

GENRE DOMINANTS OF I. MCEWAN'S NOVEL *THE INNOCENT*

Determining genre peculiarities of fiction is an important aspect of its poetics investigation. Genre issue is especially topical in postmodernistic literature the representatives of which synthesize the characteristics of various genres within a certain text, play with narrative forms, structures and styles. There is a transformation of genre model of the novel which requires polyphonic reading. Genre syncretism becomes a typical feature of a postmodernistic novel [10, 11].

English prose is the most representative phenomenon of postmodernism in world literature. Ian McEwan, a diverse author, ranges among the great British novelists of the last quarter of the 20th century such as Julian Barnes, Peter Ackroyd, Graham Swift, Martin Amis, Jeanette Winterson, Kazuo Ishiguro, and according to E.S. Vedenkova “seeks to embody in ideological images ideological attitudes and contradictions that are dialectical in nature: masculine and feminine, personal and social, rational and intuitive, natural sciences and a mystical worldview” [3, с. 3]. The word-painter constantly experiments with the literary work form, involving into his artistic arsenal the elements of different genres of both classical and popular literature, freely manipulates texts of different epochs. Described above problem-thematic range and features of poetics are also embodied in the novel *The Innocent* (1990) (in Russian translation «Невинный, или Особые отношения» [9]) chosen for our analysis.

I. McEwan's creative work has been investigated by O.A. Dzhumailo [4, 5], O.V. Doronina [6], E.S. Vedenkova [3], G.S. Ivanova [7]. O.A. Dzhumailo, in particular, considers the novels of the author in the context of violence problem (*The Innocent* is characterized by the scholar – in several sentences – in this aspect as well) and in connection with the genre form of a confessional-philosophical novel which, in her view, was the main one in British postmodernistic prose of the last quarter of the 20th century. In her thesis E.S. Vedenkova analyzes temporal discourse in the novel *The Child in Time*. Chronotope is in the limelight of G.S. Ivanova's investigation – the literary scholar elucidates the peculiarity of the embodiment of the Thatcher epoch in I. McEwan's novels and screenplays. O.V. Doronina touches upon high-principled artistic characteristics of the writer's flash fiction. *The Innocent* has not become the object of the consistent investigation; meanwhile the genre of the book is of great interest. **The aim** of the given article is to investigate a genre peculiarity of this novel with the focus on the dominant ideas of popular and intellectual literature.

The action in the novel *The Innocent* takes place in 1955-56 (mostly in West Berlin) and centers on the vicissitudes of life of Leonard Marnham, an Englishman. Due to his skills in handling sound equipment he is invited to work as a technician in the capital of Germany which used to be one whole. Leonard turns out to be involved in a secret operation of tapping phone lines in the Russian sector of Berlin. This scheme is realized by joint efforts of the Americans and British – they build a tunnel

to reach the Russian sector. The protagonist meets a beautiful German woman called Maria with whom he falls in love. Maria is a divorcee, but her ex-husband Otto, a scoundrel and alcoholic, comes to her, extorts money and beats her. On finding the lovers together after their engagement Otto starts a fight and Leonard kills him with Maria's help. To get rid of the body they cut his corpse up and pack him into suitcases, and Leonard who fails to leave them in the luggage lockers puts them into his work-room. Next day the Russians discover the tunnel with all its equipment. The suitcases are found, but the incident is concealed due to Bob Glass, Leonard's American colleague and friend, who, into the bargain, has a liking for Maria. Leonard returns to England breaking off his love affair. After 30 years, in 1987 getting a letter from Maria, Leonard comes to Berlin to remember and to rethink the past.

