

CHAPTER 3. LITERARY APPROACHES TO DISCOURSE

PECULIARITIES OF REALIZATION OF PERSONAGE'S CHARACTER WITHIN HISTORICAL CONTEXT CONDITIONS IN A POSTMODERN NOVEL (based on the novels by H. Mantel, M. Bradbury, P. Ackroyd)

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Abstract. The article deals with a problem of realization of personage's character depending on the way of presentation of historical context and a task within certain genre of the text which is connected with peculiarities of approaches to context functioning in general. It is laid out that for a historical novel, being oriented on a classical model, context plays a role of a factor that forms a personality (H. Mantel) whereas in a postmodern novel of a multigenre type context is either formed by a personage as a simulacrum reality (M. Bradbury) or it widens within the borders of text part of the composition and is prevalent over it and, consequently, that follows to weakening of its impact on personage's character (P. Ackroyd). Also, it is studied how personage's character is realized through the use of such devices as irony, an internal comment, changing the sense of external utterance, a change of narrative strategies in accordance with situational context etc.

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Introduction

One of the most complicated challenges for the research in modern literature science is a study of artistic approaches to the realization of a central sense-making element of a composition – personage’s character in the whole volume of his reactions to a variety of philosophic, historic and cultural situation, social and axiological systems of worldview of the epoch included into the text of a novel. Two approaches of scientific research cross here: at first, postmodernity has changed significantly the definition of a text, also postmodernity has changed an idea about genres, their borders and cohesiveness, furthermore, it has introduced a concept ridge (such as a narrative, an idea about a novel as a “game construct without a subject”, an idea about a text as an intertextual game with cultural codes and allegories of doubts, as well as an idea about ways of realization of alternative / imagined story etc.). In this sense, moreover, ideas have been transformed about a historical novel which in the modern form has changed in comparison to a classical walterscott model, and in many cases a novel is presented as polygenre modification with historical context of more or less level of authenticity. In addition, due to the research conducted by O. A. Dzhumailo, perception of “*a postmodern novel as a game construct without a subject and intentions of existential interrogation*” includes into research tasks of transformation of novel space also a problem of “*split character*” (C. Brooke-Rose) of *early modernism*” [1, p. 4], and that has not lost its significance on the current level of literature studies.

At second, when an authoritative English literature scholar and a novelist M. Bradbury, who played a significant role in the formation of a novel of the postmodernism epoch, called the newest period of modernity as “*posthumanist times*”, at the same time he defined not only a change of ideas about axiological ridge of epoch conscious, but also he emphasized a change of person’s position in the development of novel story as a plot action, as well as a necessity in “*resurrection of a subject*” in the system of text aesthetics. A human staying outside the history, out of its rapid and chaotic movement – that is the description of a personage of postmodernism literature, who is pressed with “white noise”, who has lost connection with logic of social development and personal experience, but at the same time he is still a conceptual centre of the literature analysis for the artistic experience of a modern novel. Character as “personage’s unity” (M. Bakhtin) in this very aspect can demonstrate

Chapter 3. Literary approaches to discourse

an individual reaction at common, historically conditioned change both of global common conceptions in general and of ideas about personality models of existence in a social process. In this way novel space is presented as an experimental field in which some peculiar factors can be distinguished, and, therefore, the formation of literature personages depends on these factors. Being recognized through an artistic form these various observations fix the most important traits and signs of changes which allow to talk about ways of civilized movement in general, about historical conditions and challenges of different epochs, about personage's character as a reflection of the historical context in which it is realized.

The aim of the research. The aim of the paper is to study variants of including historical context into the space of a modern foreign novel and interrelation of such context with formation and development of personage's character, and with ways of its representation.

The aim of the research can be achieved fulfilling such objectives as:

- to ground necessary theoretical and methodological, historical and literary background that allows to study personage's character in interaction with the novel cohesiveness, particularly, with its historical context;
- to characterize the term “historical context” in the correlation with genre definition “historical novel”;
- to define the ways of representation of personage's character in historical context including characterological factors, behavior and speech markers;
- to analyze individual and author variants of the ways of realization of historical context and its impact on personage's character based on the novel materials by M. Bradbury, H. Mantel, P. Ackroyd.

The level of problem to be studied. To study the development of personage's character within historical context in a postmodern novel such high-priority methods of analysis have been used: comparative and historical, culturological and biographical.

Theoretical significance of the research involves further formulation of the term “historical context”, forms of its impact on personage's character, in particular, defining the peculiarities of its realization in non-textual part of the composition – context.

Academic novelty of the research lies in combination of key definitions chosen for literary analysis such as realization of personage's character in

the text, specificity of historical context, a postmodern novel. The term “historical context” is used in such sciences as literature and historiography but fundamental individual researches do not exist in this field. As a rule, attention is paid to the term “context” as it is supposed apriori to include the historical component.

