

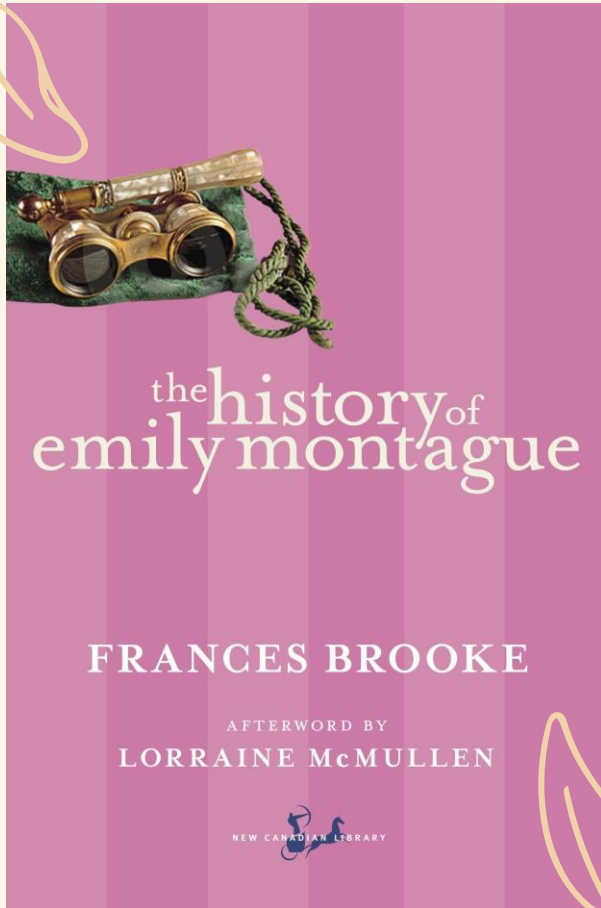
*Жанрові різновиди канадського
роману кінця XIX – поч. XX ст.
і творчість Л.М. Монтгомері*

Катерина Ніколенко,

аспірантка кафедри світової літератури

Львівського національного університету імені І. Франка



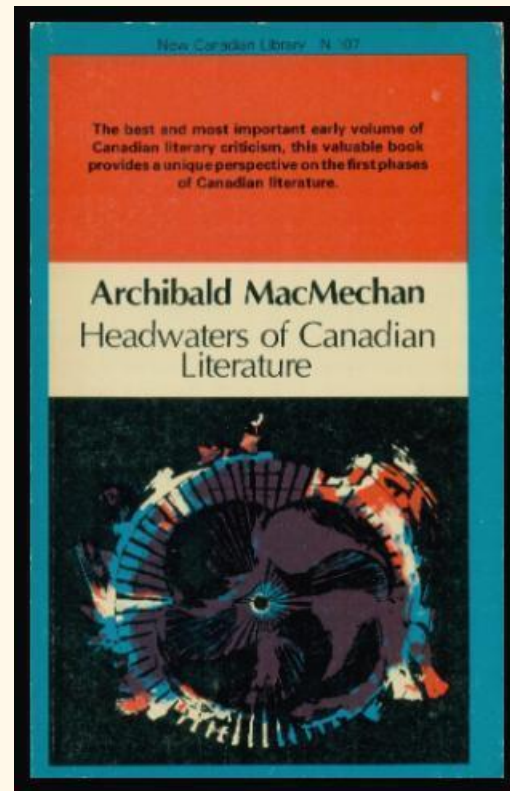


1769

“The country is a very fine one: you see here not only the beautiful which it has in common with Europe, but the great sublime to an amazing degree; every object here is magnificent.”

Канадський роман у XIX

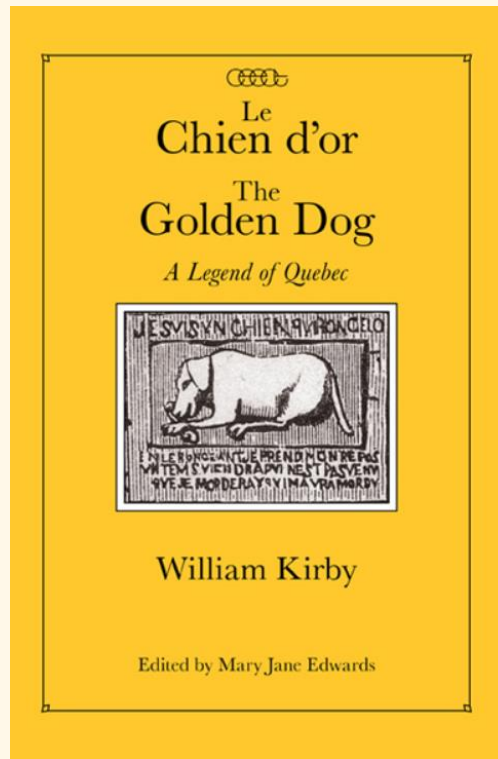
ст.
“The novel was everywhere the favorite form of expression all through the nineteenth century, and kept its place in the first decades of the twentieth against the competition of the new drama.”



