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POETICS OF AUTOBIOGRAPHICAL MEMORY IN RAY BRADBURY'S NOVEL "DANDELION WINE": ON THE WAY TO AN IMPRESSIONISTIC NOVEL

У статті розглядається специфіка втілення образів автобіографічної пам'яті в літературному творі. Метою роботи є дослідження поетики автобіографічної пам'яті в романі Рея Бредбері «Кульбабове вино». Для досягнення мети залучаються біографічний, герменевтичний, історико-літературний і порівняльно-історичний методи дослідження.

Поетика автобіографічної пам'яті являє собою сукупність художніх засобів відображення авторських спогадів і об'єднує в художньому творі автобіографічні і автопсихологічні засади як свого роду автобіографізм подієвий і автобіографізм психологічний. В основі поетики автобіографічної пам'яті лежить внутрішня психологічна спорідненість автора і героя в автобіографічному оповіданні. У творчості Рея Бредбері автобіографізм подієвий часто витісняється психологічним, що включає механізми автобіографічної пам'яті на рівні чуттєвих вражень, емоційних станів, духовних асоціацій, що визначають специфіку автобіографічної поетики. Ретроспекційний принцип оповіді в романі розкриває два плани автобіографічної пам'яті автора – безпосередньо *біографічний*, який реалізується у відтворенні фактичних даних, що включають імена родичів і друзів, назви локацій (місце дії), подій і т. п. і *автопсихологічний*, спрямований на відтворення власних дитячих переживань, які Бредбері визначив як "sense impressions". Яскравість, експресія образів почуттів, емоцій і відчуттів, воскреслих в романі, свідчить про цілеспрямовану роботу пам'яті письменника, налаштовану на дбайливе збереження власних вражень і подальше їх відтворення у творчості. У романі «Кульбабове вино» воскресіння чуттєвих вражень трансформується у текст в систему метафоричних образів, за допомогою яких досягається пластичність зображення, візуальний ефект. Кожне враження знаходить свій неповторний пластичний образ.

У висновках зазначено, що поетика автобіографічної пам'яті у романі «Кульбабове вино» вибудовується на відображенні спогадів письменника про чуттєві враження і відчуття дитинства. Основні принципи поетики роману – фрагментарність оповідання; час, що розпадається на низку миттєвостей; залучення прийому потоку свідомості, реалізованого у внутрішніх монологах героя; відображення спогадів у візуально-пластичних образах чуттєвих вражень, переживань, асоціацій, переданих в метафорично вишуканому ліричному стилі оповіді, дозволяє говорити про те, що Бредбері успадковує традицію і досвід імпресіоністичної естетики Пруста, надаючи «Кульбабовому вину» форму імпресіоністичного роману. Принципи автобіографічної поетики, що вони реалізовані в романі, постають стильоутворюючими принципами поетики жанру імпресіоністичного роману в літературі.

Ключові слова: автобіографічна пам'ять, поетика пам'яті, автобіографічне оповідання, візуально-пластичний образ, образи чуттєвих вражень, імпресіоністичний принцип оповідання.

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Autobiography can be seen as a phenomenon inherent to any creative work since in his writing an artist is prone to self-expression of himself primarily as a personality and at the same time to declare his own perspective and ideas. In fact, not only are the author's life events documented in the autobiographical narrative, but also his perception of the world and relationships with those close to him. This largely explains the undying interest of researchers in autobiographical narrative – since the mid-20th century autobiography has become one of the priority areas of literary studies being expanded in the works of G. Misch [Misch, 1907], G. Gusdorf [Gusdorf, 1990], W. Shumaker [Shumaker, 1954], R. Folkenflik [Folkenflik, 1993], J. Olney [Olney, 1980], El. Bruss [Bruss, 1976], B. Finney [Finney, 1985], Ph. Lejeune [Lejeune, 1975], P. Eakin [Eakin, 1999], M. Bakhtin [Bakhtin, 2000], E. Mestergazy [Mestergazy, 2006], P. Spacks [Spacks, 1976], W. Spengemann [Spengemann, 1980], A. Vacheva [Vacheva, 2008], Yu. Sharkova [Sharkova, 2012], T. Cherkashina [Cherkashina, 2014], Yu. Sapozhnikova [Sapozhnikova, 2012] and others.

Autobiographical prose, traditionally, is based on retrospect and is a type of memoiristics. Defining autobiography as "a retrospective narrative in prose about one's own existence, in which the main emphasis is placed on the life of an individual, in particular, on the history of formation of his personality", Philippe Lejeune specifies four main criteria for this genre: 1) the prosaic form of the work; 2) the life of an individual, his personal history as the main theme of the work; 3) the oneness of the biographical author (real personality) and the narrator; 4) the oneness of the narrator and the protagonist, or the retrospective orientation of the narrator, emphasizing the triunity of the author's "self", encompassing the author, the narrator and the protagonist [Lejeune, 1975, p. 14]. The researcher describes this genre as a "complex and mutable category" [Lejeune, 1998, p. 9–10]. According to Ph. Lejeune, the complexity lies in the fact that autobiography cannot be a purely "self-centered" narrative: "What we experienced is inseparable from what our parents, family members, friends, enemies, and people we love experienced at the same time as we did... Thus, when we talk about ourselves, we inevitably talk about those who shared these experiences with us in the most intimate details. As a matter of fact, a legally prohibited invasion of privacy is the very basis of autobiographical writing" [Lejeune, 1975, p. 42]. The mutability of the boundaries of the autobiographical genre canon provides the opportunity to transform as well as to further develop and research it. Due to the popularity and development of the multiplicity of autobiographical texts movements within the period from the end of the 20th century up to the first quarter of the 21st century, new genre forms and types, which in some cases go far beyond the canonical autobiography, appeared.

