

Milton's Hell has its own bounds – the Gates: "...at last appear / Hell bounds high reaching to the horrid Roof, / And thrice threefold the Gates; three folds were Brass / Three Iron, three of Adamantine Rock, / Impenetrable, impal'd with circling fire, / Yet unconsum'd" [1, p.44]". Satan sees the ninefold gates. It is a bound for him to cross, the first step to the new world, the kingdom of Chaos, and the first step in achieving his aim – the expulsion Eve and Adam from Paradise. The repetition of the sound /t/ in the description of Hell bounds not only keeps the reader in suspense, but also shows the tension felt by Satan.

The Gates are guarded by Death and Sin. These allegorical figures are static. Like Satan they combine both religious and mythological features. Sin is represented as half woman, half snake: "The one seemed woman to the waist, and fair; / But ended foul in many a scaly fold / Voluminous and vast, a serpent armed / With mortal sting" [1, p. 44]. Suffering Sin, surrounded by Hell hounds, parallels with Greek Scylla, a sea monster, and Hecate, the goodness of the underworld. But the image of Sin has also biblical features. It combines the image of a woman as a part of tempted Eve and the image of a snake as a part of a tempter Satan. Death, the son of Satan and Sin, is darkness personified, a cruel ghost with no shape and morality. The images of Death and Sin are represented as a whole: "Thou, my shade / Inseparable, must with me along, / For Death from Sin no power can separate" [1, p. 243]. If God gifts the first couple celestial bliss and immortality, Satan "gifts" the world death and sin as an embodiment of coming disharmony, loss of bliss and celestial light in souls.

Thus, Milton's Hell is represented as a dark fiery valley of eternal and continuous torment. It has the center, Pandemonium, and the bounds, the Gates. The poet follows mainly biblical concept of Hell but he also follows the greatest predecessors Dante and Spenser and adds elements from Greek mythology to the special organization. In addition, Milton's Hell owns baroque features (presence of oppositions, the allegorical figures, inconstancy). The unique way of the representation Hell in «Paradise Lost» full of vivid details shows the great skill and talent of its author.

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THE IMAGE OF COURAGE IN H.J.C. GRIMMELSHAUSEN'S AND B. BRECHT'S ART WORLD

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The appearance of the image of Courage in German literature, its peculiarities in the novels by H.J.C. Grimmelshausen "Contrary to Simplicio" and its transformation in the Brecht's drama "Mother Courage and Her Children" are analyzed in the article. Both works are connected with the Courage's image, an enterprising woman, who tries to survive in a whirlwind of the Thirty Years War (1618–1648). Having imitated Grimmelshausen's colorful image of the woman in the war, Brecht divides it into two images of a canteen-keeper, who thirsts passionately for a monetary gain, and of a mother, who is lack of trepidation and warmth to her children.

The reception of the XVII century in the following eras of German culture developed in several directions and was connected, on the one hand, with achievements in the literature, and, on the other hand, with the main event in German history of the XVII century – the Thirty Years War (Dreißigjähriger Krieg, 1618–1648). Brecht's drama (Bertolt Brecht, 1898–1956) «Mother Courage and Her Children» (Mutter Courage und ihre Kinder, 1939) is related to the most famous works, the ideas of which date back to the literature of the XVII century and reflect the tragedy of the Germans during the bloody Thirty Years War. The source of the play became Grimmelshausen's novel (Hans Jacob Christoffel Grimmelshausen, 1621-1676) "Contrary to Simplicio" (Trutz Simplex oder Ausführliche und wunderseltzame Lebensbeschreibung der Ertzbetrügerin und Landstörtzerin Courasche, 1670), which entered into the so-called "Simplicissimus' cycle" (Simplicianische Schriften).

The first time in German literature when the theater of war is introduced through the woman's eyes is the Grimmelshausen's novel. The prototype of image of Courage was the main character in the Spanish picaresque

novel by F. Ubeda (Francisco López de Úbedas, 1502–1571) – «Die landstörtzerin Iustina Dietzin Picara genandt», 1605.

