arises and the dramatis personae aren't heroes in proper sense but ritual masks. In its turn the logics of mystery makes the problematic core of the text actual giving impetus for searching motivating links.

The problem of motivation that would impart entirety and cohesion to separate episodes combined in textual parcellation gives ground for finding its solution in the plane of aspectology. The category of aspect that was introduced in grammar comparatively late differs itself from traditional grammar categories, according to A. Lamprecht, due to the opportunity of expressing "the viewpoint or the sight chosen by the speaker" [14, p. 211]. Another German researcher of the problem, W. Schmidt, stresses "that aspect

exposes to representation the subjective sight and perception of process adopted by the speaker” [16, p. 211]. Subsequently aspect doesn't only combine tense and voice as the predicative parameters of speech, it includes also modality in the broad sense, connecting and intersecting thus predication with subjective perspective. In particular, with this regard the indicative mood “informs about the events included within the narrator's horizon”; in its turn the subjunctive mood presupposes opportunity when “this horizon would be widened or overpassed” [16, p. 228]. In this respect aspect intersects with *modus* as opposed to *dictum*.

Such broad approach enables tracing still further applications of aspectology, namely those from the dramatic art. The concept of aspect had been introduced in theatrical studies almost a century ago by L. Kurbas. The reconsidered concept as to its theoretical productivity is indebted to this artist who dared for the first time to develop aspectology when such notion was not even known for the linguistic studies. According to L. Kurbas, aspect “builds up something entire, that is covered with a single viewpoint, with one combination, one figure, and it refers to the position, to the interrelation of parts within the whole” [5, p. 96]. It ensues naturally from this statement that aspect is considered as the indication of subjective activity (in the narrow sense in *diathesis*). While taken as an integrative force aspect can include also the so called register of speech, namely informative or reflexive, those giving account on events or pondering over them (as in lyrical digressions).

To return to the chosen works, one can overtly declare the prevalence of preponderantly static aspect in opposite to the aspect of transition from one situation to another that prevails in realistic short stories [6, 7]. It is static description of diverse stuff of recollections that satisfies the conditions of spontaneity. Respectively one can suggest the aspect of singularity (peculiar both to A. Kuśniewicz and V. Zemliak) where it goes about separate and unique events of habitual life traditionally regarded as those belonging to the realm of vanity. Such aspect can be exemplified with

a small parable about a wall and a door inserted in the narration of *Zones*: “I tried to break a hole in the wall with my head... I knocked in the improper doors... The wall remained standing intact, without any pane, nothing, nothing” (*Usiłowałem przebić głową mur... Pukałem w niewłaściwe drzwi... Mur stał nietknięty, żadnej w nim furtki, nic, nic*) [12, p. 215]. Let the metaphors aside, it concerns here the singular case taken as a sample to be conceived through the parabolic media. Of importance becomes the fact that such singularity turns to render the occasional and incidental quality of such partial events. For instance, the fragmentation of urban life and the respective parcellation of text reveal themselves through absurd shifts of occasional names of local places: thus from the very beginning of *Zones* the street advertisements become the secret slogans for the narrator’s company. Here all can happen once and for ever without special preparation and further consequences. Thus one can say of an emergent worldview where phenomena lose their observable ties.

Singularity gives pretext for representing latent contents that is by no way given immediately and presupposes mediation to be deduced from the existent vagueness. The ambivalence of A. Kuśniewicz’s narration is indebted to its textual structure that approaches an outlook of cento compiled of colloquial idioms that are represented in the manner of the so called reported (improper direct) speech of indefinite persons or theatrical cues a parte. For instance, such is the description of the narrator, Bogaczewicz, visiting cinema (in *Korinthos*), where the author is taken in the 3rd person as one of the dramatis personae of the recollections: “Mister teacher Bogaczewicz gaped at her and was enduring the process of moving off the train with each minute of this gaping” (*Pan nauczyciel Bogaczewicz patrzył na nią i z każdą chwilą tego patrzenia ulegał procesowi wykolejania*) [13, p. 319]. One encounters often the cases where hidden allusions refer to the known societal circumstances but the authorship remains indefinite. Such is the episode concerning the life of Basia Wittheft (in *Zones*): “Somebody has

aided. Somebody whom she in her turn has happened to aid during the occupation... Very racial, dry, nervous, but with self-possession” (*Ktoś dopomógł. Ktoś, komu ona z kolei dopomogła w czasie okupacji... Bardzo rasowa, sucha, nerwowa, lecz opanowana*) [12, p. 247–248]. Such places of indefiniteness (to use here the term of R. Ingarden) make the utterances to be ascribed to non-existent persons. The ambivalence ensues, and it demands reader to decide upon these enunciations appertaining to the truth or the falsehood.

Ambivalence of the kind reveals itself in another way in the work of V. Zemliak. As a rule, there lacks reported speech, as well as the direct speech of persons seems to become exactly reproduced in its abridged colloquial form. Meanwhile the manner of exact fixation of events and utterances brings for the unexpected results. It is not the speaker but the observer who is of importance, and their viewpoints become so changeable that hardly can one perceive the narrator’s identity. One can quote as an example such ambivalent dialogue between Fabian and his visitor: “– *The goat as a goat. I’ve merely got accustomed to him. ... – And I read now the Holy Scripture. Read anew. For the second time. – What for? – When my hut is covered up, I’ll read until one will come and dig me out*” (*Цап цаном. Просто звик до нього... – А я нині читаю біблію. Перечитую. Вдрузе. – Навіщо? – Коли завіє мою хатину, читаю, поки не прийдуть і не відкопають мене*) [1, p. 169]. One encounters here just a row of sporadic occasional cues that have no consequent ties. Meanwhile it is a typical dramatic dialogue with latent implications to be discovered and restored. Similar indefiniteness in the work of V. Zemliak concerns in particular the narrator himself and is outlined in the first statement of the second part of dilogy: “*I return to my Babylon with the reliance that the time and tide have already carried out their work so that it would turn out for me still to discover something interesting of its people*” (*Повертаюся до рідного Вавилона і надії на те, що час та обставини потрудилися тут і мені вдасться дещо цікаве довідкрити в його людях*) [1, p. 285]. In reality it is Fabian who appears to be the witness of the depicted

events, and it is his viewpoint that is taciturnly adopted by the author. Thus the procedure of the feast of harvest that opens this part is rendered indeed with the eyewitness of Fabian.