Історичний роман

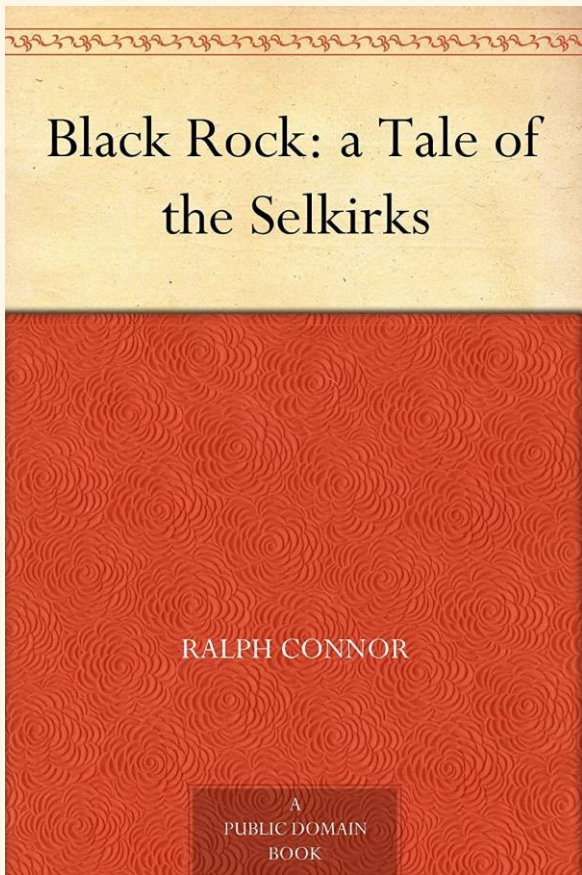


1832

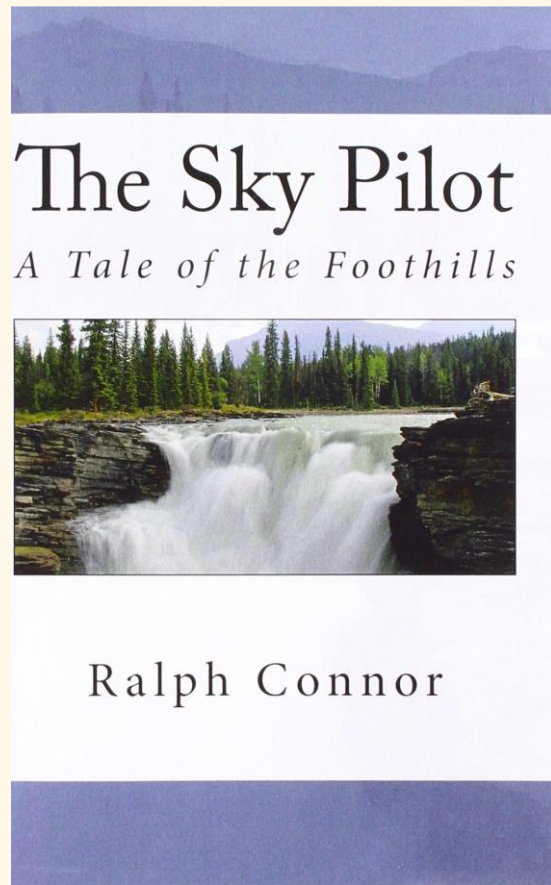


1877



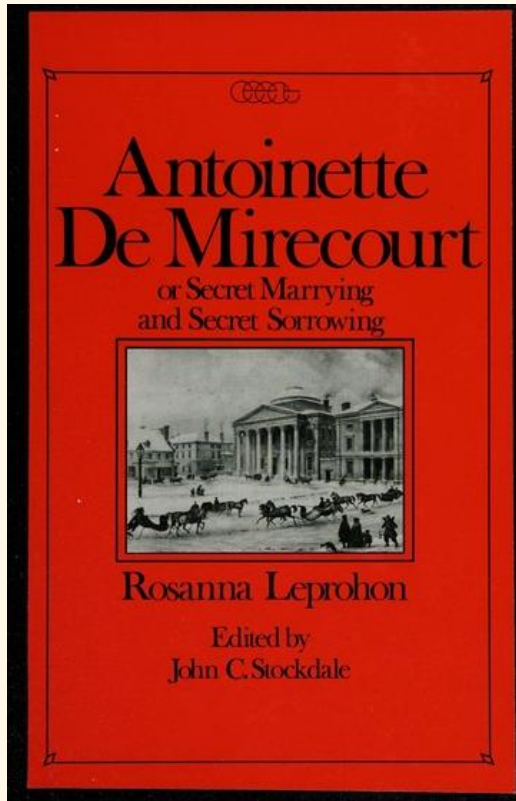


1898

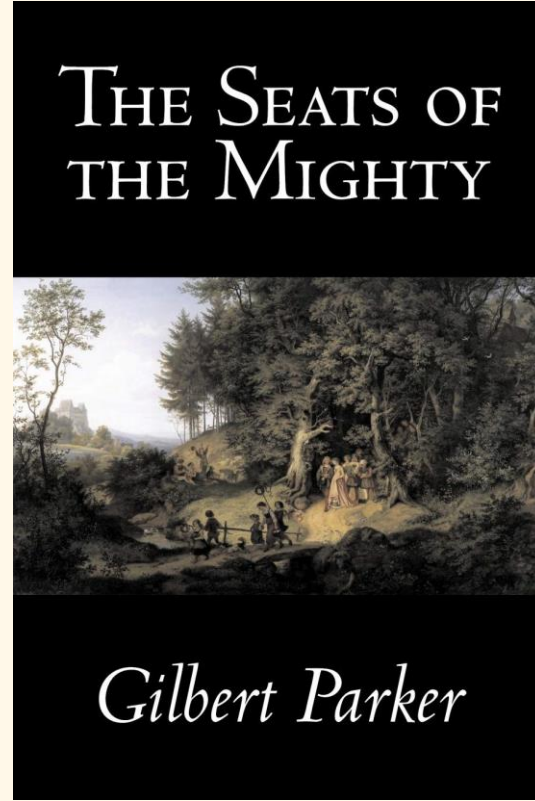


1899





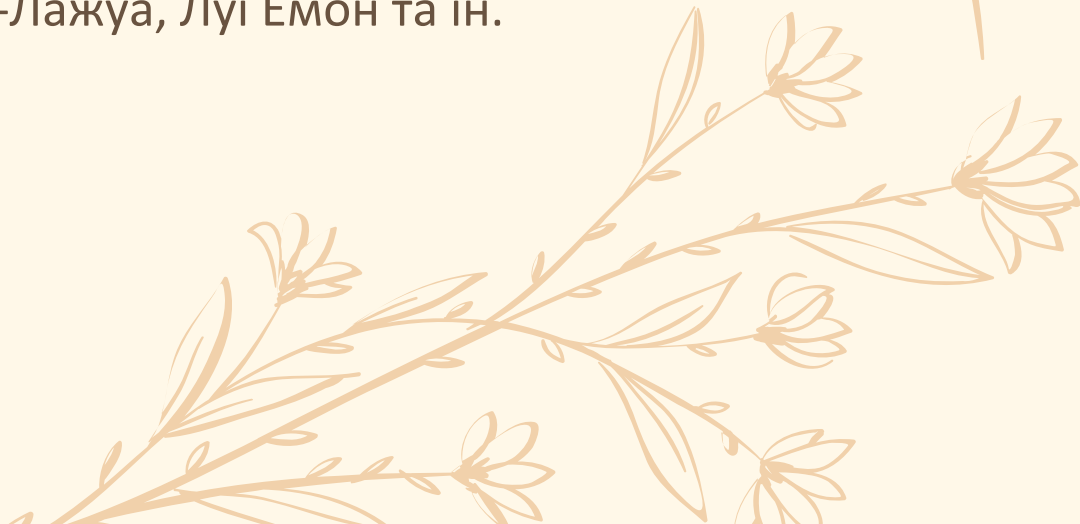
1864

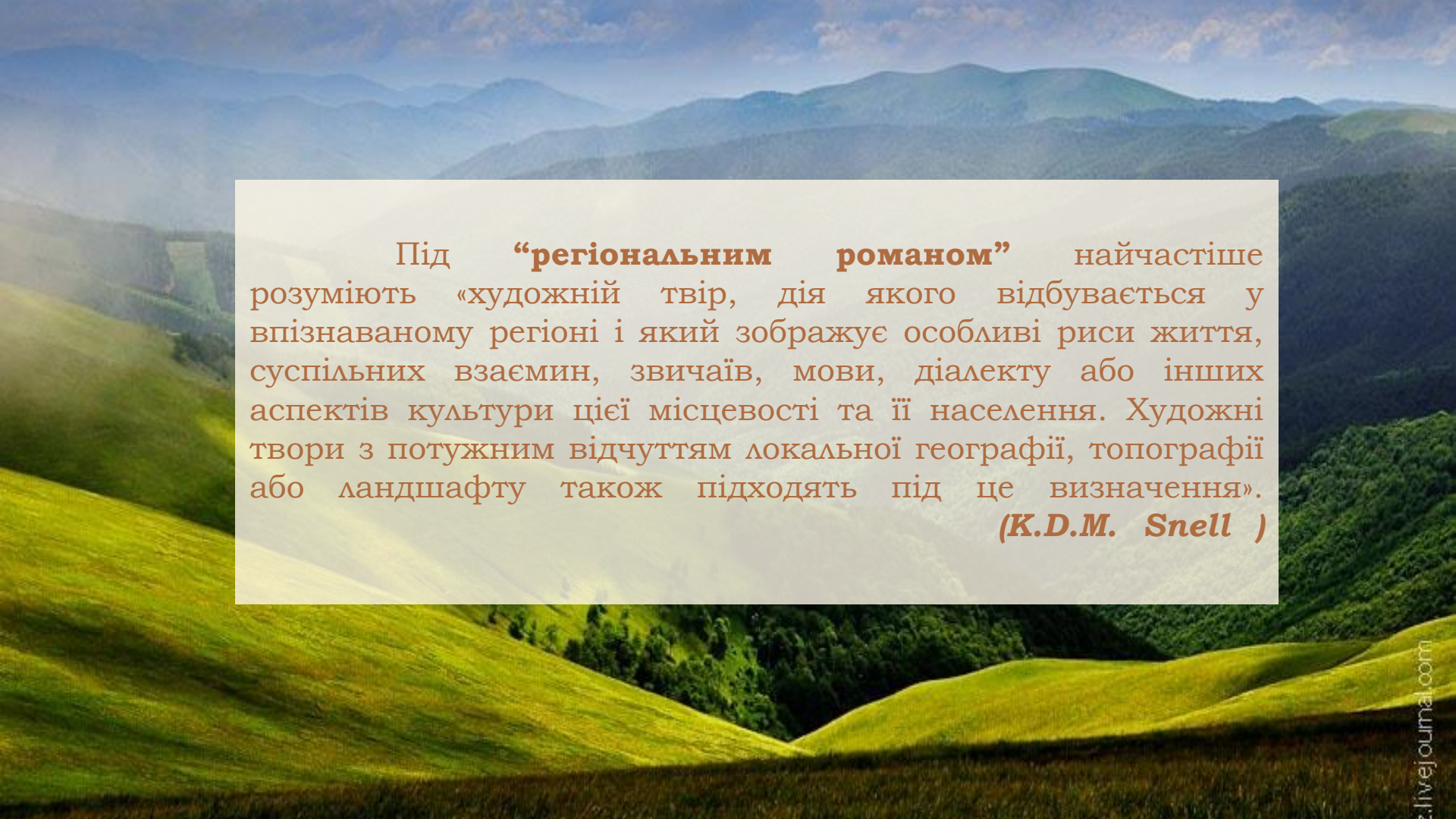


1896



- **Англоканадський роман прерій** (англ. *Prairie novel*) – Ральф Коннор, Артур Стрінджер, Роберт Стед, Марта Остенсо та ін.)
- **Франкоканадський «роман про землю»** (фр. *le roman du terroir*) – Антуан Герен-Лажуа, Луї Емон та ін.





Під **“регіональним романом”** найчастіше розуміють «художній твір, дія якого відбувається у впізнаваному регіоні і який зображує особливі риси життя, суспільних взаємин, звичаїв, мови, діалекту або інших аспектів культури цієї місцевості та її населення. Художні твори з потужним відчуттям локальної географії, топографії або ландшафту також підходять під це визначення».