The reference point is supposed to lie in the study of the contextuality problem in the works in historical poetics (A. N. Veselovskii, V. M. Zhyrmunskii), also the works connected with the theory of analysis “text – context – metatext” (V. N. Toporov, Yu. M. Lotman, N. Ye. Mednis). This issue is connected with the theory of intertextuality (Yu. Kristieva, R. Bart, A. K. Zholkovskii, N. A. Kuzmina, N. A. Fatieieva).

Many conceptions exist which reflect a base of such phenomenon as context. The conception by M. M. Bakhtin is essential. He concerns context in such parameters as “an author – a text – a reader” and “reading – understanding – interpretation”. The scientist emphasizes that “the text is alive while touching the other text (context)” [2, p. 364].

M. M. Bakhtin points out historical context connecting it with little time (time that is current for an author) as well as with distant when a text has a retrospective basis that refers the future. According to Bakhtin, context is presented as “an infinite dialogue where there is no first word as well as the last one” [2, p. 370]. In addition, the variety of contexts (genre, common-literary, common-cultural contexts) and epoch context (social and cultural, religious, ideological and political) are taken into account.

Yu. M. Lotman suppose context to be a dynamic text, the space of which is added with “random” elements from other texts. “They get into an unexpected game with basic structures and shortly increase the possibility reserve of unpredictability of further development” [3, p. 122].

From the point of view of modern literature science, contextual poetics has some levels. One of them is connected with techniques showing devices of conceptual poetics: systematization, symbolization, quotation. The important levels, defining conceptual content, are intertext, metatext, sphere of concepts etc. Also, structuralists, formalists and scientist in the field of classical (traditional) literature studies were interested in the context problem. And it is natural as historical context is a peculiar camertone for solving peculiar problems in text understanding in its variability and interpretation clue.

Chapter 3. Literary approaches to discourse

The change of the term “context” in the postmodernism epoch is connected, for example, with J. Derrida’s conception of “text deconstruction”: *“According to the inevitable difference of reading and writing contexts he concludes that any element of an artistic language can be transferred to another historical, social, political, cultural, aesthetic context or can be quoted out of the context. Openness not only of the text but also of the context, being included into the variety of other wider contexts, erases the difference between a text and a context, – a language and meta-language”* [Quot. after: 4, p. 23]. Following J. Derrida’s thought meaning and context content are reconsidered in favour of search of “metalinguistic clues” which are found out through the context and, therefore, demonstrate basic art topics. Derrida changed in the postmodernism aesthetics not only the term “text” but also he broke the opposition “a text-a context” considering a text as an “open” system being included *“into the variety of other wider contexts”* that *“erases the difference between a text and a context, a language and meta-language”* [4, p. 23].

Postmodernism develops actively the theory of the text and terms connected with it like “sign background”, “the space of sense formation”, “vertical and horizontal text levels”, “writing created with current or prior cultural context” (Yuliia Kristieva), so that it gives an opportunity to talk about the significance of the historical context. The historical context of a literature composition is still connected with historical conditions which serve as an impulse for its creating. Reanimation and transformation of the historical context are a significant step of the writing process which allows to create cohesive content and formal basis of a plot in its any interpretation.

Research results. The scientists consider an ability for within certain genre symbiosis, inclination to an experiment in a form and complexity of genre traits in general to be one of the most evident novel peculiarities on a current level of its development. Defining a postmodern novel as a multilevel construction with a flexible centre, the basis of which lies in a polylogue of culture languages, the scientists emphasize also high interest to the history in different forms of its realization in a text. Even at the beginning of the century in the thesis devoted to the specificity of a historical novel Yu. S. Raineke emphasized that interest to the past has always had magnetic power, *“but if we consider historical novels, relatively speaking, before and in postmodernism theory we will see substantial changes which happened*

mainly not on the form level but in author and reader's attitude to the past, look at the history, its depicting" [5].

Due to the aesthetics of a postmodern experiment with the tradition a modern novel in different variants absorbs historical past and synthesizes it with a projection into the future, therefore, not only overthinks cultural experience of the civilization in various manifestation but also creates the panorama of reality in diversified perspectives. One of such evident elements is description of historical events and facts from the past and the present that can be characterized as *the historical context*.

The term "historical context" with its key and essential elements goes to Aristotle's poetics. Ancient scientist's thought according this issue is that he considers history in the sphere of artistic creativity as a process of depicting the events about the past putting an accent "*not at what happened really but what could happen*" so it is spoken about something possible or inevitable. And this component of possibility objectivity is fixed in the context plane.

The historical context of a piece of literature has in its basis those very historical events which provoke an author to create this or that plot and thematic ridge that is able to depict the spirit of times. In this sense an accent is important at the context of a historical situation creating a range of conditions to which the participants of the historical process will refer as well as writers who are, as a rule, at big time distance but have a wish to reflect an epoch and to express their own perception of the world and their attitude to cultural and historical periods. Such terms as "a situation/conditions" may be related with different spheres of human existence" culture, politics and economics. These definitions compose an invariant basis of the historical context that is defined with interrelations, coherence, interinfluence reflecting general sense of social and historical, cultural paradigms that depict meaning and resulting character of deeds of people or of the whole nation.