The features of many novel genres are closely intertwined in I. McEwan's book *The Innocent*. First of all, the features of popular literature catch the eye which is completely natural. Postmodernists are known not to keep aloof from the readers; they try to build their texts in such a way as to arouse a wide readership interest. A postmodernistic novel is characterized by “фатальной обреченностью на повышенный интерес к жанрам массовой литературы”. I. Ilyin explains this by the fact that “preset design and plot predictability” of popular literature can be easily parodied [8, с. 168]. As understood from the short plot retelling, this literary work has the features of a spy novel. This genre came out in the second half of the 20th century at the height of the Cold War, and is generally connected with the confrontation between the West and the USSR (though the events of some novels send back to the earlier epoch – World War II). The most well-known writers of this genre are John le Carré and Ian Lancaster Fleming. In McEwan's novel almost all the characters are involved into intelligence activity. Besides Marnham and Glass, these characters are British lieutenant Lofting (at the beginning of the novel he, with all the intelligence secrecy, puts Leonard in the way of things); Voice of America broadcaster Russell; the neighbour of the main character George Blake; British scientist John MacNamee who asks Leonard to spy on the Americans and others.

The atmosphere of Berlin is imbued with spyhood. Before Berlin Wall was built, the people of the western part of the city could freely go to the eastern, “democratic” part and earn money giving certain information to “the enemy” – the center of such practice was the café *Prague*. Bob Glass specifies that in Berlin of the time more than ten thousand citizens are actively working spies. In the tunnel where Leonard works there are different degrees of secrecy – there are four of them and not every employee can reach even the third degree, etc.

Glass is sure that the secrecy has made humans human. He explains this point talking about his study at a university where there was a course in Biology which, incredible as it may seem, helped him to choose an occupation of a spy. “Back then we all used to hang out together all day long doing the same thing. We lived in packs. So there was no need for language. If there was a leopard coming, there was no point in saying, "Hey man, what's coming down the track? A leopard!" ...But what happens when someone goes off on his own for a moment's privacy? When he sees a

leopard coming, he knows something the others don't. And he knows they don't know. He has something they don't, he has a secret, and this is the beginning of his individuality, of his consciousness. If he wants to share his secret and run down the track to warn the other guys, then he's going to need to invent language. From there grows the possibility of culture. Or he can hang back and hope the leopard will take out the leadership that's been giving him a hard time. A secret plan, that means more individuation" [14, c. 41], – undoubtedly, I. McEwan speaks ironically suggesting such a proof of the importance of espionage activities which is typical of postmodernism, as irony usually runs through all the levels of a postmodernistic text.

The Americans and British who were allies during the Cold War do not trust each other. The author often puts into characters' speech and thoughts critical attacks against the other part in this pair. For example, Glass asserts that the British do not trust anybody, take nothing seriously as they are too busy making themselves gentlemen. MacNamee actually recruits Leonard as a spy motivating this in the following way: "...the Americans promised to share whatever they come up with. And we have to take that on trust. But we're not prepared to live off the crumbs from their table. That's not our understanding of this relationship" [14, c. 78]. One of the parts of the subject matter of the second novel title given by Russian translator V. Babkov – "a special relationship" – is correlated with the actions of the British and Americans. Showing to Leonard his working place, premises with modern equipment, Glass makes a comment that tapping Russian lines costs American government millions of dollars, the British only give technical support and help with the staff and then he says: "It's all political. You think we couldn't lay those taps ourselves? You think we don't have amplifiers of our own? It's for politics that we're letting you in on this. We're supposed to have a special relationship with you guys, that's why" [14, c. 28]. Therefore, Leonard's work is also a political matter because the Americans want this. At the beginning of the novel the protagonist appears as a real patriot who wholeheartedly believes in the rightness of British politics. When Glass remarks that the role of Britain in espionage wars is of no importance, Leonard passionately answers: "We're in on this because we have a right. No one fought Hitler for as long as we did. We saw the whole war through. We were Europe's last and best chance. We gave it everything, so we have the right to be in on everything, and that includes the security of Europe. If you don't understand that, you belong on the other side" [14, c. 122].