In the 21st century the contextual connection of autobiographical narrative with memoiristics awoke researchers' interest in *a poetics of memory* (we mean the works by K. Sundukova [Сундукова, 2012], T. Jugović, [Jugović, 2018], G. Sinilo [Синило, 2020], D. Thompson [Thompson, 2009], Ye. Pavlov [Павлов, 2014] and others). The "poetics of memory" refers to the introspection over the mechanisms of the remembering consciousness work and its reflection within the structure of the literary text. According to K. Sundukova, the artistic image created in the memory zone combines various aspects of this complex phenomenon: the dialectic of memory and oblivion, collective and individual memory, authentic memory and myth, involuntary recollection and understanding of one's past, the inextricable connection between the processes of memory and writing [Сундукова, 2013, p. 1058]. Thus, the poetics of memory combines autobiographical and autopsychological principles in a fictional work as sort of autobiographism of events and psychological autobiographism. The experience of literary pieces research shows that in

the works of particular writers autobiographism as such gives way to “autopsychologism”. In “autopsychological works”, it is not the coincidence of the facts of life or even the coincidence of the real biography of the author and his hero that comes to the fore, but their internal psychological kindredness [Гинзбург, 1979, pp. 12–13]; Янковская, 2018, p. 88). The inner psychological kindredness of the author and the hero in the autobiographical narrative lies at the heart of the poetics of autobiographical memory, which is the highest mnemonic function that ensures the formation of a subjective life history and the experience of oneself as a unique extended-in-time subject of one’s life’s course [Нуркова, 2011, p. 80].

In Ray Bradbury’s writing autobiographism of events is often overshadowed by psychological one, embodying mechanisms of autobiographical memory at the level of sensory impressions, emotional states, and spiritual associations that determine the specifics of autobiographical poetics. Ray Bradbury’s statement regarding his talent to remember his life from the first days of his birth proves the phenomenality of his abilities and the skill to remember not only the surrounding events, but most importantly his inner feelings and impressions at a certain point in life, whether it is childhood, adolescence or adulthood. Bradbury transformed a large number of his memoirs into a canvas for his novels, short stories and plays, including family legends, events of everyday life, vivid acquaintances, children’s fun and fears: “So from the age of twenty-four to thirty-six hardly a day passed when I didn’t stroll myself across a recollection of my grandparents’ northern Illinois grass, hoping to come across some old half-burnt firecracker, a rusted toy, or a fragment of a letter written to myself in some young year hoping to contact the older person I became to remind him of his past, his life, his people, his joys, and his drenching sorrows” [Bradbury, 1977]. Therefore, this article is *focused on* research of the poetics of autobiographical memory in Ray Bradbury’s novel *Dandelion Wine* with the use of biographical, hermeneutical, historico-literary and comparative-historical *methods* of analysis of the given work.

Many researchers and critics note R. Bradbury’s tendency to reflect and comprehend the facts and accounts of his own life in his works (e.g., in “Death Is a Lonely Business”, “Dandelion Wine”, “Farewell Summer”, “Wicked This Way Comes”, “A Graveyard for Lunatics”, “Banshee”, “Green Shadows”, “White Whale”, “Let’s All Kill Constance”, “There Will Come Soft Rains” and so on). However, *Dandelion Wine* (1957) has been regarded as the most autobiographical novel. While creating it Bradbury resorted to his memoirs from childhood and adolescence. *Dandelion Wine*, one of the first works attributed by David Mogen to Ray Bradbury’s “autobiographical fantasies”, which consisted of autobiographical elements more than of fictional ones. According to the writer, the novel was written by the method of verbal associations, with the help of which he sought not to create a documentary work, but to re-create magic and witchcraft, and along with them the strongest fears that surrounded him in his childhood [Reid, 2000]. The novel has a large amount of autobiographical material indeed, first of all, however, the very essence of autobiographical poetics lies in the author’s reproduction of not the surrounding events themselves and the environment in their authenticity with clear detail, but in the reproduction of himself as a child, the child’s inner world through his perception of being and the joys of childhood.

The work presents memories of the summer of 1928. The time was not chosen by chance: 1928 was a milestone in the history of the United States, the time preceding the Great Depression. Life in the small Midwestern town, where Bradbury lived, as if isolated from the rest of the country, was very calm, peaceful and safe, and nothing seemed to foreshadow the dramatic upheavals and shifts in the social, political and economic system later brought along by the crisis and World War II. For this reason, the author’s choice fell on the year 1928, as this period looked the most idyllically romantic and innocent compared to other periods of the 20th century. Hence, it was important for Bradbury in his writing to capture the time and the place such as they no longer existed. With the words of the novel’s hero the author calls this year “vintage”, which, in addition to vintage, can be translated into Ukrainian as classic, ancient or collectible, having in mind the one that will not happen again.

