



QUOTATION IN THE STRUCTURE OF MEMOIR TEXT (ON THE MATERIAL OF COLLECTED REMINISCENCES ABOUT THE UKRAINIAN WRITERS OF THE 1960'S)

O. Rarytskyi

Kamyanets-Podilsky Ivan Ohiyenko National University,
61, Ogiyenka Str., Kamyanets-Podilsky, Khmelnytska Obl. 32300 Ukraine
rarytskyi_o@ukr.net

Abstract: The article ascertains the cases of quotation intertextual interaction, emphasizes that quotation as a complex stylistic unit may be integrated into architext through allusion, collage, mosaic, paraphrase, reminiscences, transplantation, it can function as constructive and evaluating device. Organically interwoven into memoir discourse, quotation frequently acquires the function of a separate fictional element in the general text structure. According to the theory of intertextuality, quotation in the memoir text has features of emblem, it is formed in various stylistic constructions. Manifestation of dissimilarity of such elements in memoir discourse allows to consider them as complex system phenomena or coinages. In memoirs about the Ukrainian writers of the 1960s there may be found their various textual variants. Spectrality of the phenomenon is connected with specific organization of the material. The latter influences shades of meaning, methods of compositional language “implementation”, naturalizing quotation insertions. Quoting in combination with elements of documentary, biographical, narrative discourse specifies memoirs as a metagenre.

Keywords: memoir, memoir text, structure of memoir, Ukrainian writers, Ukrainian literature.

Introduction

Quotation is one of the inseparable properties of memoirs: authors of reminiscences and itinerary indispensably try to reproduce some fragments of oral speech, extracts from written sources or even give the whole texts and documents, appealing directly to an authoritative, to their mind, source. According to the theory of intertextuality, quotation is an “emblematic figure” of memoir architext, at the same time being the evidence of “zero level of intertextuality”, as it immediately decodes its origin. As the French researcher N. Piegay-Gros states that it is not so easy to insert even a marked component into a new integral architext: its (quotation – *O.R.*) identification and interpretation requires special attention: the selection of quoted text itself, its size and boundaries, ways of installing, sense that it acquires while being installed into new context, etc – all these are important components of its understanding (Piegay-Gros, 2008, p84). It is extremely useful to remember about the mentioned above while working with memoirs, where quotation, interacting with the main text, admits multiple stylistic embodiments, but its main features are revealed unequally, giving a researcher grounds to regard it as complex system phenomenon or coinage.

According to Yu. Kovaliv’s definition, quotation is a word for word fragment of another text, utterance, given for affirmation or negation of some thought with remaining all the peculiarities of somebody else’s views and with referring to an authoritative source; it is close to reminiscence and allusion (Kovaliv, 2007, p. 571). However, such traditional interpretation of the term concerning memoir material is taken in some simplified and one-sided way: quotation in memoir structure, depending on author’s intention and placement, actually varies, acquiring new features and shades, therefore, it demands great attention of scientists, deep professional analysis.

Nowadays the statement that quotation is a carrier and attribute of intertextuality does not cause any doubt. Among the researchers that insists on this are: Ukrainian (Astafyev, O., Beliayeva, N., Bilovus, L., Ihnatenko, M., Kovaliv, Yu., Korabliova, N., Tkachenko, A., Shapoval, M.) and foreign (Bart, R., Bakhtin, M., Kristeva, Yu., Lotman, Yu., Piegay-Gros, N., Torop, P.). Piegay-Gros, N. defines quotation as emblematic form of intertextuality as it allows to directly observe how one text is included into another (Piegay-Gros, N., 2008, p84).

Method

The specific character of the subject of research demands complex approach to its comprehension, this determined methodological background of the given paper. M. Bakhtin's we based upon the conception about form and contents structure of literary word which explains the theory of intertextuality, suggested by French scientists (Bart, R, Kristeva, Yu.). To comprehend the mentioned problem, the following methods were applied: *genetic*, based upon the methods of investigating intertextual phenomena, that ground on analysis of their genesis and development; *typological* which enabled to discover similarities and differences among the aggregate of methods that reveal cases of intertextual interaction, search for means of their identification and grouping by literary analogies and contrasts.