Historical events of an epoch are tied to temporal totality and thus to the implied though not mentioned circumstance in both works. This presupposes the constant work of spontaneous motivation as the revelation of hidden forces that are overtly meant by V. Zemliak, for example, in regard to societal environment with its “black market” (чорний ринок) where “quiet and clandestine commerce was going on” (торги йшли тихі, нотаємні) [1, p. 197]. Vice versa, it becomes impossible at A. Kuśniewicz to separate real events from those taking place in the narrator’s imagination and memory. One deals here with the situation where imaginary things are blended with those of vision and substitute one another (as it is the case with photos in the final episodes of *Korinthos*). Anyhow in both cases it comes paradoxically to arbitrariness of motivation in visionary space where all turns out to be possible.

Finally the representation of history through the parcellation of events comes to the transformation of partiality into fortuity. Thus, for instance, in *Swan Flock* the whole net of casualties appears in the episode with the kill of Boniface: “*Thereafter one happened to say that Fabian has already measured him long ago. It could come from Bubela, he was the only one who knew about the notch for Boniface in the coffin-maker’s hut...*” (Потім хтось казав, що Фабіян уже давно зняв з нього мірку. Могло те піти від Бубели, він один знав про зарубку для Боніфація в хатині трунаря) [1, p. 164]. In the same way the succession of occasional disjointed events comes in the episode in *Green Mills* when Malva appears in the village on the bicycle [1, p. 387]. Thus not only textual coherence is getting aback, the unimportant trifles mentioned turn into ominous signs referring to the latent forces determining the events. Such reference generating the whole chain of consequences is to be marked in *Zones* in the episode where the narrator passes through a narrow lane and gives his account on his impression

of Miss Alice's stockings those covered her legs and were rubbing at the feet's bottom. It gives pretext to compare these bones with those of a horse and to evoke a chain of recollections from his youth. It is noteworthy that the author uses here a very rare and obsolete term for the part between a hoof and knee's lower part (Pol. *pęciny*). Then the reflection follows concerning the customs of Austrian Galicia where special actions were undertaken to prevent the traumatic effect, and the author introduces it with particular reservation: "*Such analogy would become somewhat perverse and refined in particular if applied to a girl. Such definition would contain a good deal of arrogant confidence*" (*Była by to analogia nieco przewrotna i wymyślna, zwłaszcza gdy zastosujemy ją do dziewczyny. Określenie takie zawierałoby sporą dozę bezczelnej nieco konfidencji*) [12, p. 369]. Then the old comrade, Gustav, is mentioned who happened just to praise girls for resembling horses [12, p. 370]. One encounters here the row of seemingly occasional enumeration that betrays some latent substantiation to be explored by the reader. Another sample of seemingly occasional event is to be found in *Swan Flock* where pregnant Malva dances with the coffin-maker Fabian [1, p. 206]. All these events have happened without special intentions, meanwhile the symbolic meaning of the event is obvious, when death and life are put side by side.

It remains to pass to the means of such symbolism arising from the detailed description. The partial denomination gains priority within the works entailing the semantic reevaluation of the details with the reference to the whole that could include them. Under these conditions the trope of synecdoche becomes the determining means with the ensuing consequences. Of special interest is that this trope becomes the device for the development of typically dramatic kind of irony where "the spectator knows more than the dramatis personae" [8, p. 319]. In the case of the works in question it is the position of the reader who must guess the entirety to which detail refers and thus to perceive the irony of the narrator. The consecutive indefiniteness and ambivalence

of enunciations disjointed due to the mnemonic effects results in the overall presence of synecdoche that renders motivation to what is taken for contingency. In this way the style of the works can be marked with the term “synecdochism”, suggested a century ago by the Ukrainian psychologist P. P. Blonski. Retrospective presentation of the events entails their parcellation that inevitably arouses the necessity of referring parts to the entirety.

Thus the narrative strategy of the writers can be displayed: retrospections give grounds for dividing epoch's stuff into sporadic details, separate episodes that look like scenes from an invisible dramatic work with the script to be discovered. Parcellation results in the effect of contingency which entails the necessity of exploring the respective contingent law and of motivating the textual cohesion between occasional events. Then these are the fate and fortune those stand behind the visible kaleidoscopic multitude of textual episodes. Be the details prevalent as in the aspect of singularity, so the subjective intentionality and responsibility of dramatis personae yield to their power and one deals with passive subjects directed with fatalistic images. To sum up, one can say at a large scope of fatalistic attitude is the stylistic property of the discussed writers. There is a lack of active subject, and it makes the textual data get the shape of the aspect of singularity. Memory and epoch's concomitant circumstances determine both the authors' conduct and subsequently the will and deeds of dramatic personae. The works of A. Kuśniewicz and V. Zemliak display the traits of the theatrical mystery.

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