(K.D.M. Snell)

Існують антології, присвячені «літературі прерій» (англ. *Prairie literature*), «літературі морських провінцій» (англ. *literature of the Maritime Provinces*), «літературі західного узбережжя» (англ. *West Coast literature*).





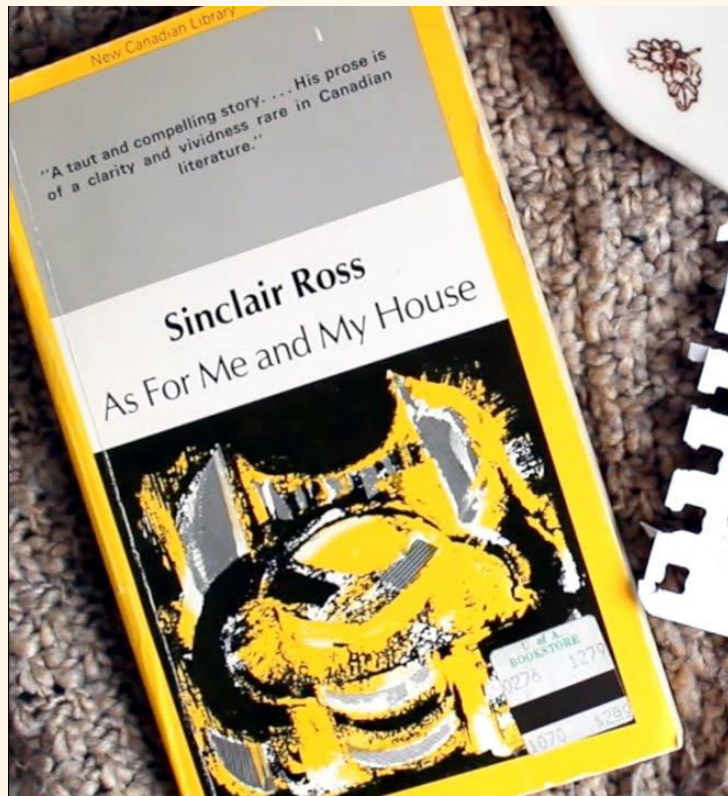
“Prince Edward Island, however, is really a beautiful Province—the most beautiful place in America, I believe. Elsewhere are more lavish landscapes and grander scenery; but for chaste, restful loveliness it is unsurpassed <...> For few things am I more thankful than for the fact that I was born and bred beside that blue St. Lawrence Gulf.”



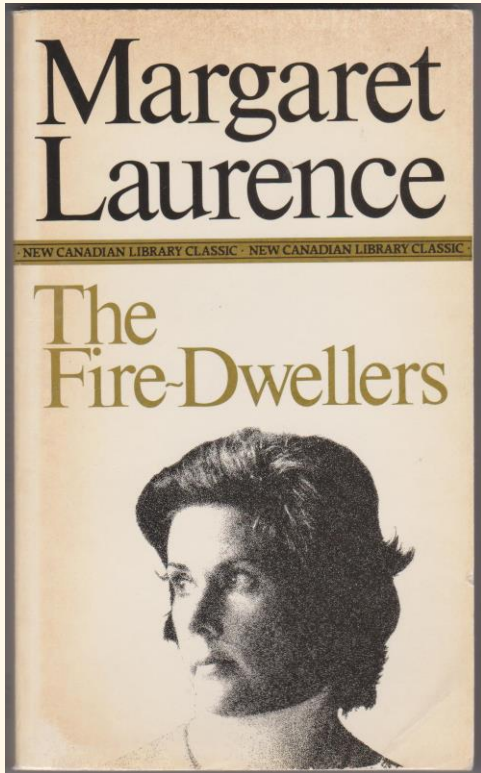


“For lands have personalities just as well as human beings; and to know that personality you must live in the land and companion it, and draw sustenance of body and spirit from it; so only can you really know a land and be known of it.”

