

The concept of a person in the literature of the twentieth century (on the problem statement)

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Abstract. A man of the twentieth century is a man in a state of making a choice. The central problem is truly the problem of the human figure, whose image is extremely ambivalent in the Holy relics and on posters expressing, in reality, two concepts of people. Images of foreign literature of the twentieth century is the mirror reflecting the reality, as well as images either masking the absence of reality, or deforming the already existing reality. They acquire the meaning of a symbol, which includes the idea of perfection of the world, the presence of divine origin, and also embody the idea of pettiness of human and the surrounding reality. Due to the contrast of values inside the image and the ironic and often tragic modality of narration, there arise ambivalently semantically dual images; the space becomes the focus of the three-dimensional from the two-dimensional which is an important component of the mythical-poetical system of foreign literature of the twentieth century.

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Introduction

In literary practice there has been established a tradition according to which "dark" texts are subject to a detailed interpretation destined to create an effect of total understanding.

Literary practice has ascertained the tradition according to which "dark" texts are certainly subject to a detailed interpretation destined to create an effect of total understanding.

This setting is appropriate within research practice. However, it is in direct conflict with the phenomenology of "first reading" of a modernist text, which is often focused on a conscious disorientation of a reader [1].

For example, if we compare foreign literature of modernism and realism of the twentieth century, we can draw conclusions about both their differences and similarities:

Modernism of the twentieth century	Realism of the twentieth century
1. tendency to destroy the forms of art.	1. tendency to preserve the forms of art.
2. new model of artistic creativity.	2. partial change in the model of artistic creativity.
3. search for fundamental principles.	3. creation of a common, coherent picture of life.
4. reason for search – mosaic structure of scientific knowledge and cultural phenomena	
5. part (primary element) is more important than the whole, which is usually replaced by a myth.	5. the whole (picture of reality) is more important than any part that is usually replaced by a myth.
6. basis - reassessment of values	
7. psychological logic	7. historicism
8. philosophicality	8. actuality

Besides this, the following areas can be distinguished in the foreign literature of the twentieth century: pre-modernism (freedom and pleasure); modernism (history acceleration and increase in its pressure on people); neo-modernism (bringing things to a desperate pass), postmodernism (self-destruction of the world); psychological realism (reasons of peoples' uncommunicativeness); intelligent realism (each text as a concept); mystical realism (reminder of the importance of the human life), etc. However, the difference is felt only at first glance, and the aim

of the foreign literature of the twentieth century, as well as any other literature, is to evaluate and save values. [2]

A man of the twentieth century is a man in a state of making a choice. It seems that there is a way to attain a profession, to communicate, to create, but the mass character of it generates an alienation. Besides, a man doesn't simply divaricate but can already clearly feel that he is an outsider man, an internal man, a subconscious man, etc. This instability generates a cult of relativity in all artistic

genres. For example, in pictures by Degas, Manet, Grabar and many others the close-up view or a special frog perspective are introduced, while literature often depicts the world from a bird's view or uses the effect of «a fly on the wall» (probably due to the desire to capture the moment or a fragment that doesn't have either the beginning or the end, that is not explained either typically or socially; the moment that can only be separated when taking into account the text, the subtext, the routine and the life connected with a certain mood).

From the ancient times the existing problem of finding one's place in the world and an understanding of self-realization as a way to purification were based on the confidence that a man is created by a man, however, at the end of the twentieth century, due to the appearance of the Darwin's theory, the issue of prerequisites for a change of a man started to be widely discussed.

The main part

Firstly, writers started often and in a detailed way discussing the issues of communication and defined it as an ability of everyone to change, to the skill to fit in (imitate) under the impact of circumstances, laws, internal and external impact. It was also stated that mimicry is not only something that distinguishes and characterizes animals but that it is also typical of people (for example, F.Kafka states that this is the result of the state the character has been in for a long time. These are such zoomorphic images as jackals («Jackals and Arabs», 1917), a dog-philosopher («Investigations of a Dog», 1922), a horse («A Country Doctor», 1917), etc. [3]).

Secondly, a lot of literature was devoted to the determination of the percentage proportion of the human and the animalistic in a man (based on which the conclusion about the importance or the non-importance of human life was made), there were attempts to answer the question: why does a dirty animal turn into a man, and a man turn into an animal or an insect? (at the turn of the nineteenth-twentieth centuries, there appeared several books about this at the same time: «Metamorphosis» (1915) by F.Kafka, «Pygmalion» (1913) by B.Shaw, «Penguin Island» (1900) by A. France, etc.).