Dandelion Wine demonstrates the turning point in the life of a teenager, his last farewell to his childhood and transition to the coming phase – his acquaintance, yet timid, with young adulthood. The adolescent Douglas Spaulding over the course of one summer step by step

undergoes the transforming stages of his personality formation. It is the development of the hero, albeit within a small timespan of several months, that allows some researchers to regard the genre of this work as a novel.

The first month of the summer symbolizes his late childhood years, during which a revelation comes to the boy – he feels actually alive and can recognize the interrelation with the world around him. In July he gains a new experience and awareness of life's joys and their transience. The cyclical nature of life has ceased to exist, now he distinguishes between childhood, adulthood and old age, and that is a pattern of this world. August brings him to a philosophical understanding of the inevitability of death and the wisdom of living his life with the full realization that it is given to a person for the feeling of happiness and pleasure, which can be found in small, simple things – in nature, family, friendship, lights, dandelions, writing, feeling alive, tennis shoes, hometown, for each person or age – something different. Douglas, and the author along, reflects: «*June dawns, July noons, August evenings over, finished, done, and gone forever with only the sense of it all left here in his head*» [Bradbury, 2015, p 101].

The retrospective method of narrative in the novel reveals two planes of the author's autobiographical memory – in particular, the *biographical* one, which is manifested in the reproduction of factual data, including the names of relatives and friends, the names of locations (place of action), events, etc. and the *autopsychological* one, aimed at recreating his own childhood experiences, which Bradbury defined as "sense impressions" [Bradbury, 1977].

The evidence of the autobiographical nature of the text is the use of several classic themes for autobiography in the narrative, namely: family; childhood and adolescence; homes where one was born and raised; family and friendly relationships; personality evolution. All episodes in the literary work are somehow connected with the Spaulding family, their neighbors, the adventures of the siblings and their friends, the town of Greentown and Douglas's growing-up.

The biographical plane opens with the introduction of the main character Douglas Spaulding: "*Douglas Spaulding, twelve...*", which immediately reveals the similarity between the hero and the author. Douglas is Bradbury's middle name, which his parents gave him in honor of the famous silent film actor Douglas Fairbanks. As for the surname Spaulding, it was inherited by Ray's father, Leonard Spaulding Bradbury, from the ancestors of his paternal grandmother. The name Douglas also appears in other works of Bradbury ("Farewell Summer", "Wicked This Way Comes", etc.), strengthening thus his role as an alter ego of the author.

In biographical terms the age of the hero is no less important, either. Douglas is twelve and has a younger brother, Tom, who is ten years old. Paying attention to the year depicted in the novel – 1928 – we understand that the writer (the prototype of Douglas), who was the youngest of the surviving children in the family, reproduces an artistic permutation, namely: from a younger sibling he turns into an older one, and eight-year-old Ray becomes twelve-year-old Douglas. However, the age of 12 does not incidentally appear in the story. 1932, when the writer was 12 indeed, was a kind of milestone for Bradbury, which marked the birth of his desire to extend his life indefinitely, following Mr. Electrico's, a carnival magician, admonition "Live forever!", the reference to which the reader can find in the alleged prophecy of the Tarot Witch in the novel. The very year he was given a toy typewriter, and so, he attributed his writing tradition to write several pages daily to that particular age. Moreover, in the same period he writes his first literary piece – the sequel to Edgar Burroughs' *The Warlord of Mars*, as well as creates stories for himself inspired by *Buck Rogers* series. Therefore, Douglas's comprehension of being alive, which we find on the first pages of the novel ("*And he knew what it was that had leaped upon him to stay and would not run away now. I'm alive, he thought*" [Bradbury, 2015, p. 7]) is a metaphor for Bradbury's understanding of his destiny and desire to become a writer, which at the time determined his entire future life and immortalized his name in the history of literature and culture.

The factual basis of the work (real names, titles and topoi – John Huff, The Lonely One, The Phantom of the Opera, The Cat and the Canary, Illinois, a ravine, etc.) is supplemented by a reliable reproduction of location images – in *Dandelion Wine* there are real names of Waukegan's streets. For example, *St. James Street* and *Washington Street*, at the intersection of which there was a house of Ray's grandparents, who rented out lodgings to tenants (in the piece we get acquainted with only one of the ten). In the novel, Bradbury mentions this house, located next

door to his parents' house, and in front of which there was the very lawn with dandelions, where Ray and his friends played when they were young. *Park Street*, which runs along the ravine, now has the full name *North Park Avenue*. *Main Street*, *Glen Rock* and *Chapel Street* (currently *S Chapel Street*) at the intersection of which there is a church indeed, to which in the early 50s of the 20th century *Latin Pentecostal Church* moved, and it is quite possible that the building previously belonged to a *German Baptist Church*. In addition, *California* is mentioned several times in the novel. It was the state to which the Bradburys finally moved, and where Ray decided to stay forever.

The importance of the writer's life accounts reproduced in his work lies not so much in highlighting the autobiographism of the narration, but in emphasizing the authenticity of the hero's feelings described and realized on the pages of the novel, and which are a reflection of those feelings the author recalls as his own, once again experienced. Without mentioning the term autobiography, the author of the novel allows the reader to understand that the piece is based on his infinitely precious memories. These memories played a huge role in shaping his writing skills. In the essay prefacing the novel *Just This Side of Byzantium. An Introduction*, written almost 20 years later after the first publication of *Dandelion Wine*, Bradbury noted: "*I blundered into creativity as blindly as any child learning to walk and see. I learned to let my senses and my Past tell me all that was somehow true... Once I learned to keep going back and back again to those times, I had plenty of memories and sense impressions to play with, not work with, no, play with*" [Bradbury, 1977].

