THE PECULIARITIES OF THE AUTOBIOGRAPHICAL STORY'S TYPOLOGICAL TRAITS IN BRUNO SCHULTZ'S COLLECTION «CINNAMON SHOPS»

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Summary

The article analyzes the peculiarities of the typological characteristics of Bruno Schultz**'s** works**.** He was the representative of Polish modernism. The autobiographical character of the collection of stories «Cinnamon Shops» is revealed, and the explicit and implicit depiction of reality in the work is determined. The concept of childhood poetry is theoretically substantiated, and its structural components are set forth. The methods of creating the world of childhood were analyzed, and the features of its realization in the works of the named author were revealed.

Bruno Schultz is the founder of the idea of the hermetic mythology of a place. Its mundane nature comprises delineating a geographical area with an infinite number of meanings and content. Schultz's classic prose became a generalized expression, a world structure of global significance. His two volumes of short tales, «Cinnamon Shops» and «Sanatorium beneath the Hourglass», placed him in the canon of 20th-century European literature. Bruno Schultz lived during a period of unprecedented political change when new civilized codes and identities for modern European countries were emerging. In his prose, a rare meta-culture of Central-Eastern Europe emerges through mythology. It is an opportunity to see the enormous possibilities of the past, from which the modern states of the Central European subcontinent emerged. Schultz would probably also be very useful in discussions about postmodernism because of the collage and fragmentary nature of his work and because of the fun he has with myths and parodies – in some places,

it fits very well into postmodern practices, and Schultz can be considered one of their forerunners.

Keywords: narrator, autobiography, modernism, mythology, explicit, implicit, explicit, implicit.

1. Introduction

The birth of a certain type of writer marked the 20th century in fiction. This appearance is interdependent with the writing of novels by Marcel Proust, Franz Kafka, and James Joyce. Each of them took part in the generation of traits characteristic of these writers, and it created new traditions of writing that define the writer of the modernist era. Against this backdrop, the work of one Polish novelist from the 1930s, Bruno Schultz, who combined the layering of different images, was like a battle with death.

He was a Polish Jew who was born and lived in Galicia. He was a novelist, literary critic, artist, and teacher. So, who exactly is Schultz, and what is his place in national and professional cartography? The name Bruno Schultz is important for today's literary space: he is studied, and we seek new approaches to his work. Who was Bruno Schultz during his lifetime, and who has he become today – for the world, Poland, Ukraine, and the Jewish community? Shultz is probably the first writer to be added to the canon, and everyone would agree that it is fair. Currently, the positions of literary figures who would protest against Schulz are not known; there is unequivocal recognition and unequivocal support for him.

His work and life are being tudied by researchers and critics from all over the world. For example, we studied his poetics and philosophy of art by Polish critics of the time: E. Fitzowski, S. Witkiewicz, S. Nalkowska, and later A. Sandauer, V. Gombrovych, and others; V. Menyok, D. Drozdovskyi, Yu. Menyok, and other contemporary Ukrainian researchers. A. Pavlyshyn, Yu. Andrukhovych and A. Bondar write articles and essays about V. Shults’s work and life. Polish and American researchers, E. Yazembskyi, V. Panas, Yu. Gondovich, E. Kurylyuk, M. Kitovska-Lysiak J. Updyko, and F. Roth are also engaged in this.

This publication examines the relationship between the explicit and implicit depiction of reality in Bruno Schultz's autobiographical collection of stories, «Cinnamon Shops».

The ***purpose*** of the study is the identification and typology of components of childhood poetics and the methods of their creation in autobiographical prose based on the work of Bruno Schultz, «Cinnamon Shops», as well as to substantiate the concept of «childhood poetics» based on the typology of its methods.

The ***relevance of the research*** is because the comparative-historical study of literature allows for the identification of features in the work of a specific author; to analyze and evaluate works of national literature in world literature in a new way. In our case, the characteristics of Bruno Schultz's autobiographical collection, «Cinnamon Shops», are valuable. The ***object of research*** is the cycle of short Bruno Schultz's stories, «Cinnamon Shops». The ***subject of the study*** is the structural components of childhood poetics and the methods of their implementation in autobiographical prose.

