

3. Кужель О.М., Коваль Т.І. Використання персонального комп'ютера у вивченні іноземних мов // Нові інформаційні технології навчання в навчальних закладах України: Науково-методичний збірник: – Вип. 8: / Редкол.: І.І.Мархель (гол. ред.) та ін. – Одеса: Друк, 2001. – 242 с.

4. Подопрігора Л.А. Использование Интернета в обучении иностранным языкам // Иностранные языки в школе. – 2003. – № 5. – С. 25-31.

5. Токменко О. Інформаційні технології у викладанні іноземної мови: сьогодні і скрізь // Іноземні мови в навчальних закладах. – 2006. – №2. – С. 98-100.

Хохель Д.Ю.

*Кам'янець-Подільський національний університет імені Івана Огієнка
Науковий керівник – ст. викл. Матковська М.В.*

The Analysis of the Chronotope of *Number Twelve, Grimmauld Place*

The term *chronotope* was first used by the Russian philologist and literary philosopher M.M.Bakhtin. The term itself can be literally translated as “time-space.” It was developed in Bakhtin’s essay “Формы времени и хронотопа в романе” [1].

M.M.Bakhtin characterises the term *chronotope* as follows: “In the fictional chronotope we find a fusion of spatial and temporal tokens into a contemplated and particular whole. Time becomes thick, dense and fictionally visible; space intensifies, gets involved into the movement of time, plot, history. The features of time become apparent in space, and space is comprehended and measured within time. The fiction chronotope is characterised by this intersection of rows and fusion of tokens” [1, c. 235]. We take M.M.Bakhtin’s theory as a basis for our investigation.

The series of fictional novels by J.K. Rowling has a very peculiar and specific character. It should be noted that in some instances we deal with separated chronotopes of magic sites living according to their own deeply magical time and space. One of such separated chronotopes is *number twelve, Grimmauld Place*.

In this article we aim to analyze the chronotope of a particular magic site *number twelve, Grimmauld Place*. Let us firstly analyze the peculiarities of time of the site. Here time has deeply imbibed magic, both ancient and new, which defines the space through fusing.

The house is almost absolutely separated from the rest of the universe, be it Wizarding or not. It is dissected from the world by magic. *Number twelve, Grimmauld Place* is under the protection of Fidelius Charm – it is invisible to anyone unless the Secret Keeper tells him the address. The Muggles do not know that it exists at all. Its separation is described in such a way: “My father put every security measure known to wizardkind on it when he lived here. It’s unplotable, so Muggles could never come and call – as if they’d ever have wanted to – and now Dumbledore’s added his protection, you’d be hard put to find a safer house anywhere. Dumbledore is Secret Keeper for the Order, you know – nobody can find Headquarters unless he tells them personally where it is...” [3, c. 106-107].

The peculiarities of time in *number twelve, Grimmauld Place* are caused by the fact that the Blacks – one of the ancient pure-blood Wizarding families – lived there for many centuries. This is proved by the tapestry on the drawing room wall: “The tapestry looked immensely old; it was faded and looked as though Doxys had gnawed it in places. Nevertheless, the golden thread with which it was embroidered still glinted brightly enough to show them a sprawling family tree dating back (as far as Harry could tell) to the Middle Ages. Large words at the very top of the tapestry read: ‘The Noble and Most Ancient House of Black. Toujours pur’ ” [3, c. 103].

So we may rightfully say that the Blacks live in the house since long ago. It’s *long ago* that characterises the time of *number twelve, Grimmauld Place* to a great extent. The dust is the solidification of this time: “A fine film of dust covered the pictures on the walls and the bed’s headboard” [2].

We also assume that the roused dust stands for disturbed past: “A little puff of dust rose from the bedcovers as she sat down to read the clippings” [2].

J.K.Rowling has used the achievements of the Middle Ages while creating the chronotope of *number twelve, Grimmauld Place*. It was in the Middle Ages that the time of personal history appeared and the not-purely-strange world was formed – “the world where everything strange and miraculous was perceived as proper” [1, c. 315].

Being the time of personal history, the temporal aspect of *number twelve, Grimmauld Place* chronotope has all the features needed. The chronology is defined by family events, names, objects. The brightest embodiment of time is the tapestry mentioned earlier.

