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ABSTRACTS

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Landfill as an Axiological Dimension of Self-Identity (Based on Modern Ukrainian and Turkish Literature)

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Keywords: *Yuriy Vynnychuk, Şebnem İşigüzel, chronotope, identity, narration*

The object of the current research is the key literary figure of the “dump” in the novels “Malva Landa” by the Ukrainian writer Yuriy Vynnychuk and “Çöplük” by the Turkish author Şebnem İşigüzel. The aim is to analyze the textual dimensions of axiological identity through the image-chronotope of the landfill. The study utilised comparative, narratological, textual, stylistic and chronotopic methods of analysis.

Results: Landfill as a value category. In Yuri Vynnychuk's work, the landfill becomes a measure of the existence/absence of desires and dreams. In Şebnem İşigüzel's work false past pushes the main character out into the street, the place of her initiation. The world of “extra” people becomes a space for finding her own identity.

Landfill as a dimension of a game. The metaphor of the game semantically duplicates the metaphor of the landfill, a “memory dump” that signals the impossibility of regaining a lost identity. The leitmotif of the game is not only the narrative structure of the novel “Landfill” (two plot lines combined with the image of the self-narrator). The metaphorical narrative structure of Şebnem İşigüzel's novel is a “chess duel” between two stories about Leila and Yildiz, united by the metaphor of “life as a game of chess”. Leila's self-identification is connected with a real game of chess. Yildiz's self-identification unfolds in the plane of an unreal duel with the ghost mother and herself. The focus of the “past-present” crushes Leila's “Me”, triggering the mechanism of multiple self-identification. Playing chess becomes a key sign of self-identity: playing several games of “opportunities” at the same time.

Landfill as a chronotope of the house. In Şebnem İşigüzel's novel, the self-identity of Yildiz is a chronotope of a dead apartment, where time has stopped and space has been lost in old, dead things. Leila's self-identity is a shack in a landfill where time and space disappear. The landfill was an “escape from the world” for Leila. The self-identity in the novel of the Ukrainian writer unfolds in the chronotope of “stinking hell” – a landfill. Various metamorphoses and pseudo-self-identifications are modeled in this space-time: the pseudo-hero Bumbyakevich, the pseudo-poet etc.

Therefore, the landfill as a chronotope, mediator, topos, symbol, locus, concept reconstructs the toxic self-identity of the characters of the works. Both worlds – terrestrial (= “normal”, social) and underground-peripheral (landfills, underground, sewer “dens”) – equally project the pathogenic axiological identity of the characters.