



Landfill as an axiological dimension of self-identity (based on modern Ukrainian and Turkish literature)

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The relevance of the report

modern world : threatening globalization, entropy,
devaluation, profanation

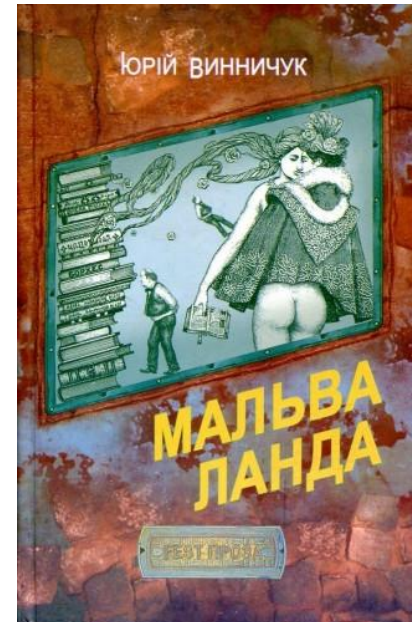
the dimensions of preserved individualization, self-
identity

preservation, search, finding or loss of one's self-
identity - in axiological coordinates

the need to expand comparative studies by
researching the axiological identity

strong tendency in the modern humanities to study
the types of identities, textual and idiostylistic
variants of their representation

The object and the purpose of research



to analyze the textual dimensions of axiological self-identity through a polysemantic image-chronotope of the landfill.

The presentation includes the reproductions of paintings-collages made of garbage (the authors are schoolchildren from Lutsk, Ukraine)



The landfill

in the work of the Turkish writer S. Ishigiuzel:

is a semantic quintessence pushed by the text into the title.

It is the strong position of the text (the title of the novel) that unfolds its figurative fabric: the landfill permeates all levels of the work: linguistic, figurative, narrative, compositional, and so on.

in the novel "Malva Landa" by Ukrainian writer Yu.Vynnychuk:

the text, embedded in the chronotope of the landfill, seems to hide the latter behind the facade of mystification, whimsy, burlesque.



Landfill as an axiological category

Non-landfill	Landfill
<ul style="list-style-type: none">- Aesthetically attractive- Repulsive in terms of values: Solitude Fear, Panic Loss of self-identity Lie, Prison Pretense Visibility Accumulation of dissatisfaction	<ul style="list-style-type: none">- Aesthetically repulsive- Attractive in terms of values: Honesty Unpretentious love Calmness Confidence Finding your self-identity Initiation

Landfill as a topos of the house

Forms of self-identity in the coordinate of the
pathogenic topos

Topos of a dead apartment (Yildiz):
Dead things, immobility, rigidity →
personal degradation and
degradation of oneself as
a part of society →
broken, crushed / double /
multiple Yıldiz's self-identity
← image of mirrors.



Landfill as a topos of the house

Forms of self-identity in the coordinate of the
pathogenic topos

Topos of a labyrinth dungeon (Fesat):

Labyrinth, humidity, tunnel,

corridor, lair →

cockroach, limited,

"squeezed" Fesat's identity

← images of the dungeon-hell,

trees (tree rhizome), clock



Landfill as a topos of the house

Forms of self-identity in the coordinate of the pathogenic
topos

Topos of a tin house (Leila) + topos of a street (Leila):

Motives for escape, sleep, awakening →

loss and finding of self-identity ←

oneiric world



Landfill as a topos of the house

Forms of self-identity in the coordinate of the
pathogenic topos

Topos of a "stinking hell" (Bumblyakevych):

Pathogenic visual, auditory, olfactory, kinesthetic
markers of hell →

pseudo-identity ←

bizarre world



Landfill

as a mythologeme-chronotope

a psychological associative of the landfill:

the sea shown through olfactory and visual associations, through taste and kinesthetic markers

the geometric outlines of the dump - the pyramids (S.Ishigiuzel's novel),

the landfill as mountains

(Yu. Vynnychuk's novel)

an urban dimension:

the landfill as a metropolis



The multilevel image-chronotope of the landfill (Yu. Vynnychuk's novel)

Mythocodes:

Oromorphic

Hydromorphic

ornithological

mortilological

technogenic





The metamorphosis is as the main means of image formation in the bizarre, surreal novel “Malva Landa”

the scenario of the end through the semantics of shrinkage, melting, scattering, destruction, disappearance, explosion, disintegration

The sacralization of garbage in the town called S.