Results

Interacting with author's text in memoir mass, quotation quite often is perceived as transformed fiction discourse and is read as "text within text." Prototext (previous text) is properly used with author's speech, which creates favourable opportunities for functioning new literary-semantic field. Lotman, Yu. even advises to distinguish separate stylistic devices – reminiscence, citation, quotation – as organic parts of a new text that function only in its synchronicity (Lotman, 1996, p. 151). The literature expert affirms that in such intertextual interaction the unity of common literary space is provided, as these borrowings function properly in a common text sphere and produce its integrity. According to Lotman's views the idea of A. Tkachenko, a Ukrainian scientist, seems quite motivated: Tkachenko states that *there are different degrees of attracting the previous texts to one's own: periphrasis, reminiscence, figurative analogy, stylization, travesty, parody, borrowing, rehash, works by motifs, imitation, quoting, application, transplantation, collage...* Some of these notions are sometimes mutually imposed, moreover they are interpreted in different ways. Anyhow, they are included to broader notions of *interliterary* and *intertextual interaction* and are not regarded in traditional poetics as *stylistic* or *rhetoric figures* (Tkachenko, 2003, p. 292).

It is noteworthy that in architectonics of fictional entity there is no clear distinction between quotations, there is also ambiguity concerning this issue in analysis of memoir text. Whereas there are peculiarities of quotation manifestation even in the structure of reminiscences about writers, in particular in large-size epic works (as in O. Chernenko's memoirs about the Tiutiunyk brothers "Ne zmilye pam'iaty krynyts'ia" (The Well of Memory Won't Shallow) (Chernenko-Tiutiunyk, 2001) and in collections of memoirs about the main figures of the movement of the 1960s (as in I. Dziuba's memoirs "Ne okremo vziatye zhyttia" (Not Separately Taken Life) (Dziuba, 2012) etc).

Quoting in memoirs about the Ukrainian writer's of the 1960s obtains quite diverse textual embodiment, depending on organization of the material, its shades of meaning are differentiated, methods of compositional-stylistic "inclusion" and "assimilation" etc are selected – it happens on the level of memoirs as a metagenre which combines documentary, biography with the elements of narrative discourse. For instance, remaking prototext fragment may be read as paraphrase, but its parody – as borrowing etc.

Analysis of studied material makes it possible to distinguish in memoirs about the Ukrainian writers of the 1960s such most productive cases of quotation intertextuality as : its *direct varieties* – application, transplantation, collage, mosaics; and *ways of textual adaptation* – paraphrase, reminiscence, allusion (it is interesting that frequency of its usage is also expressed by this inventory – in descending direction). Other possible components of intertextual interaction stratify on each other in self-sufficient world of author's utterance, creating intertextual dialog in which we can distinctly read pretexts that build new structural-semantic fields and models.

It is noteworthy here to mention the opinion of T. Simonova, a Byelorussian researcher that quoting increases the volume of a memoir work. Due to quotations its informative, emotional saturation, time limits extend (Simonova, 2002, p. 85). These academic maxims are especially actual in interpreting memoirs of different genres about the writers of the 1960s, as quotations in them perform functions of "quoting language", perceived as word for word text, borrowed from the work by another author (Kovaliv, 2007, p. 571). For instance, in memoir collections transference or transplantation mainly takes place in the works by the authors the memoirs are dedicated to, and is qualified as text that is on the intersection of other texts. Quoting language combines heterogeneous features, but its preference to verses should be mentioned. Usually these are poems or their fragments from reading books, prosoquotations or translations that directly inform about belonging to some author and may be read as certain maxims, as they serve to prove the ideas of

memoirists, help them to express their attitude to the objects of reminiscences and their masterpieces, make the image etc. of the central character (or characters) of the text more emphatic.

Discussion

The itinerary quotations that transfer from one memoir material to another are represented in the investigated memoir collections most widely proving intertextual method of transplantation of fiction text into memoir one. Quotation under such circumstances penetrates into the author's text and builds the structure of completed memoir new formation – for the most part of essay and sketch-literature genre. Such an approach adds the effect of correspondence of memoir narrative to author's original text. For instance, in memoirs about V. Pidpalyi the poems “Ridna mova” (“The Native Language”), “Tykha elegiya” (“Quiet Elegy”), “Do dochky” (“To the Daughter”), “Do zozuli” (“To the Cuckoo”) are most frequently quoted – they are most often discovered in the notes by different authors (Pidpala and Raryts'kyi 2011). In the memoirs about V. Stus the poems that are quoted has become classic “Yariy, dushe...” (“You, Soul, Become Furious...”), “Meni zoria siyala nyni vrantsi...” (“Dawn Was Shining to Me Today”), “Narode miy do tebe ya shche vernu” (“My People, I Shall Be Back to You...”), “Ne mozhu ya bez posmishky Ivana...” (“I Cannot Do without Ivan's Smile...”) (Orach, 1993). In the memoir collection about V. Didenko the quotation of the poem “Na dolyni tuman” (“There Is Fog in the Valley”) which is qualified as the song of literature origin is most often used (Yemets, 2011). The similar examples of intertextual transplantation can be found in the memoir selections about M. Vinhranovskyi, M. Lukash, B. Necherda, I. Svitlychnyi, O. Tykhyi and others. Such quotations allow to reflect, for instance, immanent features of creative thinking of the writer and life experience of the memoir author, they convince us of objectivity of the author's approach to constructing literary vision of the outstanding figure of culture. To a considerable extent, the memoirist here performs the function of a critic, trying by means of the biography method of investigation on the material of works by the authors to analyze their poetry, to find out the conditions of its creation, to focus on the problems, idea and subject contents of works. Thus, the frequently mentioned in memoirs philosophic-meditative poem by V. Pidpalyi “Do zozuli” (To the Cuckoo) written five days before the poet's untimely death, fully proves what was said: the memoirists (I. Hnatiuk, M. Huts', P. Zasenka and others) transplanting it into the plot of their reminiscences about the artist, equally accentuate on the conditions of its writing, artistic peculiarities, reveal features of idiostyle.