Thirdly, foreign literature of the twentieth century introduced several of its own theoretical settings that can answer this question.

1. *If a personality defends its own point of view, then it is self-sufficient (i.e., not needing changes) individuality (conclusion: a human will always be a human).* For example, J. London in his novel «Martin Eden» (1909) speaks about the impact of philology and writing novels to the transformation of a simple sailor (a wild animal, a savage) from a poor neighbourhood into a popular and well-paid

writer-intellectual [4]. B.Shaw in his play «Pygmalion» uses a well-known myth to determine the depth of impact of correct speech on the person's expression of himself, to pay attention to what impacts opens the person up whether these are natural properties, money, the right to express one's opinion, etc. [5]

2. *If some magical object or person who doesn't exist take part, then this is a transfer and personality splitting (conclusion: there are always two guises in a person — the animalistic and the human sides).* For example, Oscar Wilde in «The Portrait of Dorian Grey» (1891) compares and transforms both the person and his portrait [6]. A.Saint-Exupery in «The Little Prince» (1943) appeals to get back to the state of a child, to exchange one's practical side for something that used to be your characteristic in the past but was forgotten; a special state that allows to see under a hat a boa constrictor who has eaten an elephant, or to feel the presence of a goat in a closed box [7]. B. Brecht in a play «The Good Person of Szechwan» (1941) informs about the kind Shen Te and about her evil «Brother» Shui Ta, who was born due to the need to resist the circumstances and the desire to keep her inner world intact [8]. Garcia Marquez in the novel «One Hundred Years of Solitude» (1967) compares six generations of one family that is not able to get rid of being programmed for death (from its cockish essence) [9]. Pierre Bergnew starts his novel «Morning of Sources» (1992) with the thought, «Animals attained wings, fangs, poisons... green coloring or sand coloring in order to protect their existence, and that is the animals' destiny, and we got the light of the intellect. But those things that we start figuring out, get so much light on them that we lose any intention to see them» [10].

3. *An animal that impacts the person's personality can give a chance to survive (the conclusion: in order to realize something human it is necessary to feel / accept the animalistic).* Garcia Marquez (in the novel «One Hundred Years of Solitude») shows that solitude at home and in a family, indifference to people who are close and small insects (nobody cares about red ants) destroys the Home and the Family. There is a transfer from the metaphoric expression «a house on sand» through several times appearing reminder of the growth of the ant hill to the real, predicted by a prophesy, but not overcome death of the family of Buendias in a whirl of sand (in a sandstorm). Not following traditions (permitting incest) is punished by a birth of a pig baby (animal copulation leads to a mutation into an animal, a child with a pig tail), and the lack of attention to him from his «loving» parents to the death of the latest baby from a lot of ants. The author

notes that people have unruly energy, bright passion, a thirst for knowledge, individualism; but if they are not able to love, the populous kind will be reduced to one person (that has been supported by the opposite parallel with the world of nature — several ants are growing in numbers to the sizes of endless crowds) [9].

Almost at the same time (almost as if in counterbalance to the novel by Garcia Marquez), Kobo Abe creates a novel «A woman in sand» (1962, but published in 1969). A certain teacher dreams about discovering a new type of insects. On one of his week-ends, while walking in the countryside, he finds a *Drosophila* butterfly due to which and «under the influence» of which the hero goes through all stages of its transformation:

a) a worm (he is used as work force, and he is forced to fight for survival);

b) a chrysalis (he lives in a hole for a long time feeling, on the one hand, that he is the master of his fate; and, on the other hand, understanding the consistent pattern of his life, understanding the consistency of sand movement he gets water);

c) a butterfly (for the first time he feels the happiness of a flight and the instantaneous, because he has something that can be lost; he starts to sympathize to the person living nearby; he will have offspring; he leaves the world where one is a missing person, a pariah, an outsider even with a family and a job).

Scientific research and dreams to become well-known go through the deepest processing after which the pridefulness is alternated with real pride for the fact that one is working for people, for his family, for himself; the cocoon of self-loving is destroyed for the flight of volunteered self-sacrifice and creating for those in need [11].