The suspense of the novel seems not to carry any secret information as the reader knows everything about the roles of the characters in political constellation. Only one person who evokes suspicions – he is not the one he claims to be – is George Blake, Leonard's neighbour. When the protagonist tries to get rid of Otto's body he comes into the house and meets Blake in the lift. Answering the question about the suitcases Leonard says that he has taken his work home to make some technical improvement to help tapping lines and is taking the equipment back; he is sure that it will not hinder his duty as Blake seems to be on his side and knows what he does; moreover Blake is acquainted with Glass, etc. When the suitcases are in his

work-place in the tunnel, Leonard in fear of discovery decides to betray his country: he crosses the barrier between two parts of Berlin and in the café *Prague* discloses the information about the tunnel leading to the Russian sector to a concerned person. When the same day the tunnel is discovered by the Russians, Leonard is at first sure that it is all his doing, but later it turns out that the raid was carried out two hours before the moment of the information disclosure. Only after thirty years Leonard gets to know that it was Blake who did everything as he was a Soviet agent; meeting Leonard in the lift and hearing from him about some innovation, Blake promptly reported to the Russians about it.

The features of a spy novel are integral to the features of a historical novel. Some of McEwan's novels are often linked to the tendency of postmodernism in Britain – *historiographic metafiction* (the term by L. Hutcheon) [12]. In many of her works O. A. Dzhumailo concerns general characteristics of British postmodernism as well as the expression of its aesthetics in certain literary works of its different representatives. Thus, in her article *The concept of history in an English novel of 1980-90* the researcher suggests the classification of historical stories in modern English literature. One of the types is properly “a postmodernistic historical novel” which doubts and systematically demonstrates the main principles of a classical historical novel, such as certainty of the objective look at the reality, the representation of a linear course of history, taking history as “a closed text”. History, according to O. A. Dzhumailo, is “is not attainable because it can only be represented as a form of narration. History turns into a " fairy tale " ..., a self-reflective narrative that casts doubt on the objectivity of the narrator” [4, c. 113]. “Historical novel can no longer set out to represent the historical past; it can only "represent" our ideas and stereotypes about that past (which thereby at once becomes "pop history")... . that history, which itself remains forever out of reach” [13, c. 5], – as F. Jameson, a classic of American criticism, notes pointing out the pseudohistoricity of a postmodernistic novel and its indirect address to the contemporary.

Exactly the same way of the representation of the story is given in the novel *The Innocent*. There described a definite epoch for which espionage was a commonplace. The characters in their conversations mention Churchill, Roosevelt, Eisenhower, Khrushchev, express their thoughts about the situation in Germany based on the news taken from newspapers and the radio. For instance, Glass and Russell have an argument regarding GDR and its existence. Russell is sure that in several years the republic will face a complete economic collapse because of a manpower shortage (eastern Germans constantly went to the West until Berlin Wall was built). Glass passionately claims that the state will exist until there is a government, and the government will stay until the USSR needs it: “It'll be pretty damn miserable here, but the Party will get by” [14, c. 35]. There is a realistic description of the life of ordinary Berliners who have to cut costs at every turn and to please new masters of the country: America, Britain and France in the western part, and the USSR in the eastern.

There are given some facts connected with the realities of the Cold War and grounded on the documents. The author truly describes, so to say, a cultural context of 1955-1956: he mentions films released then, songs and popular singers. A new stage in the history of Germany is also featured in the epilogue, the action of which takes place in 1987. Leonard sees Berlin Wall erected in 1961. Now everybody says that it will be soon destroyed; this statement is proved by the fact of students' demonstration in East Berlin during which there are slogans against M. Gorbachov, the General Secretary of the CPSU, who has already started the democratization process. Finally, the author in his notes to the novel points out that the described tunnel really existed, and it was given away by George Blake (the secretary of the project design committee), a real person who was put on trial in 1961. All this enlarges the historical context of the book. The motif of the Cold War end and the fall of Berlin Wall is presented in the next book of the writer – the novel *Black Dogs* (1992). In general, the story in the book *The Innocent* is a background for espionage and love passions.