In the poetics of autobiographical memory, the events turn out to be secondary. The writer does not seek to detail and date life stories or present documentary data. The author supplements some of the facts with fictional elements to create a special atmosphere he is keen to convey to readers. Thanks to idyllic descriptions of nature, heartfelt and in some ways ideal family and universal human relationships, nostalgic memories of childhood, the work is imbued with a special witchcraft spirit, which urges many to assert that *Dandelion Wine* belongs to the genre of fairy tales more than to autobiography. Once in the interview, Bradbury said about himself, "*If I'm anything at all, I'm not a writer of science-fiction, I'm a writer of fairy tales...*" [Day, 1974].

The narrative is based on the evocation in memory of childhood perception of life, the poetization of child's memories. For Bradbury, his childhood was his time of miracles, and his summer of life. Mediocre urban landscapes and locations were fraught with a lot of unknown and magical things for the boy: boxcars could be welcomed and chased at loud counting of the children, and coal lumps seemed cosmic meteors. Thus, Bradbury did not seek to document a scene, but conveyed its image in all its glory and purity of child's perception, which had been imprinted in the writer's memory. This is where the artistic autobiographism finds its expression, which has no insignificant plots and events, on the contrary, everything acquires importance and value thanks to the author's memory. The novel is filled with a sense of longing for happy moments, sunk into oblivion, which were spent with loved ones who have long been dead, regret for the transience of time and a certain unwillingness to let changes in the usual course of things. This is the idea of the author creating an autofictional literary work – to re-write and "re-live" his past, and as for a poet – to praise and preserve for life the most precious and dear moments.

The sensory scope of autobiographical memory encompasses the sensations of life and the lightness of being, death and loneliness, feelings of time and history, embodied in the form of a stream of consciousness, "*Now, thought Douglas, it's coming close again. Why? Tom talking? But why Tom? Tom chatting along, mouth crammed with sandwich, Dad there, alert as a mountain cat on the log, and Tom letting the words rise like quick soda bubbles in his mouth ... Close, very close. Douglas stared at Tom's flickering lips. He wanted to jump around, for he felt a vast tidal wave lift up behind the forest. In an instant it would smash down, crush them forever...*" [Bradbury, 2015, p. 6]. The retrospective inner monologue of the hero appears in the novel as a verbal form of emotional experience of his distant past, the author's intention to capture the uniqueness of the child's perception of life as the discovery of his presence in this world, unity with the world and the feeling of happiness prompted by it, which blunts as you grow older and which you want to experience again and again:

“The world, like a great iris of an even more gigantic eye, which has also just opened and stretched out to encompass everything, stared back at him...”

The grass whispered under his body. He put his arm down, feeling the sheath of fuzz on it, and, far away, below, his toes creaking in his shoes. The wind sighed over his shelled ears. The world slipped bright over the glassy round of his eyeballs like images sparked in a crystal sphere. Flowers were sun and fiery spots of sky strewn through the woodland. Birds flickered like skipped stones across the vast inverted pond of heaven. His breath raked over his teeth, going in ice, coming out fire. Insects shocked the air with electric clearness. Ten thousand individual hairs grew a millionth of an inch on his head. He heard the twin hearts beating in each ear, the third heart beating in his throat, the two hearts throbbing his wrists, the real heart pounding his chest. The million pores on his body opened. I’m really alive! he thought. I never knew it before, or if I did I don’t remember!

He yelled it loud but silent, a dozen times! Think of it, think of it! Twelve years old and only now!” [Bradbury, 2015, p. 7].

The sensation acuity is enhanced with the help of expression delivered by metaphors and comparisons distinguishing the inner monologue of the hero: “*The world, like a great iris of an even more gigantic eye, which has also just opened and stretched out to encompass everything, stared back at him...*”, “*The world slipped bright over the glassy round of his eyeballs*”, “*Flowers were sun and fiery spots of sky strewn through the woodland*” etc. In the sensory-emotional verbal fabric of the text, verbs of action give way to verbs of state – to think, feel, touch, hear, breathe, smell, look, see etc.

The fragmentary construction of the novel’s text also contributes to the expressiveness of “images-impressions”, where fragments of the hero’s internal monologues resemble bright flashes creating the effect of visualization of images. These fragments come into contrast with the description of ordinary everyday actions and accentuate the teenager’s capability, reproduced in memory, to feel the ordinary as magical. The episode in the novel when Douglas saw tennis shoes in the store window can serve as an example of such an internal monologue fragment. Here the feelings experienced by the hero make contrast to the everyday behavior of parents and Tom:

“He glanced quickly away, but his ankles were seized, his feet suspended, then rushed. The earth spun; the shop awnings slammed their canvas wings overhead with the thrust of his body running. His mother and father and brother walked quietly on both sides of him. Douglas walked backward, watching the tennis shoes in the midnight window left behind.

‘It was a nice movie’, said Mother” [Bradbury, 2015, p. 11].

