

In Sweden in the first half of the 19<sup>th</sup> century two three-volume collections of ballads were published. The first three-volume edition was published under the editorship of Arvid August Afzelius and Erik Gustaf Geijer ("Svenska folk-visor från forntiden" in 1814–1818). It was the first scientific edition of Swedish ballads. The main Geijer's merit was the introduction for the book and ballad comments. In addition to this work a Dane Peter Grönland published a book under the title "Alte Schwedische Volks-Melodien", containing ballad tunes to the above mentioned edition in the author's version. At the same time P.D.A. Atterboms published a small collection of ballads "Nordmannaharpan" in "Poetic calendar" in 1816. However, the texts of the ballads were significantly reworked by the author, and the tunes were not considered at all. Another three-volume edition ("Svenska Fornsonger" 1834–1842) was prepared by a Finnish journalist Adolf Ivar Arwidsson, who worked as a librarian in the Royal Library in Stockholm. He used Leonard Fredrik Rääf's materials, as well as sources kept in the Royal Library, including cheap popular editions. Already mentioned Erik Drake (at that time Professor of the Royal Academy of Music) became a tunes editor [5, p. 9]. At the end of the 19<sup>th</sup> century came several popular editions of Swedish ballads were published (by Sverker Eks, Bengt R. Jonsson, G.O. Hyltén-Gavallius) [2, p. 214]. Among the publications of the 20<sup>th</sup> century the following works should be noted: "1500- och 1600-talens visböcker" by Henrik Schück (1884–1925), "Finlands svenska folkdiktning" by Otto Andersson and Alfild Forslin (1934), "Gotländska visor" by P.A. Säve (1949–1955) and others.

The largest collection of Swedish ballads (comparable only with a collection of English-Scottish ballads by Francis Child) is a fundamental nine-volume edition "Sveriges Medeltida Ballader" ("Swedish medieval ballads") that includes all 263 currently known ballad types. Series editors are Bengt R. Jonsson, Margareta Jersild and Sven-Bertil Jansson. "Swedish" in the title refers to the meaning "in the Swedish language" since the publication includes ballads, recorded not only in Sweden but also in the Swedish-Finnish areas that were part of Sweden until 1809. The first five volumes include ballad texts and its melodies and are dedicated to definite genres:

- 1) natural–mythological ballads (1983);
- 2) legendary ballads (1986);
- 3-4) chivalric ballads (1990-1997);
- 5) heroic and humorous ballads (2001).

The remaining four volumes are not yet published. It is expected that the sixth and the seventh volumes will include different sorts of comments to the first five volumes. The eighth volume will be devoted to the musical and cultural characteristics of the ballad tunes of volumes 1–5. Finally, the ninth volume will contain various indices and references, as well as probable additions to the already published volumes.

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#### HISTORY AND FICTION IN E.L. DOCTOROW'S "THE MARCH"

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*The article dwells on the E.L. Doctorow's historical fiction "The March" and the way the author combines some real facts of the American history and fictional connection of the highlighted figures and events.*

E. L. Doctorow is usually recognized as the historical novelist, but still this is a disputable issue as the author has his own extraordinary view on history. For him a historical fact and fiction based on it are equal. He neither tries to reconstruct history nor gives any personal commentary to the depicted events. So he stands far from the narration that is usually of a mosaic type [1, p. 68].

Doctorow's work on famous American events in his historical fiction "The March" shows us the relationship between the real facts and fictional canvas. In particular, the story dwells on the Sherman's March to the Sea during the Civil War and its effect on the characters that present both the Northern and Southern sides of the conflict. The main protagonists show a variety of points of view as they are of different social groups. So, the story in "The March" is narrated by those characters and, in particular, by Sherman himself. Thus, fictional insights into the lives and struggles of his characters help Doctorow to create a new look on the American history and its most outstanding figures – that work makes its effect on the way the modern American context is alive [2].

Doctorow creates a narrative on the American past and chooses perhaps the worst facts in the national history. In that way he comes out to be a kind of a historian bringing to live the events that took place centuries ago but many of them are still being important to the present and future of the States. Memorializing the Civil War, Doctorow recreates lessons of the past, the mistakes that should not be forgotten [3].

Scott Hales in his work "Marching through memory" says: "Doctorow weaves historical figures and events into the fictional narrative of the novel. He hardly feels bound by history, however; as critic Matthew A. Henry points out, Doctorow's "novels are filled with historical circumstances and personages fleshed out to meet the standards of his fiction and facilitate his interrogation, and subsequent rewriting, of the past<sup>2</sup>". In a sense, he subordinates historical figures and events to fictional narrative, and manipulates them according to the demands of art" [3].

Raychel Y. Redfern in the thesis "Layering the March: E. L. Doctorow's Historical Fiction" says: "Characters sometimes view situations with a knowledge outside of their own time and place because his fiction operates within and without in main historical setting" [2, p. 7].

In fact, Doctorow combines history and imagination metafictionally, using historical background in a way that acknowledges the fictional manipulation on the real facts. As usual, in the historical fiction the deal goes around the set generic description, fictionally developing relationship between fixed historical figures. But here the reader can see a rich and impressive commentary on history, that Doctorow has made being self-aware in his textual manipulation, thus creating a playful manipulation as fiction [2, p. 7].

Doctorow's fiction dwells on the damage made to the South during the Civil War and nevertheless positive future for some characters. For example, the relationship between Pearl and Stephen Walsh as a biracial union.