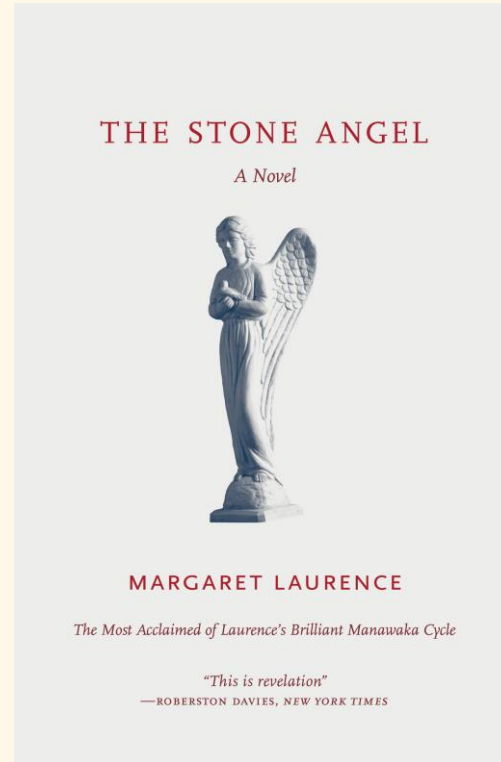
1941



Суб'єктивна епопея



1969



1964





Fictional towns in Canadian literature:

Horizon (Sinclair Ross)

Manawaka (Margaret Laurence)

Avonlea (Lucy Maud Montgomery)

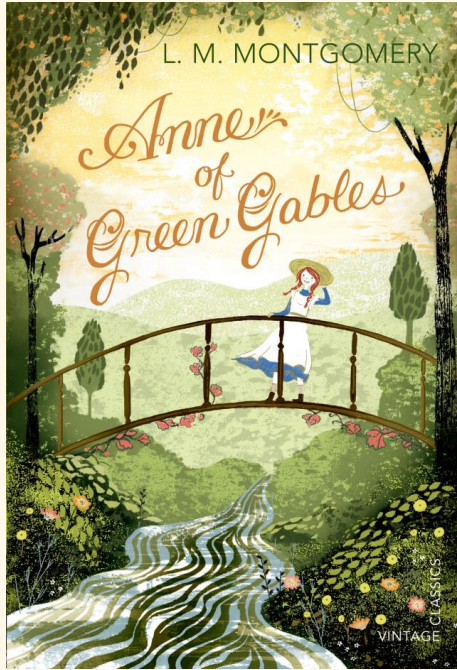
Mariposa (Stephen Leacock)

Deptford (Robertson Davies)

Jubilee (Alice Munro)