The novels of Spanish and German writers are connected not only by female images, but also by the description of tricks, presented in a satirical way. In contrast to Ubeda Grimmelshausen succeeded in the creating of an unusually vivid and true woman's life story, who got to a whirlwind of the Thirty Years War.

The war dictated life conditions to the heroine and made her adjust to the reality. It is hard for women to survive during the war as they become a prey for brash and arrogant men, who don't mind having some fun. So, in the beginning of the novel *Courage* is a young girl Libushka, who on her aunt's advice had to change into a man to save her honor. During the war, *Courage* is the direct observer of military events, travelling with regiments to different cities. *Courage* describes herself as a brave, fearless and famous woman, whose name is on everyone's lips: "Of course, the whole army knows *Courage* ... and many thousands of voices shout after me openly so I'm compared with an owl, which is difficult to see the light of day"³. [13, c. 44]. Despite her moral unscrupulousness, *Courage* has never lost an interest in the adventures, giving herself up to them with enthusiasm and passion.

Courage's status changes from chapter to chapter. Firstly, she is on the top of the social ladder in the role of the captain's wife and at the end she loses her status. She finds herself at first as a canteen-keeper, and then she is forced out from the society, wandering with Gypsies around the world.

Grimmelshausen created *Courage's* image as the antithesis to *Simplicissimus*, who passes through the life vicissitudes, constantly getting better. In opposition to him *Courage* only degrades, which is a typical example that war doesn't spare people and causes them to pass a severe school of life and develop new roguish habits, instincts and skills to survive. *Courage* is a war victim, who killed in herself not only moral and ethical principles, but also the natural femininity. In the novel *Courage* mentions the following thought: "We have something to lose every day, and your beauty can bring you to the grave" [13, p. 31].

Courage aims at defending her human rights among the unprecedented disasters and among abuses against people, caused by a devastating war and a rampant of a feudal reaction. She wants to find freedom among a noisy freedom-loving Gypsies' gang, who do not know about a draw despotic power, and live outside the war. These are mainly origins of her trickery, which tell not about the evidence of her moral fall, but about the original expression of her love for life. At heart Grimmelshausen's *Courage* has a desire for life and liberty, but which could not find its worthy embodiment in the appalling German conditions of the XVII century: "Since then, I have searched (обрыскать) all corners of Europe with these people, come up and started so many different picaresque tricks and thieves' ploys, that it would be needed a whole pile of paper, if I wanted to describe them all at once" [13, p. 27].

First of all, having created a negative *Courage's* image, Grimmelshausen wants to show that heroine's ethical and moral collapse is not a good example for the reader, on the contrary, the author warns people about the meeting with her: "... we can not expect anything from a wanton's love except dirt, shame, mockery, poverty and misery, and, even worse, a bad conscience" [13, p. 131].

Grimmelshausen feels sorry for his heroine, because she is cheated and drawn into the vortex of a ruthless military. Grimmelshausen sees a reflection of large social processes in the man's personal fate. Fighting for the right to live, Grimmelshausen's characters all the time are influenced by the life around themselves. The author is not limited by a mature man's biography, he reveals his hero's way of life since his early years, what makes the novel "educational". Educational novel turns into a bitter story about a small man, who fights with a changing fortune and, either is forced to escape from the corrupting world, or turns into an evil predator, or become a homeless tramp.

A small man's fate in the hard wartime, designed by Grimmelshausen, was reflected in the world famous anti-fascist drama by Bertolt Brecht "Mother Courage and Her Children" (1941), where a protagonist's prototype was the main character of the Grimmelshausen's novel. For Brecht, Grimmelshausen's novel was a stimulus for new creative rethink of a female figure during the war.

Brecht has a presentiment of an impending catastrophe. His drama was a promise-warning to German people: "When I was writing the novel, it seemed to me that with a few scenes of big cities a warning would sound: who wants to have breakfast with the devil, must be provided with a long spoon". <...> So soon theaters fell to the arms of major robbers. "Mother Courage and Her Children" – was late" [3, p. 269].