For example, social and political component of the context of a piece of literature, laying in the basis of the historical canvas, widens variative range of answers to the question "where has yesterday come from" that opens wide opportunities to understand modern world order.

Ethnographic context concentrates the peculiarity of mental and material cultures of peoples throughout the world, dips into the process connected with their origin (ethnogenesis). National "nature" objectively has a key

Chapter 3. Literary approaches to discourse

place in cultural process of the mankind: national way of life, etiquette, a ritual, traditions, ethnical and psychological peculiarities of any nation form the specificity of the national character being reflected in following generations. "...our ancestor lives in us, we carry him in us, his instincts, habits and preferences" (M. Kotsiubynskyi – the Ukrainian writer).

The culturological context is presented as a complicated conglomerate of processes, it is connected with sociocultural identification of a personality who self-defines in the cultural space. This very context reflects the process of generating, creating new rules and objects appearing in the process of community historical movement. The result of this culturological evolution is accent transfer and that is connected with the regulation of personality's behaviour not only with biological needs but with social interests reflecting a state of formed peculiar cultural situation.

Understanding of the historical context as a simulacre – "*similarity without similarity, a copy without an original in reality*" appears more often in modern conditions of world exploring. Such process demonstrates absence of two-sided connection between the past and the present (a key moment of the term "historism" consists of it) and that keeps out historical view of a perspective and systematicity creating an oxymoron situation – "history without history".

In a modern novel inclined to the use of the historical context in all the forms of its manifestation, this factor works differently as a part of "text mechanism" and has an impact on other, more often used structural elements as, for example, personage's character.

The term "character" in modern literature studies has got the meaning formed in the result of the longtime evolution of history and art. Character is a key element of human nature. The history of this issue goes back to the ancient times. The term "character" ("trait", "feature", "print") was introduced by the ancient Greek philosopher Theophrastus. His work "Ethic characters" (in different translations: "About qualities of human traits" (1772) or "Characteristics" (1888)) lies in the basis of developing this term in different philological trends.

In the ancient times the character of people, of a nation was defined through personage's personality presenting this or that nation, i. e. there was a peculiar collective character of literature (syncretic character) that cumulated in its characterological arsenal new opportunities which acquired

a specific variability in the Renaissance epoch, i.e. a person could change behaviour types. By the XVIII century “literature character” represented a carrier of the ideals of intelligence and justice. Then character transfers into one dominant passion that follows its understanding as static. In the romanticism epoch character is tightly connected with the inner world of a person. Romanticists reflect character of “an inner person” – an exceptional (chosen) personage in exceptional conditions. The realism literature tradition was able to explore “self-developing character” which is tightly interacted with the historical context. Even if character is inseparable from an artistic image as it is provided with a generalized effect, its main orbit is something unique, individual and exclusive.

Clash or correlation of character and conditions within a composition creates an artistic situation, i.e. complex of conditions lies in the basis of a situation. Situations in a literary text can be different: social and common (life conditions of a person, his social status and financial abilities); family (interrelations: wife-husband, children-parents, parents-parents’ parents); social and historical (it can be a historical personality or it can be an ordinary person who appeared in the epicentre of historical crisis by a twist of fate).

Situations and conditions, being realized in the carrier of characterological traits, are endowed with a specific historical perspective. For example, when W. Scott depicts customs of eating, hunting, medical treatment, taking off king’s boots, trade so that these nuances may be beneficial in the study of ethnographical peculiarities of the Scottish people. W. Scott personally writes in the preface of “Waverley” that he makes an accent “*on characters and passions of main personages – the very passions that are natural for people on different social categories and which worry human heart equally. No doubt that customs and laws impart overtone to these passions...*” [6, p. 48].

In the historical novel of a classical model historical events serve not only as a background of storytelling but also, they play determinant role for understanding personages’ actions and characters. A new view at historical events, first of all, is possible in relation to character interpretation of historical personages that are created or replicated basing on the documents, contemporaries’ witnesses or other facts. In the literature version a historical personality is analyzed through such “witnesses from the past”; especially the historical context plays an important role. However, even if historical

Chapter 3. Literary approaches to discourse

events with their proof can be overthought or interpreted, whereas author's imagination is without borders concerning human traits.

In a similar way historical personage's portrait is realized and his character is recreated in the first novel "Wolf Hall" (2009) in trilogy written by Hilary Mantel, twice awarded with Booker Prize. The second novel "Bring Up the Bodies" is published in 2012. The third book in trilogy "The Mirror & the Light", being considered to be the end of history of the Tudor dynasty early days, the king Henry VIII and his secretary Thomas Cromwell, has been published in 2020 and tells about the events of 1536 after "Anne Boleyn's dead".

