

Обе части романа, несмотря на различные жанровые доминанты, объединены образом Герти Невелс, которая является не только женой и матерью, но и творческой личностью. Ее любимое занятие – вырезание из дерева ножом фигурок животных и кукол для детей, и еще в Кентукки она начала создавать из большого куска древесины фигуру Христа, улыбающегося, в одежде плотника. Однако когда Герти продолжает эту работу в Детройте, фигура начинает обретать для нее черты Иуды, так как она проецирует на нее собственные чувства горечи и вины. Кроме того, Герти как художнику приходится идти на компромисс: в Детройте люди готовы платить деньги за ее фигурки из дерева, и чтобы прокормить семью, когда война вот-вот закончится и рабочих (в том числе Кловиса) массово увольняют с заводов, она вынуждена подстраиваться под примитивные вкусы покупателей и разрешить Кловису выпиливать заготовки фигурок по шаблону. Таким образом, в романе Арноу обнаруживаются черты жанровой модели романа о художнике (*Künstlerroman*) и характерного для него конфликта между стремлением героя к творческой самореализации и требованиями массового, коммерческого искусства. В финале романа Герти поступает заказ на большую партию фигурок для рождественской благотворительной ярмарки. Чтобы сэкономить на покупке древесины, после трогательного прощания Герти разрубает на куски почти законченную фигуру из дерева, и в этом жесте (в котором критики видят то поражение Герти как жертвы обстоятельств, патриархальных гендерных установок и собственной нерешительности, то, наоборот, ее победу над ними), объединяются представленные в романе элементы разных жанров, взаимоналагающиеся, но сохраняющие свои конститутивные признаки.

## **T. Kurs**

### DREAMS IN GRAHAM GREENE'S NOVEL *THE QUIET AMERICAN*

Graham Greene is one of the major novelists of the 20<sup>th</sup> century who can be rightfully called a writing machine due to his formidable output encompassing reviews, features, screenplays, poems, novels and short stories. In his fiction, he deals with a number of relevant themes such as morality, suffering and unhappiness, religion, politics, human evil and many more. Some of the distinguishing features of Greene's fiction include the originality of story-telling, combining humour with seriousness, the use of epigraphs and allusions, men being the most memorable characters (despite the importance of women in his life), trouble spots as the setting, anguish, contradiction in attitudes, his own awareness that "we live alone and die alone" and the belief that man cannot live without pity which he shared with the great Russian writer Dostoevsky.

There seems to be one more characteristic attributable to Graham Greene's fictional works. He himself often pointed out the importance of dreams in his creative life, and they occur quite often in his novels. Probably, it has to do with

the fact that Graham Greene was psycho-analyzed at the age of 16. The therapy may well have given him a continuous interest in dreams. Many years later, in an interview with D.Lodge, Greene admitted that they had often enabled him to overcome a blockage and were often a way to present experience in an allegorical way. The novel *The Quiet American* seems to be a good example of this as there are three dreams the protagonist Fowler has, and they seem to play a certain role in the operation of the literary work.

The first one occurs at the beginning of the novel. The narrator says: “When I fell asleep I dreamed of Pyle. He was dancing all by himself on a stage, stiffly with his arms held out to an invisible partner, and I sat and watched him from a seat like a music stool with a gun in my hand in case anyone should interfere with his dance. A programme set up by the stage, like the numbers in an English music hall, read. The Dance of Love. ‘A’ certificate.” Fowler’s dream seems to have been triggered by Pyle’s dance with Phuong when they had dinner in a restaurant. Fowler realizes his vulnerability as Pyle seems to be a much better candidate for marrying Phuong. The reader can imagine that Fowler is driven by a mixture of emotions – love, envy, jealousy and fears of rivalry and losing Phuong and can relate to the main character due to the author’s masterful portrayal. Graham Greene does a brilliant job imitating Fowler’s flow of thoughts both when he is awake and when he is asleep. What is more, the dream inserted at this point foreshadows the news Pyle breaks when he braves the war zone – he is in love with Phuong.