Doctorow presents a whole system of characters; each of them is a symbol of their place in life. One of the main protagonists is Pearl Williams Jameson, a mixed race slave girl, a daughter of a black slave and a white plantation owner that has a complexion light enough to get into the world of the white. Knowing that feature, she realizes that she is alien in the slave community because of the fair complexion and alien to the white, as she is not literate and well-mannered, but brave-hearted. This very feature confuses her, forcing to make life choices, but also allows her to survive, change the lifeline, seemed to be predestined.

The figure of Emily Thompson is of particular importance in the novel. Being an educated and well-mannered daughter of a judge, in wartime she makes her choice without hesitation and nobly comes to be a helping hand, a nurse, to Colonel Wrede Sartorius, learning a lot and making her own contribution to life-saving of the wounded. Emily's complex image, however, develops in a highly symbolical way: the heroine does not accept new way of life, she is unable to withstand the moral difficulties. Having mild, malleable nature it was hard for her to be close to the infatuated Sartorius. So she runs away from him and completely disappears from the narrative, only once to be met by the other characters when coming to a calm life outside the March.

The contrast between the two female images of Pearl and Emily is particularly noticeable. Pretty, timid and soft-hearted Emily finally feels strange on the march and decides to leave it for a calm life. Pearl, on the contrary, thanks to her strong character and a kind of arrogance that allows her to stand up for herself and use what she has, makes her own path to freedom and a happy future.

Here we meet two soldiers of the South, Arly Wilcox and Will Kirkland, who in struggle for life switch the sides between the opposing North and the South.

Stephen Walsh, firstly a soldier of the North, later – attached to Sartorius' hospital, plays his certain role when falls in love with Pearl. Finally, some of the main characters meet such famous characters as Abraham Lincoln and General Sherman.

"Doctorow brings together his historical figures and fictional characters in ways that display a playful manipulation of history as a fiction. This idea of "reworking" previously established historical events could also

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<sup>2</sup> Matthew, A. Henry. Problematized Narratives: History as Fiction in E. L. Doctorow's *Billy Bathgate* / A. Henry Matthew. – Critique 39. – 1997. – № 1. – P. 32-33.

be termed "adaptation", especially since Doctorow's text operates in a space, the Civil War, which has been "reworked" and adapted for modern audiences time and time again", states Redfern [2, p. 7-8]. In fact, Doctorow literally adds his own to get an accessible narrative familiar to a twenty-first century audience.

As far as a new view on historical events and American experience goes, Doctorow's fiction "mediates the past", not reconstructing the fixed facts, but giving them a new life, making them impressive through the Doctorow's "reworking" or "adaption". So, Doctorow mediates the past for his audience, as Redfern states: "through his presentation of various aspects of history as through a film lens" [2, p. 9]. Thus Doctorow gives the audience a new perspective on the history, being not a "historian", but an artist, manipulating history in his own way, meeting his own purpose. That thought can be easily presented by an episode from the novel. Calvin Harper, Culp's free black assistant, tries to fix the Civil War for the descendants and acknowledges that history will be recollected and imagined thanks to his work, to his photographs. So he uses the lens of photography to view the Civil War. That is he who decides on the contents of the future shot, on its composition, characters and even angle.

So, according to the Hutcheon's historiographic metafiction, Doctorow acknowledges the way history is manipulated, and it is manipulated only from the point of view of those who meet the thing and try to preserve it, or to archive it, as Calvin Harper wanted. In other words, that is a subjective aspect of history and its presentation. Paying attention to the episode, when Josiah Culp is making preparations to take a picture of Arly and Will, one can see an unusual request: the photographer asks Arly to put his hand around Will's body as if Will is still alive. This episode demonstrates Doctorow's acknowledgment of manipulation on history, that Culp and Harper did, and that Doctorow himself does in his novels. The eye of a photographer is like the voice of an author - the images they create once will be the medium to the past. And if the image can have such a force to manipulate the history, the text itself is the author's creation of a historic archive.

Owing to the fact of manipulation on history, a text becomes a particular layer on the previous cultural context. In Redfern words, "The March" becomes a new cultural consideration for the Civil War, one whose historical re-creation and reconsideration functions through its acknowledgement of the Civil War "space" as layers of stories, all making up a "map" of one large space. "The March" represents one more story in the layering of the Civil War" [2, p. 13]. Redfern also dwells on Doctorow's intertextuality, recognizing outstanding film "Gone with the wind", the aspects and images from which were reworked by Doctorow for "The March". Thus, the image of Scarlett was reworked for Pearl and burning Atlanta reworked to the burning Columbia, where "a cinematic image that has become one of the most iconic in American culture" [2, p. 20].

The Civil War left behind an impressive amount of the evidence about itself, and Sherman himself wrote his "Memoirs", presenting his own version of the events. In any case every piece of information will be understood through the lens of previous texts and will be treated as if it were a true fact. "Doctorow merely exploits Sherman's place in American memory in order to ground the narrative in a recognizable past and lend added significance to his fictional characters' actions. In many ways, such casual negotiation of fact and fiction places "The March" and other works of historical fiction in a unique position to comment on the history and memory of the war" [3, p. 149].

Using the existing texts, Doctorow expresses his own view on the destructive power of war and the importance of such a painful experience in the American history. The war that turns every living thing it touches in a creature, mutilated by the time and difficulties, the war that turns the blooming world into a burning devastated hell on earth with immense quantity of the people killed, with countless broken destinies. The memory of the war must be living for descendants as an eternal lesson for the future. Creating a kind of a reflection of the war, Doctorow expresses American life in its worst times and does it as an artist, showing the war as a sore reminder of past mistakes that should not be forgotten.

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