The trilogy is devoted to the most important episodes of the history of England in the XVI century which are connected with tragical events on the levels of establishing English state system. The novelty to these historical materials is given not only with the narration of sequence of events but with new text strategies in which inner world is put on the foreground, especially Thomas Cromwell's inner world, moreover, the narration is held from his position. Similar narrative gives an opportunity to change the status of the historical in favour of personage's character representation, to take attention to personal perception of happening events.

Usually scientists point out two classical types of historical research – reconstruction or interpretation of the past; if the first one bases on thorough choice and recreation of the factual material whereas in the second variant interpretation is used for understanding motives of historical personages' actions, "*emotional and personal identification with a historical personality is proved with rational judgements about individual's possible thoughts which are considered as a reason for his action*" [7, p. 623].

Thomas Cromwell in the novel version by H. Mantel serves as a centre through which various controversial episodes of palace intrigues are interpreted, fates of a lot of real historical personages and their literature twins are observed. According to genealogy he is a servant, "*butcher's dog*", but having followed a hard way from poverty through severities of bloody soldier's life, from obedient service for the powerful to the top of authority (the King's Chancellor and "grey cardinal"), Cromwell demonstrates qualities that define him as *a person with strong character*, and allow to observe him as *a personage with character that is formed with conditions*. Mantel ingeniously emphasizes fragments of this process: "*He – Thomas,*

and also Tomos, Tommazo and Tomaes Cromwell – absorbs his previous images into the current body and carefully returns to the prior place. His only shadow is sliding on the wall – a guest being unsure if someone is happy to see him. Which Thomas has seen a pointed breast blow? During such moments a body acts from memory. You jump away, bend down, run away or the past throws your fist without your will” [8, p. 35]. Being a clever secretary, a prudent housekeeper, an attentive husband and a careful father, Cromwell is an ambiguous figure, at first, he is a product of his epoch: the historical context shows such qualities of his personality as prudence, secrecy, an ability to adapt, even an ability to betray (as in the case with his protector cardinal Thomas Woolsey who began “creating character for him” since early times of his protégé’s service). An inner comment following his statements and deeds often contradicts as this person holds a double game with the world built on court hypocrisy and selfish benefits: “If to grab Norris and get all direct answers. Alas!, there are now simple solutions: he was taught it with the world and the cardinal. Oh God, he thinks, in my age I should know. Not originality brings success. Not a mind. Not a strength. Only cunning intriguers – and he was even more sure – like Norris can get success” [8, p. 29]. Such a lesson in the future helps “machiavelli”, (as he is called by his contemporaries) Cromwell in reprisal with Thomas Moore, Anne Boleyn and other opponents.

A statement that “literature owns almost supernatural power over history, and the more powerful is an author, the more unrestricted is this power” [8, p. 436] in the case of Hilary Mantel’s novels about Thomas Cromwell is indisputable. The writer recreates in the text historical reality with almost scientific thoroughness (numerous references to sources and documents prove it) and depicts personages’ portraits in the epoch context: cruel confessional struggle between Protestants and Catholics, internal strife of the court for royal favour, carnage with people out of favour, – all this defined not the most noble traits of personages’ character. “However, the written on the tables is not so easy to black out. In the century of colossal church split and struggle that has covered all Europe, politicians like Moore and Cromwell, in the sake of their beliefs, were fateful for becoming victimizers or victims. Cromwell was also to get into a trouble” [8, p. 468]. Sympathizing her personage-reformer, a genius politician that stayed at the beginning of English state system, Mantel is not silent about Cromwell

Chapter 3. Literary approaches to discourse

to become hated because of his impatience and violence, manipulated with power; promoting English Reformation he destroyed and sacked monasteries, liquidated opponents. As it is known, Cromwell was beheaded as he lost king's favour. As we can see, personage's character in the novel "Wolf Hall" is related to the historical context which is determined and individually is opened through direct references.

In the classical historical novel Ba personality becoming a centre of the narration, according to A. N. Tolstoi, either acts a role of "sight centre" or is in the detached position of reality "mirror" when history in its continuity is depicted through personality development; a historical personage can demonstrate the process of his development under the impact of authentic signs of the environment and epoch, he can carry a print of author's individuality and can function as a loudspeaker of his views or can be engaged in controversy with on his epoch as well as with on author's view.

The novel by Malcolm Bradbury "The History Man" (1975) initially contains paratextual reference to its title. Including to the title sense meanings "a man of history" and "a sociologist" Bradbury directly connects peculiar traits of personage's personality with conditions forming them. Despite that in the preface the author presents conditionality of text space in which "so called personages" act, a simulacrum of "a history man" exists in the novel in the historical context with peculiar coordinates as, for example: "*in Vietnam war is held and McGovern still loses out his election campaign to Nickson*"; "*a direct rule is introduced in Ulster and a gun battle has happened in Falls Road*" [9, p. 11], students' struggles in Sorbonne are taking place in Paris in 1968 etc. Bradbury initially emphasizes conditionality of the historical context (particularly, that 1972 that contains a sense focus of the novel) because the author concentrates at recreating a special atmosphere – a mental state of the time more than at restoration of historical facts: "there are new steps and new nasty things everywhere", "liberal and radical beard rears" [9, p. 11], intellectuals adapt themselves at demands of the historical moment, traditions and customs "do not exist for them."