The episode when Harry talks to Sirius at the tapestry is in some way an inclusion of Harry into this

time, and through his perception the readers understand it too. We discover the history of the Black family which defines the time. Sirius, the last representative of the family, tells about the turning points and important events of the past: “There’s Phineas Nigellus... my great-great-grandfather, see?... least popular Headmaster Hogwarts ever had... and Araminta Mehflua... cousin of my mothers... tried to force through a Ministry Bill to make Muggle-hunting legal... and dear Aunt Elladora... she started the family tradition of beheading house-elves when they got too old to carry tea trays...” [3, c. 105], death of his brother and mother.

After the death of Mrs. Black the house stood empty for ten years, but it gives the impression as if a century elapsed. The house went through a “no-time period” – the course of personal history was interrupted.

This “no-time period” is a peculiarity of *number twelve, Grimmauld Place*. The house came to the state of full abandonment during the ten years since Mrs. Black’s death. Be it a century or two that elapsed, the effect would have been the same. This time solidified into dust, became visible and perceivable and covered the Black family heirlooms. The “no-time period” is possible in *number twelve, Grimmauld Place* as the time of the house does not obey the natural rules. The house is so deeply impregnated with magic that time depends on the private history of the Blacks. Here we find it appropriate to mention “a grandfather clock that had developed the unpleasant habit of shooting heavy bolts at passers-by” [3, c. 110]. This image bears a bright example of dysfunction – instead of ticking time off the clock fights with the wizards who do not belong to the Black family but tried to change the interior of the house. This is a token of subjectivization of time.

We observe retardation too. The time in *number twelve, Grimmauld Place* as if froze in the Middle Ages. It reveals its genetic bond with time inherent to the medieval tales of chivalry.

Another discovery of the medieval chronotope that is widely used by J.K.Rowling is the considerable number of polysemantic and peculiar symbols. One of the most frequently met symbols is SERPENT. It may be found everywhere in the house: “the silver doorknocker was in the form of a twisted serpent” [3, c. 58], “both the chandelier and the candelabra on a rickety table nearby were shaped like serpents” [3, c. 59], “turned the bedroom doorknob, which was shaped like a serpent’s head” [3, c. 60], “the silver serpent tails that supported the large bathtub” [2], “the black basin with its taps in the form of open-mouthed serpents” [2].

This list makes us come to the conclusion that SERPENT is a very significant symbol for the chronotope of *number twelve, Grimmauld Place*. In the series of novels by J.K.Rowling SERPENT is associated with Dark Arts and especially with evil ritual magic which not inherent to the Harry Potter Wizarding World. The numerous repetitions, which according to the rules of semiotics lead to the reinforcement of the meaning of a symbol, make us conclude that the Wizarding family which lived in this house was evil and the house became saturated with dark magic. This is the reason why on entering the house Harry experiences the “feeling of foreboding” [3, c. 59].

According to the classical semiotics, SERPENT is the symbol of time, and the snake biting its tail is associated with eternity. As a symbol of eternity the snake can not be found in the analyzed chronotope. There is no single snake biting its tail in the house. But the doorknocker is “in the form of a twisted serpent” [3, c. 58]. This shape also has a number of meanings. Firstly, the second meaning of the word *twisted* according to Longman Dictionary of Contemporary English is “seeming to enjoy things that are cruel of socking, in a way that is not normal” [4, c. 1792]. It may be applied to the late inhabitants of the house as they were blood supremacists: “they thought Voldemort had the right idea, they were all for the purification of the wizarding race, getting rid of Muggle-borns and having pure-bloods in charge” [3, c. 104] and Sirius’ brother even “joined the Death Eaters” [3, c. 104].

Another interesting symbol is COBWEB. It also possesses more than one meaning in the text of the novels. Naturally it adds to creating the atmosphere of abandonment, neglect, desertion, and antiquity. But besides it can be viewed as cobweb of lies – substantivization of lies which fill the atmosphere of the house.

The stressed presence of COBWEB in Sirius’s room is also extremely significant: “a spider’s web stretched between the chandelier and the top of the large wooden wardrobe” [2]. This character was unlawfully sentenced for the murder he never committed and he was calumniated of betraying his friends to Voldemort which resulted in his being chased from the Wizarding community. That is the reason why we find the COBWEB of lies in his room.