Brecht, as a successful creator of female characters in «The Threepenny Opera» and «The Mother», borrows from Grimmelshausen the image of the canteen-keeper, making a fortune during the war. In his drama, he refines the concept of Grimmelshausen's female image, as if divide it into two components – the image of the mother with three children and the image of a tradeswoman, *Courage*.

Brecht, borrowing an image from the Grimmelshausen's canteen-keeper *Courage*, develops it in the image of a mother and rampant gain's breadwinner. Grimmelshausen presents his female character as ambiguous, she is an ambivalent figure. Depravity and moral lapse of the canteen-keeper *Ditsyn*, nicknamed the Mother *Courage* for briskness and dexterity, are dictated by the war, which spares neither men nor women. The

³ Here and next is the translation from the novel "Contrary to Simplicio" of mine. – Y.M.

heroine of the Grimmelshausen's novel does not make sense to exercise moral qualities, because the environment requires the opposite. Grimmelshausen shows Ditsyn as the image of a brave girl, who till the end of her life strives for freedom. In contrast to Grimmelshausen's heroine, Brecht's Mother Courage, having gone through a chain of tragedies, having lost her children, still does not see her existence out of the war, by which she can enrich herself: 'If war is over, where can I go with the goods?' [1, p. 53]. This is confirmed by the words of the priest: "But, I can see that you do not want the world, you need a war, because you make a profit out of it" [1, p. 64]. Courage's rootedness in military events, her inability to imagine her life without war is clearly heard in the play: "This world will be destroying me! ... Now, all people run to their homes, and I would be sit with the goods" [1, p. 62].

All events presented in the drama, indicate, that only the negative qualities of a person leave him a chance of survival in a vicious and inhuman wartime. Every manifestation of virtue leads to death. Courage senses this truth intuitively, so she tries her best to keep her children from virtuous actions, thereby saving them from death. However, the woman is not able to combine both roles – a successful canteen-keeper and a good mother. The reason for this is the war that kills the ability to empathize and feel. The heroine of the Brecht's play, adjusting to the military conditions with the object of earning, neglects her main female role – the role of a mother bringing up and caring for children. When she has lost children in the war, there is nothing else left for her to have her carriage in tow to the end.

The author's position to the heroine is shown in "songs" performed by the heroes of the drama in almost every scene. The most important Song in the drama – "Song of Great Capitulation" in scene IV, where Courage tries to convince the young soldier not to enter into an conflict with his superiors, and she sings a song, that sounds like a funeral hymn to the collapse of high human ideas and plans, when faced with. The song clearly represents the position of Brecht, who disagrees with Courage, defending human weakness, and the leading role of fortune. Brecht uses the famous proverb in the song: "Man proposes, God disposes" (Variant «Der Mensch denkt, Gott lenkt»), and he edits it, replacing one punctuation mark - a comma - in the colon and thereby giving the expression an opposite, active meaning. Brecht asserts that the man and the Creator are equal in the creation of individual destiny: "Man proposes, God disposes" [7, p. 172].

Concretized Courage's image, Brecht presents the drama, which is addressed to all, who hopes that the war will not affect them, and especially to those, who expect to reap the benefits from the war [3, p. 269]. Brecht uses the military situation "... as the conditions of the experiment, as a kind of a situation designed to teach the viewer something..." [2, p. 293]. The war is merciless, and if it does not kill the body, she shoots a soul with a case shot, turning a man into a mechanical being. Using the image of Courage, Brecht embodies one of the principles of the epic theater – an open final, which makes a spectator be active in taking a particular class position in relation to the image of Mother Courage, to problems raised by the author.