Howard Kirk's personality, placed at the head of this postmodern novel according to author's view, "*full fiction with imaginary approaching to the historical reality*" [9, p. 7], is presented from the first pages of the novel with very clear defined characteristics: "*a radical sociologist, little, energetic, flexible, he puts his heart and soul into*", he has written two

“alarming books defending new moral values, new rules for a Man” [9, p. 11], also, he carries on active scientific and social activity and feels the conjuncture good. A special way of presenting the historical context (in this case, in its social and ideological aspect) is presented with author’s ironical indication at Kirk’s peculiar individual traits dependent on his professional interests: *“Hoping at keeping up to the times the university rushes with sociology in every possible way, it would be difficult to find anyone who kept up to the times better than Howard. His course devoted to revolutions is famous touchstone as well as (in the other sense) his interference in local social activities, his role in the life of the city. As Howard is a famous activist, a thorn in city council flesh, a threat for egoistic bourgeoisie, a catalyzer of actions of the Consumer Union, a centre of responsibility and anxiety”* [9, p. 11].

According to classical M. Bakhtin’s theory of character building there two possible ways in the basis of which either “literature value of fate” which supposes “family and tradition” or “personage’s individuality” which “is established not like a fate but as an idea or even an idea incarnation” [10, p. 152]. A sociologist Howard Kirk as a literature character is “an idea incarnation”: *“frantic feelings”* which *“break traditional grammar, methodology and building”* and an ability *“to plan everything thoroughly up to tiny details”* on the basis of the principle *“creative interfusion”* are combined in him, as a result he, *“a great magician and a master of feelings”* tries to build reality due to his view, to subordinate it to himself: *“He places chaos, organizes disorder, feels intention and changes”*, *“his consciousness concludes a social contrast, an image of a conflict and opposition from this”* [9, p. 27]. In other words, Kirk manipulates with reality, interpolates it to his tastes (*“You have lived due to flavor and fashion of the environment perception”* [9, p. 32]), as a result, a context-simulacre being projected through simulacre-image appears in the text instead of the reality.

The conception of “general kirkisty” as Howard’s dominant character trait is expressed in family habits with his wife Barbara, in attitude to people around him, to social problems and political struggles, it is based on the experiment basis, on intimate implication of *“changes and liberation, and history”* [9, p. 14]. Bradbury writes: *“The Kirks, of course, are new people. But if some new people are born as just new people, natural participants of changes and history, the Kirks have obtained this status not so easy but with*

Chapter 3. Literary approaches to discourse

*their efforts, flexibility and severe experience and if you are interested how to know them, to feel – as Howard explains – from all the facts concerning them this one is the most important. Now the Kirks are fully legitimated citizens of the life; **they claim for their historical rights**; but they were not always in the position in order to claim them. They were not born bourgeoisie children with the feeling of everything-to-be-available and a power to rule...*” [9, p. 32].

Following the levels of Kirk’s character establishing from the childhood when he was “*a standard product of his conditions and time*”, a shy boy, exploring the world in the library and having “*a pale face and intellect*”, Bradbury-satirist firmly connects his personage to social and political context: “*dealing with Howard you are to know all this in order to explain anything. You should know time, place, environment, subculture and superstructure, state and consciousness determinacy taking into account an ability of human consciousness to widen and blow*” [9, p. 40]. The author in details, thoroughly, ironically builds personage’s personal traits, he shows how character dominant has been forming regarding which he is supposed to be a man of history, – an ability to catch conjuncture and an ability to explain himself and people around him any event from the point of view of sociology as a universal science, operating with new terminology like “anarchism of a working class”, “bourgeois conformism”, “moral standards” and “little social expectations”, “dialectics of self-affirmation”, and also “ethnos for which morality substitutes politics”. Social and historical context in this novel has bigger if not defining meaning because of thoroughly written space of sociological terms personage’s character appears with all power of ironical coloration. In Leeds which relies on work Kirk plays up to a working class, having moved to Wodolate where bourgeoisie dominated and existentialism was denied he understood he understood “*that this fair of styles and here you can be whoever*”. Creating his new image for public use Kirk willingly supposes “*one or two mutilation in interpretation, dark ambiguity of this or that place*” [9, p. 57], and even sculpts a new image-simulacre which he calls “self-revolution” and models it in accordance with reality orienting, at first, not at scientific achievements but at commercial success. M. Bradbury will see how in 1967 this politics will turn out as a social problem but Kirk’s flexible “pale” mind will create a new illusion in accordance with time challenges.