Shebnem Ishigiuzel's work

In Leila's oneiric world all time-spaces close

Leila's self-identification is felt in the self-awareness of the player

Leila realizes herself as an active figure with a choice





Toxic self-identity

- the semantics of hopelessness
- the semantics of imprisonment
- a destructive mythological scenario of the end

bizarre axiological self-identifications of the characters in Yuriy Vynnychuk's novel

≠

multiple, fragmented axiological self-identifications of female characters in Shebnem Ishigiuzel's novel



image of the landfill

dominant coordinates

chronotope

existential choice

topos of the house



An existential dimension

an existential situation of choice with its existential states

(non) loneliness,
(non) love,
(non) anxiety,
(non) fear

An axiological
opposition:

the world outside

the landfill is

a world of lies,

loneliness, hatred,

fear //

the landfill is

a world of sincere feelings,

love, warmth



chronotope of the landfill

<p>The sacralization of this chthonic chronotope</p>	<p>Chthonic weaving</p>
<p>the concept of memory: valuable things from the past, aesthetic traces (a cultural and artistic component)</p>	<p>by chthonic images-mediators between the earthly and unearthy / mystical worlds (rats, mermaids, crows, wire boas)</p>



The ambivalent chronotope of the landfill

In the work of the Turkish writer
heaven-hell :
individualized meanings
(through the inner experiences
as for Leila and Yildiz,
through individualized self-awareness)

in the novel by Ukrainian writer
heaven-hell :

national colouration (national
ideas, rites, holidays etc.)

and a pagan myth (mermaids,
unicorns, maze)



Different "chronotopic" identities of the characters

Leila's chronotopic self-identity is a shack where a potential world chess champion flees the world of lies, and the street is Leila's place of initiation

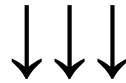
Yildiz's chronotopic self-identity is viewed as a dead apartment. Axiological self-identity for Yildiz accumulates in the image of the "clock of evil".

The chronotopic **self-identity for Fesat** is a dungeon with the semantics relating to the scenery of hell and the bottom.

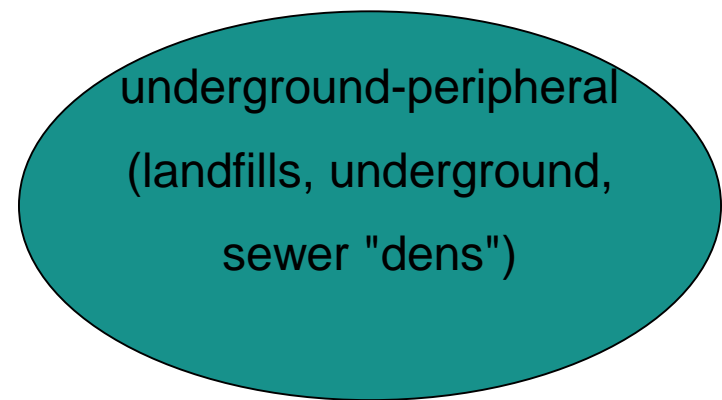
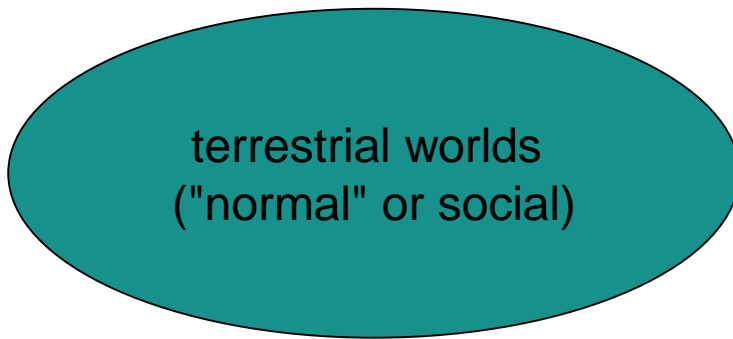
In Yu. Vynnychuk's novel, the semantics of prison is realized through the mythological plots of Odysseus' return home, Sisyphus' work, the unicorn hunting



Toxic self-identity



the pathogenic axiological identity of the characters





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