The *appliqué* form of quotation intertextuality is most frequently used in memoir text. In memoir collections this is the material of which the memoir narration of the subject of utterance is built. It demands introducing into memoir context fragments from other literary works which differ by genre nature but compose indivisible fictional dimension. Traditionally little changes are allowed in introducing quotations into the author's text, while *appliqué* in memoir narrative does not allow free actions with quoted materials. The fragments of documentary works by the author the memoirs are dedicated to are most often inserted into intertextual semantic field. As a rule, these are diary notes, epistolary, itinerary notes etc. They do not require direct reference to the source, manifest themselves independently, only emphasize the memoirist's thought.

The *appliqué* in memoir genre is related to cento, it is especially difficult to differentiate between them in prose writing. Nevertheless, in this complex formation the experienced, trained reader is able to distinguish memoir text and material quoted in it without assistance, to realize the function of quoting. For instance, in the memoir collection about I. Svitlychnyi “Dobrookyi” (“The Kind-Eyed”) the *appliqué* insertions of proto-text are very active. The literature critic V. Ivanysenko, remembering his colleague, quotes a stanza from his poem “Sonet vdiachnosti” (“The Sonnet of Gratitude”), gives almost the whole poetic dedication by I. Svitlychnyi to his wife Leonida – “Ty vsim, chym lysh mogla, bula meni...” (“You Were for Me Everything You Could Be”), adds to the memoirs an extended quotation from the article “Harmoniia i alhebra” (“Harmony and Algebra”), imbues it with micro-quotations – titles of poems, literary-critic investigations etc. Ye. Sverstiuk frames his memoir essay about I. Svitlychnyi with poetic translation by Nadiya Svitlychna from R. Thakur, extracts from the memoirs by V. Ruban about I. Svitlychnyi, his poetry, other macro- and micro-quotations, which distinctly trace a line round *appliqué* intertextual context. The similar *appliqué* quotations are characteristic of all, without exception, memoir collections about the writers of the 1960s.

Collage as a method of quotation intertextuality is also spread in memoir narrative. Its existence is marked by attracting into architext fragments from different genres – mass media materials, archival insertions, elements of oral history, scientific investigations etc. The memoirist, mastering this heterogeneous material, aims at strengthening the esthetic effect of fictional perception, emphasizing plot collisions,

intensifying emotional filling. Various fictional techniques, the author's narrative included, are used here which allow to edit universal vision of a separate event or the whole life of the author from the point of view of the memoirist. Quotation collage functions in reminiscences due to the methods of kaleidoscope, mosaics, montage. In such unusual combination of heterogeneous fragments the fictional integrity of memoir work is created.

Collage constructions are mounted into the structure of memoirs with the purpose of distinctive documenting of the narrative. Thus, to prove post-mortem censorship of the writer V. Pidpalyi, his widow Nila Pidpala, adds to her own memoirs "The Memorandum of the Culture Department to the Central Committee, of the Communist Party of Ukraine about some members of the Writer's Union of Ukraine" (Ishchenko, 1994), where we can distinctly see the epoch, power pressure upon creative personalities, blackmail, oppressions, persecution of the writers of the 1960s (I. Drach, Lina Kostenko) who accused power of the author's death at his funeral. Documentary collage insertions from lawsuits, archival materials, periodic publications, oral stories are also present in memoir works about I. Svitlychnyi, V. Stus, M. Kotsyubyn'ska, M. Lukash, O. Tykhyi and other writers of the 1960-s.