In 1971 in the book “The Social Context of Modern English Literature” M. Bradbury wrote about the context role in the understanding of literature task of the work: “A novel is a research with the help of imagination of alive history, time and consciousness, reality study” [11, p. 457]. As we can see in the novel about a sociologist Howard Kirk a study of personage’s consciousness is tightly referred with alive history and allows to accent attention at individual traits of his personality formed with external conditions, firstly, with the social and historical context which a personage interprets according to his ideas about it.

Scientists refer an English novelist Peter Ackroyd to those modern writers in whose creative work a historical component plays a significant role and is expressed in a various form: it can be alternative biographies of such famous historical personalities as W. Shakespeare, O. Wilde, T. Chatterton and others; postmodernist experience in the genre of historiographical metaprose the traits of which scientist find in a lot of novels written by Ackroyd (Onega S. *Metafiction and Myth in the Novels of Peter Ackroyd. European Studies in the Humanities*, 1999); paradoxes of time and history appear in his texts along with other problems (in particular, in the monograph A. Grundmann A. “The Concept of Time in Peter Ackroyd’s “Hawksmoor”” it is proved that novel personages are historically determined though they are “*a construct of repeating characteristics, biographies and world views*” [12].

Repeating characteristics is one of the techniques used by Ackroyd with the help of which he lays unusual fullness and faithfulness to his personages. In the classical study conducted by L. Ya. Ginzburg about the concept of “literature personage” attention is paid to tight bond between personage’s deeds and his characterological features: “*Personage’s behaviour arises from correlation of its components and qualities appear as stereotypes of behaviour processes. One of the most effective techniques of personages image is their direct speech, internal and external*” [13, p. 4]. Peter Ackroyd emphasizes this important feature in building of a novel personage in the conditions of the historical context in the comment to the novel “Hawksmoor” (1985): “*The idea of the novel “Hawksmoor” was in opposition of two variants of language with each other: one that existed at the beginning of the XVIII century and the other which developed by the end of the XX century. I wanted to study the similarity and differences*

Chapter 3. Literary approaches to discourse

between them; I hoped that could allow to give clearer definition about that and this epoch. I tried to do so for the reader with me to get used to the language which was spoken in the XVIII century and so that to feel the past closer and more natural..." (From Peter Ackroyd's interview, February 2011) [14]. Ackroyd's original discovery, fulfilled this intention in the text, became plot building within which according to the logic of every historical reality narrative tactics and characteristics of personages-twins appear differently. A personage of modern historical universe is a detective Nicholas Hawksmoor investigating a series of wicked murders in six London churches. His novel space is even-numbered chapters written with modern stylistics and orthography in accordance with the aesthetics and behavioural norms of the XX century. The second figure is a personage of the XVIII century, Nicholas Dyer who as Thomas Cromwell came from the bottom with the help of his talent and and Sir Christopher Wren's protection. His sphere of actions is odd-numbered chapters where the historical context of the gone epoch is followed by and recreated. Both of personages are in intensive narrative situation which spontaneously switches over to and from the internal monologue, moreover, it can be often different narrative strategies.

The historical context is presented in the novel from the very first pages as the most important event and sense component of the text: "*Thus in 1711, the ninth year of the reign of Queen Anne, an Act of Parliament was passed to erect seven new Parish Churches in the Cities of London and Westminster; which commission was delivered to Her Majesty's Office of Works in Scotland Yard. And the time came when Nicholas Dyer, architect, began to construct a model of the first church*" [15].

The following facts lead to the Plague and the Great London Fire of 1666 after which a famous English architect Christopher Wren (1632–1723) would build some churches in London, and in the novel an imaginary personage Nicholas Dyer will appear who is Wren's apprentice and antagonist. This delicate game with the historical personality, fact and fiction allows to regard Ackroyd's novels as models of "historiographical metaprose" (Susana Onega) and crafty literature pastiche.

The historical details out of which general space of the historical context arises are thoroughly written in the novel so that it allows to visualize a picture, as for example, consequences after "black death" in London in

1665–66: “*the House was shut up by a Constable and Lord Have Mercy On Us set close over the Cross. A Watchman was plac’d by the Door and, tho’ so many Houses in Black-Eagle-Street had been Visited that he would scarce have known who dwelled in them, I had no Desire to be seen, in case it became urgent to me to make my Escape*”, then “*dead wagon*” took Nick’s dead parents (he calls them now **The two Creatures**), a watchman’s voice scared a boy: “*There was a danger to be found with the dead and then (it was a standard practice) to put into prison*” [15].

The description of the burnt plagued houses, lots of dead bodies thrown to *the Darkness* of unnamed graves, wandering ill-fated “*empty people*” with absent glance – this historical context determined Nick Dyer’s belief in “*human life doesn’t have firm direction*” and formed his gloomy inclination to the evil: “*I cou’d not Weep then but I can Build now, and in that place of Memory will I fashion a Labyrinth where the Dead can once more give Voice*” [15].