While perceiving such “fragments-flashes” of an internal monologue, a picture woven from words-images not only appears in front of the reader’s eyes, but this picture is filled with sounds and smells, and its expressive power is such that it makes the reader not only “see”, but also “feel” just the same way as the hero does. To achieve this effect Bradbury uses the entire range of visual and expressive means. The text of the novel contains many epithets, metaphors, comparisons, antithesis, repetitions, hyperbole, as well as words and word combinations that can convey the sense of smell, taste and visual, tactile and sound associations: *odor, trump and trill, tasting and touching, felt like rain, smelled as if orchard, visible land, shivered, the smell of fallen rain, watchful, chewed, snuffed, listen; bees hang around grapes like boys around kitchens; Douglas moving in his (father’s) shadow; warm freshness; felt like rain; the waterfall of birdsong; grass whispered; to listen the forest the same way Father did; wind sighed; the words were summer on the tongue; pour summer in a glass; the chattering mower; the all-pervasive blue and secret smell of summer storms and lightning; light was an amber sap stored; the wind blew the odor of cut grass.* Very often such vivid word combinations form one enlarged metaphor:

“*Now and again a lifeboat, a shanty, kin to the mother ship, lost out to the quiet storm of seasons, sank down in silent waves of termite and ant into swallowing ravine to feel the flicker of grasshoppers rattling like dry paper in hot weeds, become soundproofed with spider dust and finally, in avalanche of shingle and tar, collapse like kindling shrines into a bonfire, which thunderstorms ignited with blue lightning, while flash-photographing the triumph of the wilderness*” [Bradbury, 2015, p. 10].

In such a way the effect of powerful emotional impact, addressed to the recipient, and emotional outburst, which is considered by the researchers as a significant peculiarity of classical ekphrasis [Semerenko, Pliushchai, 2022, p. 51], are achieved. Bradbury creates the picture of his reminiscences out of fragments of autobiographical memory impressions in which his storytelling is conducted in an impressionistic manner. The technique of such a writing is identical to the “verbal brushstrokes” technique, which Jack Stewart defined as a stylistic dominant of D.H. Lawrence’s “pictorial-narrative” style [Stewart, 1999, p. 199].

These fragments in the novel’s text form the time “considered by the author as a set of ‘moments of the present’” [Игошев, 2017], bringing together the image of the summer; and the space of a small town and its surroundings, evoking a feeling of magical boundless freedom within the teenager; as well as the image of the hero himself – that is everything that forms the integrity of the whole literary work and brings about the peculiarity of the poetics of autobiographical memory. In this situation the “remembering” consciousness of the hero receives completion already at the level of the artistic whole. Memory actualizes its creative potential: with the help of memories, the hero creates his own reality” [Сундукова, 2012, p. 32]. And this reality is reflected in its turn in a meaningfully capacious generalizing metaphor-title – *Dandelion Wine*.

In the preface to the novel, Ray Bradbury emphasizes the importance of the metaphor “dandelion wine” which contributed to revealing the author’s intention most. Firstly, those were non-fictional images from his childhood past, when they picked dandelions on the lawn in front of his grandparents’ house, and he helped his father with the wine press. Bees smelling of nectar, a barrel of rainwater, juicy grapes that he and his brother harvested with their father, and other memories. In the prefacing essay, the writer adds: «*It became a game <...> to see how much I could remember about dandelions themselves, or picking wild grapes with my father and brother, rediscovering the mosquito-breeding ground rain barrel by the side bay window, or searching out the smell of the gold-fuzzed bees that hung around our back porch grape arbor*” [Bradbury, 1977].

Secondly, it is the author’s attempt to stop time with the help of his hero. Douglas is not aware of what lies ahead, and the new events that he has to face during one summer make a very strong impression on him often causing fear, because they change the familiar that once surrounded him – people leave, someone dies, the scenery changes, new understanding and awareness come, and all this is impossible to stop, and he, Douglas, who, like a wizard, started the mechanism to count down summer days, turns out to be not omnipotent, but the world is driven by another force still unknown to him. For Douglas dandelion wine contains everything that happened in the summer, and what he did not want to part with. For Bradbury this is the last summer when America’s small towns, like his native Waukegan from his childhood, had their own color and serenity, not yet affected by the economic crisis and news about coming wars.

Thirdly, this metaphor conveys how in the novel the author collected reminiscences and memories of the past like dandelions to make wine out of them, to keep it always close and be reminded of the best summer of life, not only to him, but also to subsequent generations. Therefore, the novel is not the wine of one summer from the writer’s past, but an accumulative image of the best moments, both sweet and bitter, frightening and most favorite, of everything in general that got imprinted in his mind forever.

The dedicated work of the writer’s memory, tuned to carefully preserve his own impressions and their subsequent reproduction in his writing, can be seen in the vividness and expression of the images of his feelings, emotions and sensations revived in the novel. “...*I was gathering images all of my life, storing them away, and forgetting them. Somehow I had to send myself back, with words as catalysts, to open the memories out and see what they had to offer*” [Bradbury, 1977]. *Dandelion Wine*, thus, demonstrates the process of formation of a writer-to-be, his skill to feel the fragility of human life and being, the uncontrolled flight of time and the transience of the present, his ability with the help of stylistic devices to create the atmosphere of fabulousness and magic of childhood, to paint pictures of nature, to convey the despair and fear of characters, to immerse the reader in the realities of the magical world of the semi-real past invented by the writer, and to help feel deep nostalgia for what will not return, along with the joy of feeling alive. Plunging into the author’s memories, we understand what contributed to his formation as a master of the pen.