2. Autobiography as a principle of narration

Bruno Schultz (1892 – 1942) is a bright and original representative of Polish modernism, whose unique decoded poetic prose appeared as a unique phenomenon. He was ahead of his time; he showed the world a language and a method for which science has not yet developed research definitions, and therefore even today his work attracts close attention and literary attempts to explain his phenomenon. Like all new non-standard works, Shultz's works did not find their place in translated literature for a long time.

Schultz, a Polish-language writer, was born into a Jewish family in provincial Drohobych, which was part of Austria-Hungary, became part of it after the division of the Polish-Lithuanian Commonwealth, and is now part of modern Ukraine. The creator grew up in an environment that synthesized four national elements and four cultural traditions, which were reflected in the author's texts. It is Shultz's childhood years, family saga, and everyday life of a small provincial

town that became a fantastic parable, a story transformed and mythologized in the cycle of stories «Cinnamon Shops».

Actual coincidences confirm the autobiographical nature of the work not only with the life of the writer but also by his attempt to explain his own vision of the role of childhood in the formation of a personality. «Shops is an autobiography, or rather a genealogy, a «kat'exochen» genealogy because it shows the spiritual origin, or rather the spirit, to the depth where it penetrates into mythology and gets lost in mythological delusion. It always seemed to me they lost the origins of the individual spirit in some mythical jungle. This is the last bottom that cannot be broken through» (Shults, 1996: 62).

The object of the story is the narrator's childhood memories. In 15 stories, he introduces the reader to various sketches from his past. The participant in those events is a small boy who is related to the narrator, who has a narrative function within the opposition of «I-character» and «I-narrator». However, the apparent simplicity in the division of functions between the senior narrator and the minor participant in the events, who should be the sole narrator of the novel, giving the floor to the adult «I», and whose entire story is told in the first person, is not correct. When trying to accurately identify the voice of the speaker with an adult narrator, the story often loses the features of past events, which are interpreted in a new way, and gains the characteristics of a story – the transmission of current or recent events with a child simultaneously by the mind of «I», but their comprehension and evaluation remain with the narrator, who does not pass the word to another person. And only on an intuitive level does the reader still feel the «I-character» and its influence on the story itself. It is this imaginary «double voice» that needs special attention, as evidence of the specificity of the narrative in the work.

B. Schultz has the most serious theoretical and practical base, which was developed by him based on and considering all previous achievements in this field and presented by V. Schmidt in his study called «Narratology» (Shmid, 2015: 258). In the complex communicative structure of artwork, he

distinguishes several communicative levels. Such a classification does not allow the researcher to make a mistake in identifying the position of the author and the narrator. The reality in which the research takes place is an imaginary world in which communication occurs, where the subject of research takes part in a fictitious narrative. The result of communication with a fictitious reader is a narrative world, a time-space reality segment in which the childhood events of the «I-character» take place.

3. The narrator as a system of images from a work of art

Following Schmidt, we understand the term «narrator» only as a technical designation of the bearer of the narrative function, completely unmarked regarding typological oppositions. They are intended to help characterize the narrator as a narrative entity.

From the point of view of the method of detection, the narrator can be explicit or implicit. Explicit reflection is based on the very presence of the narrator, who can «call his name, describe himself, tell the story of his life, and reveal the image of his thinking» (Shmid, 2015: 66). Although we do not learn the name of the narrator or who he is at the moment of the story, the object of the narrative world that he represents is his own story, and the object of the imaginary world is the very process of presenting this story, which allows us to reveal the narrator as a clear. The implied representation of the narrator is mandatory and is revealed through the «symptoms» of the narrative text. In «Cinnamon Shops», «symptoms» appear in the selection of elements from «events» as material for creating «stories», their concretization, text composition, and linguistic presentation, as well as in the narrator's observations, comments, and generalizations.

The narrator's image is not revealed from the point of view of the actual material. Everything we know about him results from the story about the «I-character». The narrator reveals himself in axiological categories such as education, mental worldview, and value system, among others. However, the narrator's presence as a person provides reasons to reveal him as unique and anthropomorphic. The category of expressiveness cannot be absent at all since,

according to Schmidt, «it is based on the presence of individual signs in the test» (Shmid, 2015: 73). We define these «symptoms» as strongly expressed since all of them are clearly manifested in the text and together «build» the work. They characterize the genre specificity, linguistic richness, and ideological content of the work.