Just as the features of a spy novel determine the peculiarities of history interpretation, so love intrigue stipulates functioning features of a psychological novel and *Bildungsroman* (educational novel) in *The Innocent*. Thus, the book by I. McEwan is a romance novel. The plot centers around a love story of the Englishman, Leonard, and a German woman called Maria. As soon as he meets this woman in a Berlin restaurant, the protagonist feels that his life is sure to change and it really happens. There is a detailed description of their relationship; special attention is given to their intimacy. Leonard's attempt to dominate in sex play is a turning point in their feelings. Maria leaves him for several months as she cannot stand one more expression of violence which she has had enough in her life. She flings in his teeth: "I've had Every men screaming at me, hitting me, trying to rape me. Now I want a man to look after me. I thought it was you. I thought you could do it. But no, you want to be jealous and scream and hit and rape..." [14, c. 152]. Realizing his mistake he beseeches her to come back and she agrees. Overcoming this "loss", which they try not to mention, they strengthen their feelings. It is Maria who sees Leonard's real, "innocent" inward nature, actually she writes in her letter after many years that they had "a special relationship", not the relations between husband and wife as "men and women don't ever really get to understand each other" [14, c. 236]. Undoubtedly, they together commit a murder and cut Otto's corpse up. And this can be also interpreted as the demonstration of their strong feelings – for the sake of his beloved Leonard dares to commit outrageous cruelty. This crime, however, is the beginning of the end of their relationship.

In this collision we may distinguish "lover's triangle" also typical of the genre. There are even two of them: Leonard – Maria – Otto and Leonard – Maria – Bob Glass. The latter, as we get to know, actually appears only in a few months after the breakup (Maria and Glass begin to date in 1957, then they get married and leave for the USA where they give birth to three daughters and they have lived happily for 28 years until Glass's death). However, Leonard after committing a crime and coming

back to England (he sees them together from the plane window) has a suspicion that Maria is unfaithful to him. It might be an attempt of the protagonist to excuse himself for not coming back to Berlin. From the epilogue the reader gets to know that Leonard becomes a successful businessman – the owner of the firm producing hearing aids for children, he has children and his wife died 5 years ago. We may suppose that elderly characters will meet – Leonard has a desire to go to America. But the point is whether he will have the heart to do this.

This book is a kind of *Bildungsroman* (educational novel). The subject matter of this genre is a psychological, moral and social molding of a personality; it always says how maturing character changes his attitude towards certain phenomena of the world around us, how this protagonist seeks for the possibility of a personal fulfillment. I. McEwan, to some extent, follows the tradition of *Bildungsroman* linking *historical time* with *inner time* of the protagonist (M. Bakhtin): not only changes in the protagonist's intimate and sensual life, but also social-political twists and turns “significantly change the meaning of all the moments of his life and life” [1, c. 209]. Leonard Marnham's evolution differs from the canons of *Bildungsroman* because we get to know the character when he is not in his childhood or youth, but at the age of 25. Although being quite adult, he remains an *innocent* child. His life in Berlin changes his inward nature and reception of many things. In his interviews the writer often uses the word ‘*condition*’ [5]. We mean some certain critical situation in which his characters become aware of themselves as individuals and at the same time reveal their vulnerability. The main character of the novel *The Innocent* experiences just the same situation.

The book has some references to early years of Leonard. Thus, going for his first walk about Berlin he remembers his childhood: “Leonard had been fourteen on V-E Day, old enough to have a head full of the names and capabilities of combat planes, ships, tanks and guns. ... It was impossible for a young Englishman to be in Germany for the first time and not think of it above all as a defeated nation, or feel pride in the victory. ... He had never touched a gun, or heard one go off outside a rifle range; despite this, and the fact that it had been the Russians who had liberated the city, he made his way through this pleasant residential district of Berlin... and it was warmer-with a certain proprietorial swagger, as though his feet beat out the rhythms of a speech by Mr. Churchill” [14, c. 6]. The author accentuates his character's English cocksureness the extremeness of which soon goes down a lot.