The second dream is encountered in the drama filled episode when Fowler and Pyle quickly leave the watchtower they have been trapped in. While fleeing from it, Fowler breaks his leg and is soon “aware of nothing” up to the moment when he dreams: “I dreamed that my eyelids had frozen together and someone was inserting a chisel to prize them apart, and I wanted to warn them not to damage the eyeballs beneath but could not speak and the chisel bit through ...” The eyes in this dream seem to acquire some symbolic value. They might represent knowledge, awareness, and understanding forced on the main character. In addition, the violent image is closely intertwined with the events that follow. As the novel progresses, Fowler meets Mr Heng and makes an eye opening discovery. The latter opens his eyes to Pyle’s connection with General Thé. Again, Fowler’s dream appears to be fine-tuned to the context in which it occurs. It is both a powerful symbol and a means of foreshadowing.

Fowler’s third dream is found in the episode when he meets his savior Pyle. It occurs before the incident involving bicycle bombs. Fowler dreams of “walking down a long empty road looking for a turning which never came. The road unwound like a tape-machine with a uniformity that would never have altered if the voice had not broken in – first of all like a voice crying in pain from a tower and then suddenly a voice speaking to me personally...”. The road in the dream could refer to the problem of making one’s choice. In Fowler’s case it is painful and difficult. After all, he considers Pyle to be his friend. However, with the events that happen later in the novel (the mass explosion in Saigon and Fowler’s final meeting with Pyle) Fowler’s desire to be detached gives way to his being involved and arranging Pyle’s murder. The main character gradually undergoes an important

change. At the beginning of the novel Fowler prides himself on being *déagé*. He follows the principle “let them fight, let them love, let them murder, I would not be involved”. It is clear and simple like a straight road. Yet, as the story unfolds, revealing more acts of atrocity caused by Pyle’s blunders, Fowler accepts the idea of betraying his creed and it is probably reflected in the “turning” which figures prominently in his dream. To sum up, the image of a road, a turning and “a voice crying in pain” (standing for the victims of Pyle’s ignorance) mentioned in Fowler’s final dream seems to present his experience or ordeal, which is a more appropriate word for it, in a symbolic, allegorical way. The symbol also reinforces the idea the author gets across. Difficult though it may be, one has to take sides in order to remain human.

In conclusion, dreams are definitely a presence in the novel *The Quiet American*, and they seem to enrich the novel. While reading the book, the reader is whisked away to Vietnam in the 50s with its atmosphere and landscape and sees how Fowler is compelled to become involved. The author constructs the plot carefully, selects details which are seen as a necessary link leading to the resolution. Fowler’s dreams are definitely among such details. However, they do not seem to be far-fetched; they occur naturally, if noticed at all. In fact, Fowler’s dreams are most likely to get the attention of only alert readers or critics and scholars who keep beaver away at Greene’s fiction.

## Э. В. Ломако

### РОЛЬ АЛЛЮЗИИ НА «СОН В ЛЕТНЮЮ НОЧЬ» У. ШЕКСПИРА В РОМАНЕ А. С. БАЙЕТТ «ДЕТСКАЯ КНИГА»

Антония Сьюзен Байетт (*Antonia Susan Byatt*) известна как автор интеллектуальной прозы и литературный критик. Ее произведения, написанные в постмодернистском стиле, были удостоены многочисленных литературных премий, в том числе, Букеровской за роман «Обладать» (*Possession: A Romance*, 1990) и Шекспировской премии Фонда Альфреда Топфера за значительный вклад в британскую культуру.

Романы и рассказы А. С. Байетт отмечены многочисленными аллюзиями на произведения мировой литературы, среди которых выделяется многоаспектное взаимодействие с текстами Шекспира. Обращение к шекспировскому наследию является для писательницы особенно значимым. В романе «Детская книга» (*The Children’s Book*, 2009) можно встретить аллюзии на «Зимнюю сказку», «Бурю», «Двенадцатую ночь», на исторические хроники и сонеты, а имена ряда персонажей романа напоминают читателю о героях шекспировских пьес. Называя главных героев Олив и Хамфри, А. С. Байетт отсылает читателя к графине Оливии из «Двенадцатой ночи» и принцу Хамфри Глостеру из «Генриха IV». Имена второстепенных героев – Имогены Фладд и Проспера Кейна – воскрешают в памяти персонажей из «Цимбелина» и «Бури».