However, this idea was not in the sake of respecting the dead: Dyer sees in people only “*flies on a dunghill*” and is thinking about their Lord (an evident intertextual reference to William Golding’s “*Lord of the Flies*”) whom he is going to build ritual temples on the place of mass burial places: “*I declare that I build my Churches firmly on this Dunghil Earth and with a full Conception of Degenerated Nature. I have only room to add: there is a mad-drunken Catch, Hey ho! The Devil is dead! If that be true, I have been in the wrong Suit all my Life*” [15].

The repeating element in Dyer’s characteristics is numerous return to the idea of Satan to be a real lord of a human essence. As a child he got to the dissenters’ meeting and he thought “*I would be glad to unknow again, but my Memory will not let me be untaught*” [15] their views but he finds a proof of power of the Darkness in ancient studies, rituals and human misdeeds, social habits etc., he constantly thinks about it and that is why he makes some additions to the idea of building evil temples with a necessity of sacrifice, “*bloodshed in the dark and secretly*” – murders. A wide cultural and historical context which goes with Dyer’s evil philosophy on different levels (more often these are occulted books or ancient magical manuscripts, “*Giordano Bruno*” and a French mathematician Jean-Francois Niceron, Nickolas Kossen works in the Middle Ages hermeneutics and other apochryphal works of the epoch are mentioned here) and forms

Chapter 3. Literary approaches to discourse

his idea: seven churches built on the places of bloody crimes, hopeless poverty and ill temper put London into magical circle for the sake of the Darkness: *“it was by Ratcliffe Dock that I built in trust to the dark Powers and above the filthy passages of Wapping, with its Lanes and Alleys of small Tenements, my third Church rises. Here all corruption and infection has its Centre: in Rope Walk lived Mary Crompton, the bloody Midwife who had six Sceletons of children of several Ages in her Cellar (these Sceletons are now to be seen at the Ben-Johnson’s Head near St Brides Church). The Watch found two other Children also destroyed, lying in a Hand-baskett in the Cellar and looking like the Carcasses of Catts or Doggs, their Flesh eat with Vermin. And this one Mary Crompton averred that she had been moved and seduced by the Divil who appear’d to her in Humane form as she passed by Old Gravill Lane”* [15]. As we can see Nicholas Dyer is possessed with Daemons of the Darkness which rule human beings with horror. In his arguments with Sir Christ, as he calls Wren, about rational Philosophy it can be heard reminiscences from the Middle Ages polemics about helplessness of the Mind, unsubstantiality of experience and *“truth that we know through belief and horror”* out of which the Enlightenment century came from. This aspect of the culturological context shows Dyer’s gloomy traits of character who is inclined to superstition, cynicism, disdain to *“miserable humankind”*.

Detective Hawksmoor is Dyer’s antagonist, distant in time but obliged to resist architect’s mystical curse and his evil churches, – according to author’s definition, *“a personage who doesn’t get old but who is always careful and attentive, whose glance doesn’t lose power”* [15], – investigates boys’ murders territory connected with the churches. He represents another type of character: he is a man of action, reserved, skillfully familiar with the method *“to be analysed by emission spectroscopy”* but whereas he comes to the levels of investigation *“as an architect might consider the plan of a building”* [15]. The context invariant defining his character, thoughtway and behaviour logic is connected in the novel, firstly, with professional sphere in which new cultural and historical realities (for example, an investigation is conducted with the help of computer and video observation, a videofit is made etc.) are included into. Nick Hawksmoor is a detective, fighter with the evil, supposedly, a positive personage. He does not have illusions in issued of human nature as Nick Dyer he feels background of crimes:

"It had been in this district, as Hawksmoor knew, that the Marr murders of 1812 had occurred -the perpetrator being a certain John Williams, who, according to De Quincey whose account Hawksmoor avidly read, 'asserted his own supremacy above all the children of Cain'. He killed four in a house by Ratcliffe Highway -a man, wife, servant and child -by shattering their skulls with a mallet and then gratuitously cutting their throats as they lay dying. Then, twelve days later and in the same quarter, he repeated his acts upon another family. He was transformed, again according to De Quincey, into a 'mighty murderer' and until his execution he remained an object of awe and mystery to those who lived in the shadow of the Wapping church" [15]. A culturological element of this knowledge deals not only with Hawksmoor's interest in the investigation materials, not only with an intertextual reference to famous Thomas De Quincey (whose view laid out in the essay "On Murder Considered as one of the Fine Arts" and are similar to Nick Dyer's thoughts, and are contradictive to Hawksmoor's worldview) but also with the assessment of social behaviour of those "*who lived in the shadow*" of one of Dyer's churches. A transparent metaphore of Shadow-Darkness comes along with Hawksmoor who suspects "*that certain streets or patches of ground provoked a malevolence which generally seemed to be quite without motive*" [15]. Hawksmoor is clever and observant, he is able to play a role due to the moment and supposes it to be "*his strong side*": "*He was playing a part: he knew this, and believed it to be his strength. Others did not realise that their parts had been written for them, their movements already marked out like chalk lines upon a stage, their clothes and gestures decided in advance; but he knew such things, and thought it better to have chosen*" [15]. His character is more statical, it is shown in the accomplished level and corresponds to modern rules of relationships with colleagues, witnesses, suspects but exactly Hawksmoor announces the main text idea about succession of the historical experience experienced in individual fates.