The life with his parents caused Leonard the absence of independence in taking decisions and the lack of knowledge of how to treat a woman. He, for instance, does not know what to say to Glass's offensive words who calls him “fucking technical assistant” [14, c. 26] because he has no experience of this kind. Later, working in the tunnel and having sexual affairs with Maria, he becomes more confident in life matters, in relations with his colleagues and women. His sense of English identity also changes: after his acquaintance with Maria her compatriots stop being “ex-Nazis” and become just people; he doubts the propriety of his cooperation with the Americans in their struggle against the Russians as if they hold it for the sake of the

future of his country – this is the actual reason why he gives secret information to the “enemy”, but not only his desire to avoid the trial.

Definitely, his troubled relations with Maria greatly change his inner world. Having made the first step in his sexual life, Leonard soon reveals in himself a desire of “a play” the core component of which is the violence based again on the politics. Once, during sex it comes to him that Maria is a German. The following stream of thoughts comes next: “German. Enemy. Mortal enemy. Defeated enemy. This last brought with it a shocking thrill. ... Then: she was the defeated, she was his by right, by conquest, by right of unimaginable violence and heroism and sacrifice. What elation! To be right, to win, to be rewarded. ... He was victorious and good and strong and free” [14, c. 83]. He imagines himself a tired, exhausted soldier who went through the horrors of war and as a reward wants to make love to a woman. Maria, worn out by the period of occupation, the woman, who has suffered much from men including Otto, does not accept this play and leaves her lover for several months.

After Leonard’s pleadings written in his letters she agrees to meet him. Now he expresses his feeling personally, admits his faults beseeching her to come back: “What I did was very stupid... I ruined everything. I've been desperate since you went. I wanted to come and find you in Spandau, but I was ashamed. I didn't know how you would ever be able to forgive me. ...I love you very much, I've been thinking about you all the time. I'll understand if you can't forgive me”. Reserved, inexperienced Englishman discovers in himself the ability for sincere feelings and the skills to express them: “Leonard had never in his life spoken about himself and his feelings in such a way. Nor had he even thought in this manner. ... In fact, until now, it was as though he had never really had any serious feelings. Only now, as he came to name them comshame, desperation, love-could he really claim them for his own and experience them. His love for the woman... was brought into relief by the word, and sharpened the shame he felt for assaulting her” [14, c. 107]. He feels himself grownup and realizes that sincerity is always necessary in people’s relations.

Maria forgives her lover and comes back. Her relations with her ex-husband remain unclear. Once, during Leonard’s absence, Otto beats her. The Englishman is shocked; it occurs to him that he still does not know anything about people, what they are capable of, what they can come to, though not long ago he felt a need of aggression himself. Now Leonard considers the necessity to tackle the problem with Otto in order to make him disappear from their life forever. Soon such occasion recurs, they begin to fight (again for the first time in Leonard’s life) and Otto suffers a defeat – Maria puts a cobbler’s iron last into her lover’s hand. The decision to cut up the corpse and the process itself becomes the turning point in the protagonist’s “adulthood”. Having committed two crimes, Leonard experiences not only all wickedness of life but also the death. At the end of this “work” the main character realizes what a long distance, from a psychological point of view, he has had to cover in a day: from a happy engagement up to a double crime. O. A. Dzhumailo compares two expressions of violence of the main character – an attempt of sexual play with Maria and an outrage on the dead body – and comes to the following conclusion:

“...it is quite obvious that Leonard from the novel "Innocent" is innocent when he methodically divides the corpse of the husband of his beloved Maria, who was accidentally killed by him, and is guilty when he thinks it pleasant to think about "playing sexual violence" with her. The habitual for the writer of the "flip-flop" – the game and the reality – change places: the game humiliates Maria, makes her remember the traumatic experience of the occupation times, and the terrible reality that appears in the body of Otto cut into parts is given by McEwan not as violence against humanity, but as unhappy happening” [5, c. 250]. And that is quite right, though it remains unknown whether Leonard has ever realized his daydreams, but on the other hand the second experience has radically changed his life and caused the break-up with his beloved woman.