Conclusion: The Thirty Years War is a conflict unleashed by selfish politicians, avid for getting new lands and wealth at the expense of innocent people. Understanding the events of the war and the consequences of the Thirty Years War in literature began in the XVII century and continued into the next eras. As a direct witness of the tragic events, Grimmelshausen refers to the image of a woman involved in the twists and turns of military actions. The main character of the novel Courage, who is forced to survive in the whirlwind of the Thirty Years War is transformed into an easily accessible, cunning, shrewd, unscrupulous cheat. Courage combines the vitality and cunning, the desire for freedom and greed. Her actions are dictated by accidental circumstances and split thinking, not by logic and internal principles. Courage's character fully corresponds to the baroque idea of the complexity, variety and variability of the world. The author's attitude to the main heroine is ambivalent. He sympathizes with Courage as the victim of her own time and at the same time condemns the progressive moral degradation of the woman.

Grimmelshausen's theme of the little man's fate who has to go to the heavy roads of war, is reflected in the world famous anti-fascist drama Brecht's "Mother Courage and Her Children." The play, published under the title "Chronicle of the Thirty Years War," interprets in a new way the Courage's image, which breaks down into two components – the image of the mother of three children and the image of an inveterate market woman. The main character can not combine both images. By Brecht Anna Firling is opposed to her own children, especially to her daughter. Having experienced a series of tragedies and lost children, Courage does not see her existence outside the war, through which she can be enriched. Like Grimmelshausen, Brecht portrays her character in degraded state, opposing her to other heroes of the play. The German playwright shows after the example of the main heroine, that the war not only kills the ability to feel and empathize, but also paralyzes a woman's main mission – to organize and save the family hearth, bring up and educate her children, to bring harmony in the world. To focus attention on this issue, Brecht tries to get an active viewer's perception through the "alienation effect" (Verfremdungseffekt), which is realized in songs, rhythmically organized monologues, songs comments to the action.

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**PROTAGONIST'S PSYCHOLOGICAL POTRAYAL
IN THE NOVEL "THE RED BADGE OF COURAGE" BY STEPHEN CRANE**

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The article deals with the methods of psychologism in the novel "Red Badge of Courage" by Stephen Crane. The main methods of psychologism which help to portray a protagonist in the literary work are discovered and the specifics of the hero's image is revealed.

The development of literature at the end of the XIXth century is closely connected with the history of the United States, its numerous wars and economic changes. Military actions in the XIX century should be regarded separately: The War of 1812 (1812–1815), The American Civil War (1861–1865) and The Spanish-American War (1898).

The American Civil War has a peculiar place in the development of American literature. Radical changes, which began after the Civil War in the social, economic and political life of America, attracted attention of foreign (Harold Bloom, George Monteiro, Leonard Unger), Soviet and Russian (V.N. Bogoslovsky, Y.N. Zasursky, A. Startsev) and Belarusian (U.V. Stulov) researchers [1, p. 7].

The Civil War directed American literature to a new way. Due to the war between the North and the South, realism came into American literature. Now Ambrose Bierce, John William De Forest, Stephen Crane, Frank Norris, Hamlin Garland appeared in its history [2, p. 244]. Their works identified the main line of the literary process in the United States on the eve of the XX century.

After the war one more literary genre appeared. That is the novel about the Civil War. One of the most important writers of that time was Stephen Crane. He was one of the representatives of the American naturalism. As a war correspondent, he explored life on battlefields, contrasted and showed the dark side of the war [3, p. 655].

Three main themes are traced in his works: the life of the slums, the tragedy of war and the weakness of children. The tragedy of war is shown clearly in his main novel "The Red Badge of Courage". The main feature of the book is the psychological state of the protagonist, Henry Fleming, a soldier, who realizes that he is a small part of a large-scale war. The war for S. Crane was the heart of conflicts, images and scenes. The combination of narration with psychologism was typical for the writer. At the same time he doesn't avoid simplicity and clarity, truthful details and symbolism in his literary works. Topics about an average person, his spiritual maturity, his fears, the resistance of feelings to a duty can be traced in S. Crane's story [5, p. 14].