The peculiarities of the historical context in the novel "Hawksmoor" are reflected in personages' speech characteristic, for example, when Dyer announces that Mirabilis "*who was now speaking to the Assembly and discoursing of Flames, Ruines, Desolations, **the rain like a hotte Winde, the Sun as red as Blood, the very dead burnt in their Graves (thus did he Prophesie the Burning of the City). This Company was not like the Meeters***

Chapter 3. Literary approaches to discourse

with their Yea, I do say and their Let me entreat and their Hear ye this but, as it seemed to me in my befuddled State, they laugh'd and jested with one another" [15]. The word combinations and expressions used in the XVIII century are reproduced according to grammar and stylistics habits of the epoch, they are used according to different social classes and religious rules.

In such a way, it can be seen that in Ackroyd's novel the context is used according to postmodernism idea about "*infinite variety of other, wider contexts*": it dominates, works in the widest space, includes not only historical but also cultural, social and aesthetic aspects. Personage's character in such conditions is painted in statics like taken off the table of the happening events and sooner contradicts the context environment.

Conclusions

The research of personage's character in interrelation with the historical context as out-of-the-text part of the novel space follows to conclusions that it is essential and understudied problem which is nowadays tightly connected with genre strategies of a novel.

A trial to characterize the term "the historical context" has shown if literature context connects a piece of work with author's creative work, the historical one is based on a social and political situation and the biographical and social context reflects biographical data about a personage, social conditions of the epoch, the process of writing of a literature piece of work (the history of the text). The historical context is deepen into historical events (a retrospective aspect), the plot of which is inclined to the availability of the historical factage that can be transformed into a fact-situation, a fact-phenomenon, a fact-event. With time motion a perspective of view of the past changes, every generation perceps and interprets the historical context according to their conceptions, values, worldview defining their attitude to the surrounding world.

A peculiar role as a structure building factor in developing the historical context belongs to a literature character being in constant dialectical relation with a plot, a conflict, a composition, artistic time continuum and other elements of poetics. Personage's character has distinct trait and features determined with intergenre as well as with general literature principles. It can have social background, not occasionally character is formed, is

developed, exists and acts in peculiar historical conditions. The ways of realization of personage's character in the historical context are determined by author's worldview peculiarities and his individuality, a complex of his creative method and an ability to realize an idea

From its starting point – Walter Scott – a classical historical novel is inclined at interrelation between a person and history that stays a key genre problem and spreads at all its modifications. Whereas a literature personage differs from a real historical personality in the way it carries a print of author's conception and is not a direct reflection of his character and fate.

Within a literature text interpretation of personal qualities of the figures from the past gives an opportunity of a new view at historical events, particularly, in interpretation of “secondly organized” (Yu. Lotman), reconstructed on the base of facts and reality. This allows to use history as a context forming personage's character directly and individually but in tight dependence on epoch shifts.

Evaluating variant of including the historical concept into the space of a modern postmodern novel the scientists emphasize “*the principle of equalization of personal experience and general history*” (A. Yu. Pierieviezientseva [16]) so that it allows to consider a character as a pint of interpretation of the historical context. In a postmodern novel with its inclination to the game with text elements a character may be represented in different ways in accordance with a general text task. As O. A. Dzhumailo fairly notices, “*At the same time postmodernism ontological worlds (in B. McHale's terminology) still stay strong but people appeal for them, suffer and die*” [1, p. 15].

In H. Mantel's novel “Wolf Hall” the context is recreated almost with documentary accuracy of historical chronicles but interpretation novelty is given by narrative that changes a status of the historical in favour of the representation of personage's character. In M. Bradbury's novel “The History Man” personage's character is directly connected with the conditions forming him but they are ironically overestimated, that is why a simulacre of “historical” consciousness is related in the novel with the context-simulacre. In P. Ackroyd's novel “Hawksmoor” personage's character is a secondary discourse, the context here is diverse, it dominates and darkens event motion of the text. For Ackroyd's creative manner virtuous multilevel textual game is specific (genre shifts, intertextual, speech games and game

Chapter 3. Literary approaches to discourse

of sense addresses etc.) that is why a character is static and is connected with the context almost conditionally. As we can see “*personal experience*” coherent with the context allows to study personage’s dependence on conditions in which he demonstrates his character.

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