It is clear that the process of inner personality development is rendered in the text, as a rule, through the analysis of characters’ psychological states. *The Innocent* is not an exception in this regard. I. McEwan is convinced that in general a novelistic form has specific potentials for the reproduction of human consciousness: “...the novel gives us the opportunity to understand the thoughts of another” [5, c. 251]. The author drawing on a rich tradition of the artistic cognition of the interior life in English, literature, realistic and modernistic, depicts in details the processes of characters’ thinking, first of all Leonard’s, including the moment of self-analysis of feelings.

The novel has some elements of “the stream of consciousness”, a typical technique of modernistic literature; these elements are found in the section that follows the episode of the murder: there is jumping of thoughts and feelings of the protagonist shocked by all that has happened. The description of the working day after the committed crime is constantly interrupted by the recollections about his talk with Maria – when they discuss what to be done under the circumstances and what to do with the body. Here is the example of such spatial-temporal break:

“He sat down to the job and took his time unscrewing the cover plates.

This was what he would have been doing if nothing had happened. He wanted it to last. ...When he had the covers back on he continued to sit there, pretending to think.

He must have fallen asleep. He was on his back, the light was on, he was fully dressed and he couldn't remember a thing. Then he remembered.

She was shaking his arm and he sat up.

She said, You can't sleep and leave everything to me.

It was coming back to him. He said, Everything I say, you're against it. You tell me.

She said, still don't want to tell you. I want you to see it for yourself” [14, c. 169].

Such flashbacks deepen the psychologism of the novel and underline the complexity of human consciousness: the recent past is experienced by the main character again and again; it becomes the expression of the given moment.

It is necessary to mention that the novel *The Innocent* has features of a thriller which usually provokes a sudden rush of emotions, excitement, a feeling of fear and anxiety, anxious anticipation. They are revealed in two fragments – in a detailed written scene of Otto's corpse dismemberment and in the episode of Leonard's wandering about the city in order to get rid of a grave burden. The author is constantly aggravating the atmosphere of fear that the "innocent" protagonist can be exposed any minute without giving him a possibility to leave the suitcases somewhere. On leaving the entrance Leonard meets a woman who is walking her dog that smells blood – "Through the fogs of species memory it recognised a chance of a lifetime, to devour a human with impunity and avenge the wolf ancestors for ten thousand years of subjugation" [14, c. 188]. The way how Leonard chases away a dog arouses suspicion of its owner. When she pulls her dog away and leaves, "The woman's disapproval lingered, it was infecting the glances of other passersby" [14, c. 189]. The driver of the taxi by which Leonard gets to the railway station where he wants to leave his burden in the luggage lockers also has some suspicions. When Leonard realizes that the suitcases are too big for the locker he sees one of the attendants waving to him and offering to leave them behind the counter for hand luggage. A lot of questions come to his head: "Was it the right thing? Would they want to know why his suitcases were so heavy? What powers did their uniforms grant them? Would they remember his face?" [14, c. 191]. Leonard quickly leaves the railway station waiting for the call or the steps of the people running after him. He decides to take the suitcases to the tunnel and on his way there he meets Glass to whom he explains, as previously to Blake, that in the suitcases he has some equipment which he has worked with at home for the whole night. Glass becomes indignant as it is forbidden by the rule. When they are going through the security checkpoint, the guard demands to check the luggage. Only a lucky idea to tell Glass that he has the fourth degree of access saves Leonard from being exposed – the American orders the soldiers to stop the search. I. McEwan masterfully keeps us in suspense not allowing to stop reading.