According to framing, the fictitious narrator in the cycle of stories is primary; we understood this category as absolutely mechanical from the point of view of ideality. But it is interesting to pay attention to the fact that the only hero who speaks in the text on a communicative level is the father. Over the course of three short stories, the father recites his «theory of matter», and the interjections of the narrator punctuate his story. The result is a coherent text in which it is difficult to trace the moment of word transition between the narrator and the character. The narrator's speech, like his life, complements and develops the image of his father, a continuation and the basis of his creativity. To some extent, this shows the importance of the father's character in revealing the narrator's inner world and the ideological plan of the entire cycle of stories.

According to the criterion of diegetic, Shultz's fictitious narrator is diegetic, characterized by two plans: diegesis (story) as an object and exegesis as a subject. The quality of the dietetic narrator is the disintegration into two functionally different instances – the «I-narrator» (storyteller self) and the «I-character» (narrative self).

According to the criterion of informativeness, the fictitious narrator is not omniscient; he does not tell about the real feelings and motives of other characters; and, in the last instance, he is not telling the truth. Episodes in which he characterizes the hero as if he claims omniscience are quite widely represented. For example, «... his yellow and cloudy face faded away like lines on a faded map, dim memories of a stormy and wasted life» (Shults, 2012: 11), and «there was a vague and deep melancholy, orphanhood, and helplessness in his mood – the inability to fill the void of life between the feeling of food» (Shults, 2012: 42). But in such passages, it is not the omniscience of the narrator that is presented, but the

colorfulness of the presented image-memory, the richness of interpretation, and imagination, which bring the image to the state of history and the facial expression to the state of a biographical episode. In the development of each image, there is a metaphorical perception of «I-character» and a metaphorical interpretation of «I-narrator». The narrator is limited to knowledge but not limited to the imagination.

His location limits not even the storyteller but by the location of the «I-character» since the story takes place only where the boy himself is during the action. According to the score's identification, the narrator is subjective, which logically follows from his personality and limitations in relation to events and place.

The reliability category is of particular interest. D. Schmid mentions it but does not give an exact definition, outlining his position only because, in his opinion, this criterion should not be revealed by an implicit author (according to Booth's theory), but specifically by the reader (according to Newning) (Shmid, 2015: 70). Dan Shen's work summarizes developments in narrative uncertainty theory (Matsevko-Bekerska, 2018: 302), according to the rhetorical approach – the typology of Per Krohg Hansen. These improvements allow us to emphasize the extra-textual ambiguity that lies beneath the reader's outward knowledge when they approach the text in the narrator's image. The narrator often replaces the real world with a fantastic, mythical one. Sometimes, it borders on a metaphorical vision, as in the description of a «forgotten room» that lives their own lives (Shults, 2012: 37). However, the narrator occasionally passes off as a real event that an ordinary reader would recognize as a symptom of fiction or myth-making. For example, «Sometimes at night, the face of the bearded Demiurge appeared in the bedroom window, and for some time he looked tenderly at the sleeping father» (Shults, 2012: 17). But in the middle of the text, inside the narrative world created by the storytellers, this very image of events is an inviolable norm, a truth that cannot be trusted. And this characterizes the storyteller's image, despite drawing a line between unbreakable trust and his stories. The narrator in the work is not reliable. But in the middle of the text, inside

the narrative world created by the narrator; this image of events is an inviolable norm, a truth that cannot be trusted. And this characterizes the storyteller's image, despite drawing a line between unbreakable trust and his stories. The narrator in the work is not reliable.

4. Conclusions

Thus, the narrator in the collection of stories «Cinnamon Shops» is clearly and implicitly primary, personal, anthropomorphic, subjective-diegetic, and unreliable, as well as highly revealed, limited in knowledge, and in place. Among the selected types, the most useful for understanding the «duplicity» of the speaker's image is signs of unreliability. It explains childhood, the perception of fantasy, and its influence on history, limited knowledge, and location. Someone actually limited an adult speaker in the story's material to those details that he saw and perceived as belonging to the «I-character». Diegetic emphasizes not only the identity of the two selves but also their unity in one consciousness, presented at different stages of development and united in one story.

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