COBWEB as yarn of destiny may be viewed as an important motif.

Now we will analyze the binary oppositions which constitute the chronotope of *number twelve, Grimmauld Place*. The oppositional character of the chronotope both causes and is caused by the magic of the house.

The first binary opposition consists of the pair *real – unreal*. The house is *unreal* as it does not exist for Muggles and those wizards who were not given its whereabouts by the Secret Keeper. It is invisible, impenetrable, and unplotable (impossible to be marked on the map):

“The inhabitants of number twelve were never seen by anyone in the surrounding houses, and nor was number twelve itself. The Muggles who lived in Grimmauld Place had long since accepted the amusing mistake in the numbering that had caused number eleven to sit beside number thirteen” [2].

“However, two cloaked men had appeared in the square outside number twelve, and they remained there into the night gazing in the direction of the house that they could not see” [2].

“On the first day of September there were more people lurking in the square than ever before. Half a dozen men in long cloaks stood silent and watchful, gazing as ever at houses eleven and thirteen, but the thing for which they were waiting still appeared elusive” [2].

The house is real as it exists in the Wizarding world of Harry Potter novels:

“Harry thought, and no sooner had he reached the part about number twelve, Grimmauld Place, than a battered door emerged out of nowhere between numbers eleven and thirteen, followed swiftly by dirty walls and grimy windows. It was as though an extra house had inflated, pushing those on either side out of its way” [3, c. 58].

“Meanwhile, inside number twelve, Harry had just entered the hall” [2].

The house has a feature of any non-magical place – an address: “number twelve, Grimmauld Place” [3, c. 57].

Those, whom the Secret Keeper has told the address, can enter the house, live there. So it exists in the magical universe of the series.

This binary opposition is caused by the magical protection the house has been given, which creates the specific magical atmosphere:

“As Harry closed the door behind them, the old-fashioned gas lamps sprang into life, casting flickering light along the length of the hallway. It looked just as Harry remembered it: eerie, cobwebbed, the outlines of the house-elf heads on the wall throwing odd shadows up the staircase” [2].

The second binary opposition is *alive – dead*. The embodiment of the *dead* house is the wizarding portrait of the late hostess of the house Mrs. Black, Sirius’s mother. She died ten years ago, but the portrait preserved her character and point of view. She was a blood supremacist, and her screams give the idea of her opinions:

“‘Yooooou!’ she howled, her eyes popping at the sight of the man. ‘Blood traitor, abomination, shame of my flesh!’” [3, c. 74].

The words *abomination, shame of my flesh* are alliterated. The sound [J] here stresses the repugnance of the scene. These screeches give an explanation of the dreary atmosphere of the house: it is soaked with evil magic, but is now used as headquarters of the Order of the Phoenix – an organization, fighting the Dark Arts. The hostility of the house towards the current inhabitants stresses the fact that everything in the Wizarding world is deeply impregnated with magic.

The *alive* house is embodied in the Kreacher type. Kreacher is the house-elf of the Blacks. After Sirius’s death the family became extinct in the male line. According to his will Harry inherited the house and Kreacher as an inseparable part of it.

The same types realize binary opposition *statics – dynamics*. The embodiment of *statics* is the portrait of late Mrs. Black, and the incarnation of *dynamics* is correspondingly Kreacher. When the chronotope first appears in the text these types share the views. Both of them loath the members of the Order of the Phoenix.

Due to the dynamic character of Kreacher type we find a line upon which the *alive* house and the *dead* house choose separate ways. It affects the chronotope. The house-elf granted his allegiances to Harry after the new master presented him with the locket which had once belonged to his most loved Master Regulus. The two descriptions of the kitchen show the nature of the change:

“It was scarcely less gloomy than the hall above, a cavernous room with rough stone walls. Most of the light was coming from a large fire at the far end of the room. A haze of pipe smoke hung in the air like battle fumes, through which loomed the menacing shapes of heavy iron pots and pans hanging from the dark ceiling” [3, c. 76].

“The kitchen was almost unrecognizable. Every surface now shone; Copper pots and pans had been burnished to a rosy glow; the wooden tabletop gleamed; the goblets and plates already laid for dinner

glinted in the light from a merrily blazing fire, on which a cauldron was simmering” [2].