Thus, I. McEwan's novel *The Innocent* combines features of different novelistic forms. Genre dominants of the novel are, first of all, features of spy and romance novels. These genres of popular literature (including a thriller) influence the representation of characteristics of historical and psychological novels as well as Bildungsroman. As a representative of the concept of "historiographic metafiction", the writer uses history as a scenery for tense and melodramatic events playing with well-known historical details and facts. Bildungsroman is realized through involving the protagonist into espionage affairs, a love affair and a crime – vicissitudes which become the phases of his initiation into adulthood. The book is marked by the author's attention to psychological processes.

I. McEwan himself admits, "I think that I am involved in a long-term project of studying human nature" [5, c. 257]. The immersion into the depths of the subconscious, the concentration on the psychological motivations of human actions, often extraordinary and shocking, is one of the typical characteristics of his creative

method. The investigation of the impact of Freud ideas, originality of psychologism in the writer's novels in connection with their genre structure requires further elaboration of the issue.

References

1. Бахтин М. Роман воспитания и его значение в истории реализма. *Бахтин М. Эстетика словесного творчества*. Москва: Искусство, 1986. С. 199–249.
2. Бредбері М. Британський роман нового часу. Львів: Кальварія, 2011. 480 с.
3. Веденкова Е. С. Темпоральный дискурс в романе И. Макьюэна «Дитя во времени»: автореф. дис. ...канд. филол. наук: 10.01.03 / Воронежский гос. ун-т. Воронеж, 2012. 23 с.
4. Джумайло О. А. Концепция истории в английском романе 1980-90-х годов. *Литература в диалоге культур – 4. Материалы международной научной конференции*. Ростов-на-Дону, 2006. С. 113–121.
5. Джумайло О. Против сентиментальности: Иэн Макьюэн. *Вопросы литературы*. Москва, 2010. № 6. С. 242–260.
6. Доронина О. В. Малая проза в творчестве английских писателей второй половины XX века : Р. Тремейн, Г. Свифт, И. Макьюэн: автореф. дис. ...канд. филол. наук: 10.01.03 / Моск. гос. ун-т им. М. В. Ломоносова. Москва, 2003. 20 с.
7. Иванова А. С. Художественное воплощение эпохи Маргарет Тэтчер в творчестве И. Макьюэна и М. Эмиса: дис. ...канд. филол. наук: 10.01.03 / Моск. гос. пед. ун-т. Москва, 2016. 206 с.
8. Ильин И. Постмодернизм от истоков до конца столетия: эволюция научного мифа. Москва: Интрада, 1998. 255 с.
9. Макьюэн И. Невинный, или Особые отношения. Москва: Эксмо, 2008. 352 с.
10. Маньковская Н. Б. Эстетика постмодернизма. Санкт-Петербург: Алетейя, 2000. 347 с.
11. Пестерев В. А. Модификации романной формы в прозе Запада второй половины XX столетия. Волгоград: Издательство ВолГУ, 1999. 312 с.
12. Hutcheon L. *A Poetics of Postmodernism: History, Theory, Fiction*. New York, London, 2003. 268 p.
13. Jameson F. *Postmodernism, or the Cultural Logic of Late Capitalism* / F. Jameson. London, 1991. 369 p.
14. McEwan I. *The Innocent*. New York: Vintage Publishing, 1998. 240 p.

Анотація

О. В. Горлова. Жанрові домінанти роману І. Мак'юена «The Innocent».