It should be noted that in *Dandelion Wine* Bradbury was keen on understanding the main personal issues of concern, steadily occupying the writer's mind for many years. Of those we can highlight childhood fears that largely determined the development of his personality and creative focus: fear of death, darkness and monsters, loneliness, loss of loved ones, parting with friends, fear of oblivion and old age, the unknown, cars and most technologies in general. Frankly communicating them to the reader and grasping them both from the position of a teenager and from the position of an adult, the author exposes his inner "self", revealing the sorest spots and prickly topics. However, even in this case, the work of the remembering consciousness is focused not on understanding the childhood fears of the author/hero, but on raising sensory impressions that in the text transform into a system of metaphorical images, with the help of which the plasticity of depiction, the visual effect, revealing the connection between the verbal and visual narrative planes, are achieved. Each fear acquires its own unique plastic image, which develops into a motif: the fear of darkness and monsters appears in the image of an omnivorous ravine. The ravine, that really exists in the town of Waukegan up to the present, was virtually put into the novel as a real character, that has its name – *the West Ravine, the Ravine* – and is embodied in the image of a living being: "It was as if the whole ravine was tensing, bunching together its black fibers, drawing in power from sleeping countryside all about, for miles and miles... Here and now, down in that pit of jungled blackness were suddenly all the things he would never know or understand; all the things without names lived in the huddled tree shadow, in the odor of decay" [Bradbury, 2015, p. 20]. The fear of old age and oblivion is embodied in the image of a weak toad of a heart ("And now he sat alone with the little gray toad of a heart flopping weakly here or there in his chest from time to time" [Bradbury, 2015, p. 55]). The fear of death appears in the image of a wax doll ("Death was the waxen effigy in the coffin when he was six and Great-grandfather passed away, looking like a great fallen vulture in his casket, silent, withdrawn..." [Bradbury, 2015, p. 18]), and is inextricably linked to the motif of losing loved ones, which includes both personal and philosophical meanings. His great-grandfather's passing, for the first time causing a feeling of irretrievability of loss and irrevocability of death, is associated with the feeling of loss that the hero experiences in connection with the death of other characters (the death of the great-grandmother and other elderly people – Miss Loomis, Colonel Freeleigh, etc.). By doing this, Bradbury simultaneously tries to perpetuate their memory, and at the same time to accentuate the departure of people who, in his opinion, represented an entire era and were the guardians of family, historical and social memory. Therefore, it was very important for the writer to preserve the memory of them alive and register this memory in the novel not to destroy the connection between generations, between the past and the future.

In the novel the image of darkness, which adds to the motifs of loneliness and death, is also associated with the fear of loneliness and death. Among the multiple means of expression that convey fear, the author uses a method of personification, reviving his childhood ideas of darkness as of a fantastic evil monster: "The darkness pulled back, startled, shocked, angry. Pulled back, losing its appetite at being so rudely interrupted as it prepared to feed. As the dark retreated like a wave on the shore" [Bradbury, 2015, p. 20].

The feelings, sensations, and associations reproduced in the novel form the space of memory that determines the specific character of the narrative. It is important to point out that the narrative in the novel is not first-person one, which is not peculiar to autobiographical prose. This form of narrative purports a certain detachment of the author as taking the position of an observer. At the same time, the position of the author-observer enables to look at what is happening in the novel from another angle. One of them represents a kind of "narrative retrospection" not so much at the semantic level of the work as at the level of the textual plane itself, in which the author's intention to visualize is actualized and characterizes the principle of the work of Bradbury's remembering consciousness – to "visualize" the same picture in the text that is etched on the writer's memory. Such a perspective immediately indicates the author's presence in the text, where the author's "self" breaks into the inner monologues of the hero, presenting the autobiographical memory juncture already at the grammatical level. In these cases, the past tense narrative (characteristic of third-person narrative) is replaced by a narrative in the present tense, enabling the use of forms "I see", "I hear". This is very well seen in the descriptions of the annual summer rites:

“On the third day of summer in the late afternoon Grandfather reappeared from the front door to gaze serenely at the two empty eye rings in the ceiling of the porch. Moving to the geranium-pot-lined rail like Ahab surveying the mild mild day and mild-looking sky, he wet his finger to test the wind, and shucked his coat... In the garage they found, dusted, and carried forth the howdah, as it were, for the quiet summer-night festivals, the swing chair which Grandpa chained to the porch-ceiling eyelets...Ten minutes later Grandma appeared...” [Bradbury, 2015, p. 14].

Using the form of the present tense, the author deviates from the epic form of narrative, which assumes a story about the events of the past and in the past tense and gives the novel's narrative the features of a lyrical experience, taking place here and now – at the moment of the piece creation. The past becomes as alive as the present.

Another perspective is a somewhat detached observer's view, which allows to emphasize the most significant moments in the life, experienced and comprehended by the hero. As L. Romanchuk notes “with Bradbury, such a perspective becomes possible by observing some seemingly insignificant at a first glance everyday detail that expands consciousness, seamlessly grows into a symbol of universal values”. According to the researcher, such can be considered Douglas's tennis shoes, grandfather's lawn mower, Helen Loomis's ice-cream, Mr. Tridden's trolley, etc. [Романчук, 2022]. Such details appear as peculiar novel's milestones marking the process of formation of the hero's life values, understanding and comprehension of life.