There is a binary opposition which can be found when comparing the family name and the motto on the coat of arms: *Black – Toujous Pur* (Ever Pure). Black is usually associated with bad. So we may trace a substitution of concepts: black (bad) is considered pure. It is proved by the fact that “any time the family produced someone halfway decent they were disowned” [3, c. 105], singled out from the family tree, i.e. excluded from the family itself, detested and thought of as bad. We trace this situation when speaking of Sirius. He was pure in heart and ready to give his life to save the people he loved, but formally he was excluded from the family:

“ ‘I used to be there,’ said Sirius, pointing at a small, round, charred hole in the tapestry, rather like a cigarette burn. ‘My sweet old mother blasted me off...’ ” [3, c. 105].

Hence, having analyzed the chronotope of *number twelve, Grimmauld Place* we can state that while creating it J.K. Rowling had used a number of discoveries of the medieval literature, such as time of personal history, the not-purely-strange world, and polysemantic and peculiar symbols. Namely, this gives us the right to declare that we have found retardation. All the points listed above prone the existence of a genetic bond of the chronotope of number twelve, Grimmauld Place with the medieval tales of chivalry in temporal aspect.

In the functional aspect the chronotope of *number twelve, Grimmauld Place* has common traits with the chronotope of the eighteenth century gothic novels where a new type of space – the castle – is created [1, c. 393]. *Number twelve, Grimmauld Place* possesses the specific topicality of the castle. In the spatial aspect the analyzed chronotope also has certain likeness to the castle: it is a place of habitation of an ancient family, the traces of elapsed centuries have acquired the visible form. They also reveal the difficult relationships inside the family and the complicated questions of dynastic heritage.

References

1. Бахтин М.М. Формы времени и хронотопа в романе. Очерки по исторической поэтике // М.М.Бахтин Вопросы литературы и эстетики. – М., 1975. – С. 234-407.
2. Rowling J.K. Harry Potter and the Deathly Hollows. [Website]. – Available from: <http://englishtips.org>. – Accessed 22.08.2007.
3. Rowling J.K. Harry Potter and the Order of the Phoenix. – London: Bloomsbury, 2004. – 766 p.
4. Summers D. Longman Dictionary of Contemporary English. – London: Pearson Education Limited, 2005. – 1950 p.

Чернущь Ю.С.

*Полтавський державний педагогічний університет імені В.Г. Короленка
Науковий керівник: ст. викл. Білик Г.М.*

Жанрова своєрідність поезії Богдана Бойчука

Богдан Бойчук не раз говорить про те, що завдання поезії – це сформувати творчу ідентичність, адже поет не може мати жодних обмежень, крім самообмежень, що його ціль і в цілому його творчості – писати по можливості добру і по можливості власну поезію [6, с. 159].

Проте є деякі важелі естетичного характеру, які зазвичай спрямовують творчий геній митця в певне русло, хоч і не диктують авторові якихось однозначних рішень. До таких категорій відносимо поняття **жанру**. Літературний жанр (як рід, вид, жанровий різновид) виявляє себе в кожному творі кожного митця, доволі часто дотримання законів жанру свідчить про віртуозність майстрів пера (на цьому акцентують усі поетики), а розвиток особливостей жанру митцем окреслює його новаторство.

Багата й різноманітна жанрова природа лірики Бойчука. Найбільш характерними для нього є інтимні, філософські та громадянсько-патріотичні мотиви, й вони, зокрема, вже проєктують жанровий лад.

Критики одноставні, що домінуючим в ліриці поета вже понад 40 років є інтимний мотив в обох його розгалуженнях: психологічно-особистісному та любовному. За словами М.Льницького, “любов і біль” – це те, що постійно несе митець читачеві [3, с. 26], тож простежимо, які жанри використовує він, щоб реалізувати свою мету і завдання в поезії.

Автор не пише сонетів або романсів, а звертається до більш задумливих настроїв-елегій. Елегія – це ліричний вірш, що передає настрої туги, меланхолійної задуми. Ліричному героєві Бойчука властиві такі почуття, він переживає подеколи безпорадність, емоційне напруження, демонструє