In each work by Haruki Marukami, a hero described has become a superman due to the need (the author describes him as the only one existing on Earth). Each work is a non-scientific fantasy about «The Era of Emptiness» because the character, on the one hand, is floating along a sea of reasons that are described by the author in an interesting way; and, on the other hand, represents a type of a spider in the spider web made up of «go — take — look — sit down - ...», etc. Each text is hanging in the weightlessness of permanence, because the 25-30 year old character has to be in a situation when nothing and nobody rushes him for the reason of self-sufficing adulthood and remoteness of perspectives of old age. For example, in «The Wind-Up Bird Chronicle» (1994, 1995) it is informed that a 30-year old man is boiling spaghetti and all of a sudden the phone rings...; «Hunting for sheep» (1982) is a meditation about how a clap of one palm sounds;

«Pinball 1973» (1980) is a short message about love to a machine as the ideal of love, youth, celebration; «Hear the Wind Sing» (1979) are recollections of a teenager on the topic of life and death, etc. [12]

Pocket novels of one of the most readable and replicated writers of the modern times Paulo Coelho are built on quite a primitive (due to its understandability and archetypical accessibility) scheme:

- books are catalysts of everything in the world;

- the motto: Follow your dream;

- the rule: Dreams cannot become the reality by themselves;

- the setting: Anything possible can happen;

- the character is a simple person looking for his fate (and the dangers, and the reality of death by themselves create the thirst for life).

However, the essence of every book is a trial of every separate person on the way to his independence through the choice between either growing wings or putting down roots? [13].

Besides, the multiple options of searches of one's Way, represented in Paulo Coelho's novels, such as the arrival to enjoying little when accepting the whole fullness of life are closely interconnected, for example, with scientific anti-utopias of Herbert Wells (thus, in «The War of Worlds» (1898) it tells about the supremacy of Marcians born by the agreement of people to have a spacious cell, nutritious food and good care [14]) and Ray Bradbury (in the novel «451 degrees by Fahrenheit» (1953) where the symbol of the future is a mechanical press-cyber necessary to catch criminals, and the distinguishing feature of a good person is his tendency to form crowds with the simplest automatic reflexes for parties, drugs, acrobats, machines, etc. [15]), with fantasy about elves, gnomes, orcs, magicians and hobbits by Tolkien (in «The Lord of the Rings» (1955), in order to win over the evil of the world, it is necessary to win over it in oneself [16]) and many other works created over the period from ancient times up to the modern times.

4. *A chance to survive is a choice between a man and an animal (the conclusion: each person has to become either a human or an animal forever).* For example, existentialist literature (especially J.-P. Sartre [17] and A. Camus [18]) insisted that life is a squirrel's wheel of sudden changes from one extreme to the other, the history offers a choice between the bad and the worst, and the existence (or the self of a person) comes to light in borderline situations of illness, death, catastrophe, etc. (By the way, this particular opinion in the future impacted the images of mass literature in the form of a man-spider, superman, batman, etc)

J. London devoted his northern stories to considering the animalistic and the human in the world [19]. E. Hemingway in his story «The Old Man and the Sea» (1952) tried to find the place of a person in the world where fish was the embodiment of the world and the cosmic Evil [20]. Herbert Lawrence created the theory about humans being beautiful animals (in particular, in the novel «Lady Chatterley's Lover» (1928)), because love is the sphere of disclosure of hidden abilities of a human and the individual life is the life of the flesh, endless enjoyment of the fact of existence itself [21].

It was also possible to consider the opposite perspective as an option, or a transfer of conditions of choice between a human and an animal, not from the internal into the external, and, to the contrary, from the external to the internal. Thus, Turgrim Eggen in the novel «Pynt» (2001) shows the back side of delicate wings, that is, at the moment of complete prosperity the character finds all of a sudden in the morning on his window sill a butterfly which has died and started to decompose, creating terrible stink. The same day, a prosperous, fashionable, highly paid, perfect designer-decorator meets with HER — vulgar, fat, tastelessly bedashed, with chewed up nails, cellulite and dandruff. His beautiful world is completely absorbed with an irrational passion without distinguishing between love and lust, sadomasochistically colored sex and killings up to the shocking final [22].

Or, for example, in the novel «Far from Odile» (1998) by Christian Auster, the fly left locked up in an apartment, became the ancestor of maternal lineage of the whole cascade of twists with the «snowball» effect, but that, therefore, «made» the master feel all the subtleties and beauties of life, which improved the meaning of everyday events up to the level of truly romantic themes [23]. In particular, it says in the novel that Lucien, the narrator, is forty-five years old. He is unemployed and lives alone in a small Paris apartment. He has been writing in a diary since recently. It has been three years since he separated from his girlfriend Odile: this careful, sensible pessimist thought that it would be better to get ahead of the events and not let the well started story of love end badly. Since then he «stopped» living. Even if there are social ideas added in here, «Lost my job. Overall, I belonged to my era in my own way» [23], then this is like the effect of ricochet in the narration that describes something completely different. But we know about the consequences of some remarks that seem to be insignificant but that give the meaning to this narration. Is the narrator going outside? This is done in order for us to give one idea of ours, «the objectiveness» of which embarrasses, «In the end, I