У статті досліджується жанрова природа роману британського прозаїка межі ХХ-ХХІ століть. Жанровими домінантами книги І. Мак'юена «The Innocent» виступають риси шпигунського та любовного роману. Ці жанри масової літератури впливають на репрезентацію характеристик історичного, психологічного та «роману виховання». Як виразник концепції «історіографічної метапрози» письменник використовує історію – період «холодної війни» – у якості декорації для напружених та мелодраматичних подій, грає з загальновідомими історичними деталями та фактами. «Роман виховання» реалізується через залучення головного героя у шпигунські справи, любовний зв'язок з жінкою та злочин – перипетії, які стають фазами його ініціації у доросле життя. І. Мак'юен, спираючись на багату традицію художнього пізнання внутрішнього життя в англійській літературі, детально показує процеси мислення героїв, включає момент самоаналізу почуттів. Флешбеки поглиблюють психологізм твору, підкреслюють складність людської свідомості. Елементи трилеру виявляються у нагнітанні атмосфери боязні та занепокоєння долею персонажів.

Ключові слова: жанр, шпигунський роман, «історіографічна метапроза», любовний роман, «роман виховання», психологізм, трилер.

Аннотация

Е. В. Горлова. Жанровые доминанты романа И. Макьюэна «The Innocent».

В статье исследуется жанровая природа романа британского прозаика рубежа ХХ-ХХІ веков. Жанровыми доминантами книги И. Макьюэна «The Innocent» выступают черты шпионского и любовного романов. Эти жанры массовой литературы влияют на репрезентацию характеристик исторического, психологического и «романа воспитания». Как выразитель концепции «историографической метапрозы» писатель использует историю – период «холодной войны» – в качестве декорации для напряженных и мелодраматических событий, играет с общеизвестными историческими деталями и фактами. «Роман воспитания» реализуется через вовлечение главного героя в шпионские дела, любовную связь с женщиной и преступление – перипетии, которые становятся фазами его инициации во взрослую жизнь. И. Макьюэн, опираясь на богатую традицию художественного освоения внутренней жизни в английской литературе, детально показывает процессы мышления героев, включает момент самоанализа чувств. Флешбэки углубляют психологизм книги, подчеркивают сложность человеческого сознания. Элементы триллера проявляются в нагнетании атмосферы боязни и обеспокоенности судьбой персонажей.

Ключевые слова: жанр, шпионский роман, «историографическая метапроза», любовный роман, «роман воспитания», психологизм, триллер.

Summary

O. V. Horlova. Genre Dominants of I. McEwan's «The Innocent».

The article deals with the genre structure of the novel by British writer of the turn of XX-XXI centuries. Genre dominants of I. McEwan's «The Innocent» are the features of spy and romance novels. These genres of popular literature influence the representation of the characteristics of historical, psychological novel and Bildungsroman. As a representative of the concept of «historiographic metafiction», the writer uses history – the period of the «cold war» – as a scenery for tense and melodramatic events, playing with well-known historical details and facts. Bildungsroman is realized through involving the protagonist in espionage affairs, a love affair and a crime – vicissitudes, which become the phases of his initiation into adulthood. I. McEwan, relying on the rich tradition of artistic development of inner life in English literature, details the processes of thinking, includes the moment of self-analysis of feelings. Flashbacks deepen the psychologism of the book, emphasize the complexity of human consciousness. Elements of the thriller are manifested in the aggravation of the atmosphere of fear and concern about the fate of the characters.

Key-words: genre, spy novel, romance, historiographic metafiction, Bildungsroman, psychologism, thriller.

Горлова Олена Володимирівна

Horlova Olena Volodymyrivna

0509831793

84511 м. Бахмут вул. Благовіщенська 45/221

«Нова пошта» - відділення № 1, Горбатова 69

Горлівський інститут іноземних мов Донбаського державного педагогічного університету, м. Бахмут, вул. Василя Першина 24

Norlivka Institute for Foreign Languages (in Bakhmut, Ukraine), st. Vasylya Pershina, 24

кафедра світової літератури

кандидат філологічних наук, доцент

Department of World Literature

PhD, Associate Professor

доцент кафедри світової літератури ГІМ ДВНЗ «ДДПУ»

yelena77@ukr.net

ORCID iD [0000-0001-6553-8336](https://orcid.org/0000-0001-6553-8336)