However, the seemingly obvious elimination of Bradbury-narrator actually performs a broader and more important function. Constructing a third-person narrative, the author does not seek to establish a trusting relationship with the reader, as it is stipulated by Lejeune's autobiographical pact, for the greatest reliability and absence of doubts about the authenticity of the information presented. The third-person narrative allows Bradbury to expand his presence in the novel and form a special type of an autobiographical hero accumulating the properties of all the characters in the novel and at the same time to appear in several guises, acting both as Douglas and as Tom, as well as a father or grandfather and as an author-storyteller, as well as Leo Auffmann and other characters through whose mouth the writer shares with the reader his own worldview values. Thus, the author has the opportunity to “connect” with another character and, stepping aside from subjectivization, to deliver his idea as objectively and impartially as possible, which, for Bradbury, consisted not in reproducing factual material but in conveying the atmosphere and sensations of the childhood period. In this case, we deal with the feature of autobiographical poetry, which involves the author's transferring his personal qualities, traits, views, worldviews or facts from his own life to other images and characters, and by that expanding the boundaries of the triad “protagonist-author-narrator” stipulated by Ph. Lejeune. The author thus reduces the temporal distance separating the “self” of the author-adult at the time of writing the novel from the “self” of the author-teenager – the hero of the novel, combining the past with the present and, hence, wiping out the author's detachment of the third-person narrative.

The presence of the author's “self” in each of the characters and at the same time the position of the author-observer determines the multidimensional structure of the narrative, in which researchers, as a rule, distinguish three planes. “The first one is the funny and sad adventures of the book's main character, Douglas, in the summer of 1928, the initial impressions of a teenager from interacting with the world of people and nature. The second plane shows the scenes of life in the provincial town of Greentown, the green town of America in the 20s of the 20th century and its past, recalled in the memoirs of Colonel Freeleigh, Mrs. Helen Loomis, Miss Bentley and other characters. The third plane is the narrator-adult's contemplation on the book's characters, childhood, time and nature” [Романчук, 2022]. Such a counterpoint allows the author to introduce additional plotlines into the novel, which are related to the understanding of those always pressing problems and issues raised in most of his works: philosophical questions about life and death (Douglas's awareness of the fact that he is alive and that he is mortal); the war between man and nature, nature and civilization (comprehended by Douglas: “*It was this then, the mystery of man seizing from the land and the land seizing back, year after year, that drew Douglas, knowing the towns never really won...*” [Bradbury, 2015, p. 10], in which man will never win); the pros and cons of scientific discoveries and inventions of the era of mechanical civilization for man, which were reflected on the images of Leo Auffmann and his “Happiness Machine”; existential problems of loneliness, time and memory.

Within the context of our research, the problem of time deserves particular attention. Along with the representation variations of the image of time in the novel, his personification in the image of an elderly Colonel Freeleigh, whom the boys admiringly called “a time machine”, is of special significance. In the image of Colonel Freeleigh an implied motif of the autobiographical memory of the character is actualized. It is woven into the general autobiographical context of the novel’s poetics and correlated with the autobiographical memory of the author. It is noteworthy that the colonel’s memories, as well as those of Bradbury himself, are dominated not so much by the events as by the images-impressions associated with them: “*Heads like giant Negroes’ fists, bodies like locomotives! Twenty, fifty, two hundred thousand iron missiles shot out of the west, gone off the track and flailing cinders, their eyes like blazing coals, rumbling toward oblivion!*” [Bradbury, 2015, p. 36].

As a great lover of the past and everything that carries the reminder of true values, the writer depicts the image of Freeleigh carefully and with respect to the keeper of the historical memory and the romance of the past epoch. Telling Douglas and his friends about the American Civil War between the North and the South, the death of the oriental magician and sorcerer Ching Ling Soo during a performance in front of the audience at the Boston Variety Theater, the dust-storm caused by “*the grand army of the ancient prairie: the bison, the buffalo*” [Bradbury, 2015, p. 35], and taking the boys back to the 1860s, and then to 1910 and then in 1875, Colonel Freeleigh revives the memory of the events he witnessed. The image of time in the novel turns out to be inextricably linked with the content of memory. The nickname “a time machine”, given to Colonel Freeleigh, represents the author’s idea that time is a person, human memory. It is the human memory that ensures the connection of times, and Douglas understands how important it is to preserve this connection:

“He tells you you’re riding on a very special train, by gosh, and sure enough, it’s hue. He’s been down the track, and knows. And now here we come, you and me, along the same track, but further on, and so much looking and snuffing and handling things to do, you need old Colonel Freeleigh to shove and say look alive so you remember every second! Every darn thing there is to remember! So when kids come around when you’re real old, you can do for them what the colonel once did for you” [Bradbury, 2015, p. 38].

Human memory thus becomes the only way to capture time, to hold it, to seize it with a web of words. In this Ray Bradbury’s intention one can feel the connection with the aesthetics of the novel series “In Search of Lost Time” by Marcel Proust. For Proust the acquired time is the time caught, displayed by someone. According to Proust if time can ever be acquired and stopped, then only through Art, whereas Bradbury correlates the acquired time with human memory (i.e. with human personality). As for Bradbury, the acquired time is the time reflected in human memories. But for Bradbury, as for Proust, the holder of time is memory.