have been living among contrasts where it would often happen that some case would meet a saucer in its way and throw a coin in there, or a cell phone, passing by a sleeping bag, that is glossy from dirt, provoking some movements from there accompanied by roaring» [23]. Lucien has all his time for such experiments and also in order to describe them well later. November is over, and that is when the most important event takes place: one... fly who has survived since summer chooses to live at his place. The unexpected visitor who will take up all of his time now will get the name of his former girlfriend Odile. Then, due to this name, he will want to get rid of it. He will be thinking about scientific strategic plans all day long and almost not specialize in anything. Finally, having left the fly alone, he will go skiing in the mountains, be making acrobatic jumps, will meet a friend of Janna host and Mage skier, will retrospectively understand and appreciate his ability to adapt to the worst, and the work of his memory, existing without any visible organizational principle (just the spread and association of ideas that appear by themselves) will lead to forming a certain type of a system.

Conclusions

Finally, the situation of a choice between the animalistic and the human could only be outlined in a book and could show up according to the context (though the low meaningfulness, the lack of interest or the episodic character of the situation of choice in the general background of pleasure from an unexpected line, visual or sound finding, some author's idea most of the time is present in modern French literature). For example, Francois Taillandier in «The Case of Gentile» (2001) informs about two events: a fireman saves from fire holy fabric that is stored in an armored window, and in a few months he is the one who destroys advertising windows at the station with an iron rod [24]. However, the author does not pay that much attention to the event itself. He doesn't start trying to explain the reasons of the mysterious fire either. He is not planning to write either a narrative or a historical novel. If captain Gentile is thirty-two years old, which is exactly the age of Christ during his crucifixion, after which he was placed in a coffin, having been rolled in a shroud, that kept the imprint of him in the future, and if this coincidence is not by chance, of course, Francois Taillandier is not at all planning to draw a parallel between them and represent the beginning of the twentieth century in the light of this ancient episode. He is only interested in the visible contradiction in the behaviour of his character. How can a heroic saviour of a relic who has the image of Christ turn into a staunch iconoclast? The whole novel is revolving around this issue in some circular

motion that covers a lot of observations and thoughts. To achieve that Francois Taillandier relies on four other characters the social functions of who accurately determine those perspectives that open up for an acute reader. There is a psychologist, a syndicalist, a priest and a journalist who got together because of Gentile to try to figure everything out. Either one by one or all together they get into the life of a fireman and gradually find the symptoms of a more general disease. This story, described by the writer this way, is seen as a case for a school study.

The central problem is truly the problem of the human figure, the image of which in the sacred relic and the poster are polar opposite, in reality expressing two concepts of humans. In the fabric that has gone through the way, that is also a manifestation of creativity, the creature with a human face is elevated due to its resurrection over «its mortality» and it gives it a spiritual meaning. The ads, to the contrary, have thrown around signs of «universal satisfaction» without the elementary, even a bit elevated aspiration. Captain Gentil ended up one time as if at the crossroads of these two concepts of world existence. Having felt some kind of a break inside since then, some duality that his own mirror convinced him in, pretending to be the third image of his own, but a distorted face, he started to anticipate, but wasn't able to formulate what was the deciding point here, what was too hard to bear and even imagine for himself. Before this abyss opening in front of him, he preferred switching for the state of calmness and aphasia. He has formed a catatonic syndrome. Here, in his story, Francois Taillandier reaches the true metaphorical level. And, at the same time, he discloses what is in a crystallized state, the transfer from a sacred image to a trite picture: the social model without a counterbalance that considers itself to be the most perfect one where the notion of balance stands for the notion of happiness and where the destructive impact of vulgar academese denies that living creatures are «both memory and mystery». His story touches upon deep strings of the soul and hits the target exactly, informing in a complete sense of the word about what is happening. But this does not at all reduce the interest to the narration itself.

Therefore, the images in foreign literature of the twentieth century are mirrors that reflect the reality, as well as images that are either masking the absence of the reality or are deforming the already existing reality. They attain the meaning of a symbol that includes the idea of world perfection, the presence of a heavenly origin, as well as embody the idea about the pettiness of a man and the surrounding

reality. By virtue of the contrast of meanings inside the image and the ironic, often tragic modality of the narration, ambivalent, semantically dual images emerge, and the two-dimensional space becomes the focus of the three-dimensional which is an important component of the mythical-poetic system of the foreign literature of the twentieth century.

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