It will be correct to include *paraphrase* into quotation variety. As "**adapted in strange words rendering**" in the structure of memoirs it finds its proper and valuable realization. According to Yu. Kovaliv's definition, by this notion we mean intertextual method, reduced or extended rendering of other people's thoughts in one's own words (Kovaliv, 2007, p. 183). Paraphrase very closely diffuses into memoir plot, so it is not easy for an unprepared reader to distinguish this method. Most often it is read as author's text, though it has distinct intertextual roots. In memoir collections the key events of the oppositional movement of the 1960s are rendered: Yo. Stalin's death, Khrushchov's thaw and connected with it "curative" processes in the society, "the first harvest" of the Ukrainian intellectuals of 1965, arrests in 1972, collective opposition against the system etc.

Paraphrase demands remaking the text, its shortened or extended reproduction, but does not demand quoting word for word. In memoirs about the writers of the 1960s such constructions are especially valuable: the role of paraphrase consists in highlighting symbolic moments in the authors' lives and creative work, in interpreting sharp turns in their destiny. In memoir collections such quotations as a rule itinerary, appear in different texts, and, what is interesting, not always acquiring identical interpretations and shades of meaning. It is noteworthy that we should refer memoirs in two volumes about M. Lukash (Cherevatenko, 2009, 2011) to such kind of quotation the story about the voluntary appearance of this outstanding translator to the State Security Committee with the request to keep him imprisoned instead of I. Dzyuba who suffered from consumption. In memoirs about V. Stus this is one of the key pages in his biography: the protest in Kyiv cinema "Ukraina" during the presentation of the film by S. Paradzhanov "Tini zabutykh predkiv" ("The Shadows of Forgotten Ancestors") (Orach, 1993). The mentioned example of paraphrase includes allusion features of quotation intertextuality and proves syncretic quotation thinking of memoirists.

Reminiscences and *allusions* are less frequently used stylistic devices in the structure of memoirs about the writers of the 1960s, though their existence is quite natural. Reminiscence as manifestation of quotation not always coincides with the author's original, it may be inaccurate, is not given in quotation marks, as text within text is distinguished only by prepared readers. In memoir materials it is deliberately used to extend associative space of perception, to witness three-in-one dialogue between the author of the memoirs, the person they are dedicated to and the writer whose works are quoted. As the Russian researcher V. Khalizev observed, reminiscences in the form of quotations comprise an essential variety of non-author's word (Khalizev, 1999, p. 254). For instance, "standing straight" is Stus's reminiscence, which is operated by the authors of memoirs about M. Kotsyubyn'ska (Solovei, 2012). Her mission is to realize the role of her figure in the movement of the 1960s, her indestructibility in opposition against the regime, capability to be firm in persisting in her personal beliefs. In the memoirs about V. Stus (Orach, 1993) there is the reminiscence of "filling-by-itself", taken from the poetry "Meni zoria siyala nyni vrantsi..." ("Dawn Was Shining to Me Today") to show implicit self-expression and escaping existence. The new formation of "shopta," used in the poetry "Yariy, dushe..." ("You, Soul, Become Furious") which was read as farewell speech at the funeral of Alla Hors'ka, shows some predestination in self-identification of this generation in confrontation to the system. Reminiscences in memoirs about the writers of the 1960s are mainly assimilated from the works of the representatives of this movement, and in such a way they witness the common trend of the stated societal and individual position of its figures.

Reminiscence may modify into allusion and may be read ambiguously depending on the reader's perception. The Russian scientist D. Papkina accentuates that it is not easy to ascertain the borderline between allusion and reminiscence (Papkina, 2003, p. 78). It is especially difficult to distinguish these devices in memoir text. Thus, the given above samples of reminiscence may be confidently qualified as allusions.

Allusion as memoir variety of quoting is devoid of accuracy and is interpreted through correlation of frequently used utterance with the author's narration. Allusive quotation allows the memoirist to express dramatic effect of the event spoken about, to imbue the text with the information, it stimulates associative thinking, simultaneously functioning as one of ways of realizing the author's creative-analytical capabilities.

Hereby, quotation in the structure of memoir text in the collections about the writers of the 1960s has distinctive intertextual dimension and is represented through the chain of stylistic forms. It is perceived as foundation of informative, emotional, expressive, communicative saturation of the memoir material and, to a great extent, determines its sense and receptive opportunities. In the intertextual field quotation realizes itself through such means of intertextual interaction as allusion, appliqué, collage, mosaics, paraphrase, reminiscence, transplantation etc., it arises, in particular, as a source of birth of new memoir "text within text". It is formed as quotation mosaics, which allows to find different ways and opportunities of intertext unity in this complex metagenre formation.

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