At some point in time Leonid Andreev clearly formulated the principles of Proust’s aesthetic method: “The whole gigantic structure of Proust’s novel rests on the foundation of thoroughly considered, concisely and rigidly formulated principles: ‘Everything is in consciousness’, ‘Impression is the criterion of truth’, the representation of the world solely from the sensory side — which are the impressionistic principles” [Андреев, 2000, p. 114]. According to the researcher the foundation of Proust’s impressionistic principles is the concept of “instinctive memory”: “One of the central concepts in Proust’s aesthetics was the concept of ‘instinctive (also involuntary) memory’. Like any other memory, ‘instinctive memory’ comes from an ‘object’, a real fact, an object, a phenomenon. According to Proust, every hour of our existence seems to be preserved in ‘objects’, hiding in them up to certain time <...> No matter how the thread of his memories unrolls, at its beginning there is always a moment programmed by the writer, always an impression, a feeling, immediate, momentary, instinctive. ‘Instinctive memory’, its mechanism, undoubtedly takes back to impressionism <...> Proust’s impressions — ‘impressionistic’ taste, smell, sound!” [Андреев, 2005, pp. 203; 214; 232] (compare with Bradbury’s statement already given by us: “I was gathering images all of my life, storing them away, and forgetting them. Somehow I had to send myself back, with words as catalysts, to open the memories out and see what they had to offer <...> Once I learned to keep going back and back again to those times, I had plenty of memories and sense impressions to play with, not work with, no, play with” [Bradbury, 1977]). The poetics of Bradbury’s autobiographical memory turns out to be in tune with the impressionistic meaning of Proust’s “instinctive memory”.

Thus, the poetics of autobiographical memory in the novel *Dandelion Wine* is formed up on the depiction of the writer's memories about the sensory impressions and sensations of childhood. The core principles of the novel's poetics are the fragmentary nature of the narrative; the time split into a series of moments; the application of the stream of consciousness technique actualized in the inner monologues of the hero; the depiction of memories in visual-plastic images of sensory impressions, experiences, associations, conveyed in a metaphorically refined lyrical narrative style, resembling "verbal brushstrokes" technique, suggests that Bradbury inherits the tradition and experience of Proust's impressionistic aesthetics, giving *Dandelion Wine* the form of an impressionistic novel. The principles of autobiographical poetics manifested in the novel appear as the style-forming principles of the poetics of the impressionistic novel genre in literature.

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POETICS OF AUTOBIOGRAPHICAL MEMORY IN RAY BRADBURY'S NOVEL "DANDELION WINE": ON THE WAY TO AN IMPRESSIONISTIC NOVEL

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Key words: *autobiographical memory, poetics of memory, autobiographical narrative, visual plastic image, images of sensory impressions, impressionistic principle of narrative.*

The *focus* of this article is on the peculiarities of autobiographical memory images representation in the literary piece. The *purpose* of this work is to research the poetics of autobiographical memory in Ray Bradbury's novel *Dandelion Wine*. To conduct the research biographical, hermeneutic, historico-literary, and comparative-historical *methods* of analysis were applied.

The poetics of autobiographical memory is represented by the set of artistic means used to render the author's reminiscences and it combines the work's autobiographical and autopsychological concepts seen as sort of eventual autobiographism and psychological autobiographism. The poetics of autobiographical memory is based on internal psychological kindredness of the author and the hero in the autobiographical work. In Ray Bradbury's writing autobiographism of events is frequently superseded by psychological one, engaging the mechanisms of autobiographical memory at the level of sensory impressions, emotional

states, spiritual associations, defining the peculiarity of autobiographical poetics. The retrospective manner of narrative in the novel reveals two planes of autobiographical memory of the writer, which are represented by both the *biographical plane*, which manifests itself as factual data, including the names of those close or dear to the author, the names of the real places, locations, events and so on, and the *autopsychological plane*, used for recreation of the author's own childhood emotions, which Ray Bradbury defined as "sense impressions".

The purposeful work of the writer's memory aimed at carefully preserving his own impressions with their subsequent reproduction in the piece can be clearly seen in the vivid expression of the author's images of experiences and perceptions, brought back to life in the novel. In *Dandelion Wine*'s text the sensory impressions recalled by Bradbury are transformed into the system of metaphoric images demonstrating the plasticity of representation and visual effect. Each impression acquires its unique plastic image.

Conclusion. The poetics of autobiographical memory in the novel *Dandelion Wine* finds its expression in the depiction of the writer's memories about his childhood sensory impressions, feelings and perceptions. The main principles of the novel's poetics are the fragmentary narrative; time, split into a series of moments; the use of stream of consciousness method, actualized through inner monologues of the hero; expression of reminiscences in visual plastic images, sensory impressions, feelings, associations, conveyed through metaphorically exquisite lyrical style of narrative, suggesting that Bradbury follows the tradition and experience of impressionistic aesthetics of Proust, giving to *Dandelion Wine* the form of impressionistic novel. The principles of autobiographical poetics applied in the novel, appear as the style-creating principles of the poetics of impressionistic novel genre in literature.

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