

THE MOTIVE OF CATASTROPHISM IN THE DYSTOPIAN GENRE POETICS: KAZUO ISHIGURO AND YAROSLAV MELNIK

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The article examines the concept of catastrophe as an art theme, which is extremely relevant in our time and is also marked by the entropy features. We can confirm that this phenomenon grows and affects many spheres of human life, both external (global, social) and internal (psychological). The author of the article focuses on how modern dystopia reflects an awareness of a catastrophe, which is happening or has already happened. We have analyzed two novels from this point of view: "Masha, or the Fourth Reich" by the French writer of Ukrainian origin Yaroslav Melnyk and "Never Let me Go" by the English writer of Japanese origin Kazuo Ishiguro. The article emphasizes that the dystopias of our time correct classical dystopia attitudes, because they tend to the diffusion of new genres, acquiring the features of a parable novel, a myth novel, an alternative history fiction, and a philosophical novel. We have also noted the controversial nature of new formations, which combine signs of utopia and dystopia. Regarding the ideological and thematic component, the author of the article states that Ya. Melnyk and K. Ishiguro focus on the traditional problems of humanism and the relationship between "man and society" and on individual's catastrophic depopulation issues in the conditions of nowadays turbulent challenges. *The purpose* of the article is to study the specificity of catastrophism artistic embodiment in the novels "Masha, or the Fourth Reich" by Yaroslav Melnyk and "Never Let me Go" by Kazuo Ishiguro and its functions in the structure of the dystopia genre. To achieve this goal we used historical-literary, cultural-historical and hermeneutic research *methods*. It was determined that the catastrophism motif realization in the dystopia genre contributes to searching for new experimental forms, activates the processes of transformation and diffusion in the genre creation field, paradoxically and organically combines classic and modern elements of dystopia, renewing the poetics of the genre.

Conclusion. Kazuo Ishiguro's novel "Never Let me Go" demonstrates a powerful example of genre synthesis: "stream of consciousness" coexists with the classic English estate novel, which is emphasized by confessional and allegorical intonations and does not prevent the writer from resorting to some possibilities of a detective story. Features of the traditional parable form and mythological genre are also observed. Fantastic elements are interspersed with realistic ones. But allegorical, mythological, fantastic, and realistic features organically coexist in the novel, reinforcing the author's main ideas. Yaroslav Melnyk in his novel "Masha, or the Fourth Reich" successfully synthesizes an alternative history novel, an adventure novel and a classic philosophical novel. Here conflicting utopia and dystopia also organically coexist, reinforcing each other. A dystopia genre structure becomes open and acquires unlimited hybridization, losing its classical features and even postmodern boundaries. Thus, the catastrophic reality of the 21st century promotes the search for new experimental forms, activates unpredictable processes in the genre creation field, and paradoxically and organically combines classical and modern elements of literary art. Once again, modern dystopian literature shows that "common issue" as a social slogan cannot satisfy individual human needs. The problem of egocentrism with the insufficient development of the political machine is becoming more and more acute. As a general phenomenon, consumer society does not justify itself and makes the lives of its sons doomed. Unfortunately, the heroes of modern dystopias less and less often choose to fight and more often to humble themselves or flee, which is the main difference from their classical predecessors.

The prospects of further work are to deepen the understanding of the causes of stylistic and substantive differences in dystopias, the influence of socio-cultural reality on modern dystopias genre synthesis, the differences in the methods of utopian representation and artistic means of enhancing catastrophization within stories framework.

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