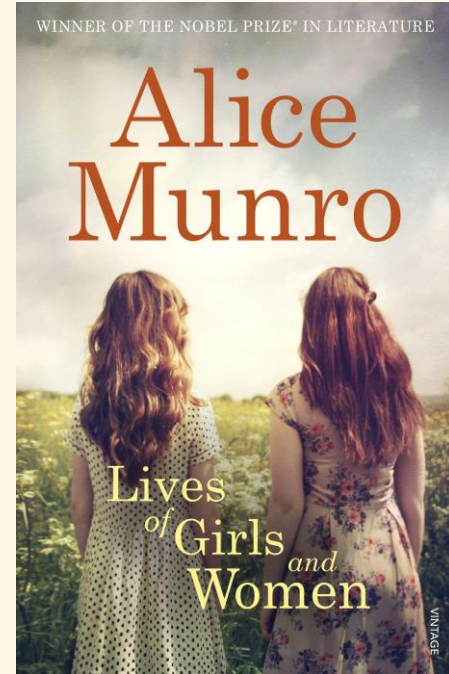
Роман виховання



1908



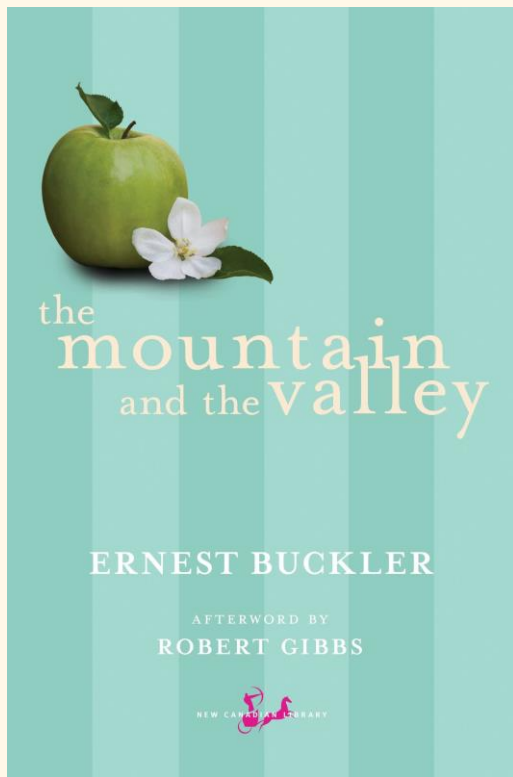
1970



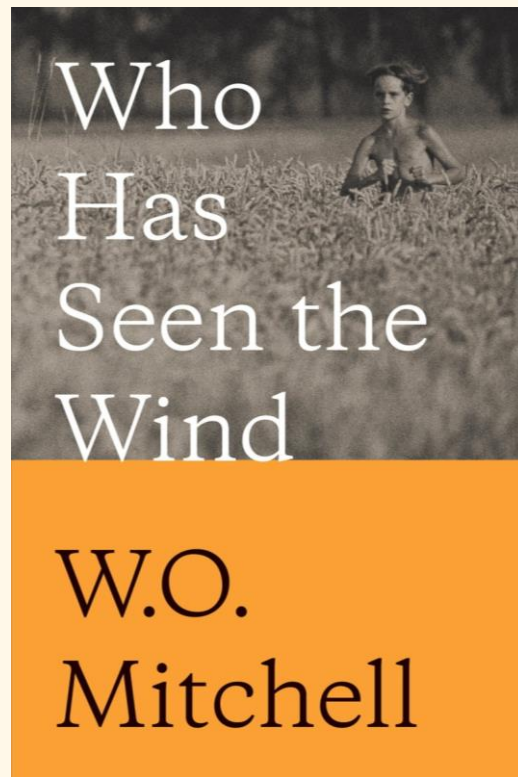
1971



Роман виховання





1952



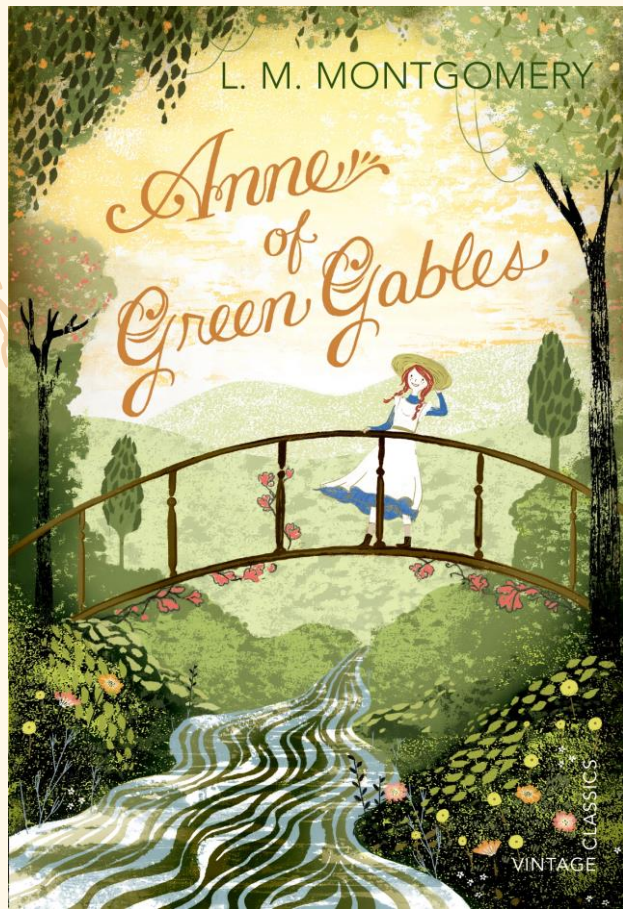
1947





«В обох творах гостре відчуття щастя поєднується із так само гострим відчуттям смутку, <...> й обидва автори намагаються вивести регіональний предмет свого зображення на рівень світової проблематики».

– *W.J. Keith*



- **Енн Ширлі** – сирота із канадської провінції Нова Шотландія
- Її прийняли до себе брат і сестра **Метью і Марілла Катберти**
- Спочатку вони хотіли взяти хлопчика, який би допомагав їм по господарству, але їм випадково прислали дівчинку

*Lucy Maud
Montgomery
(1874-1942)*



“Don’t you feel as if you just loved the world on a morning like this? And I can hear the brook laughing all the way up here. Have you ever noticed what cheerful things brooks are? They’re always laughing. Even in winter-time I’ve heard them under the ice.”



Anne Shirley

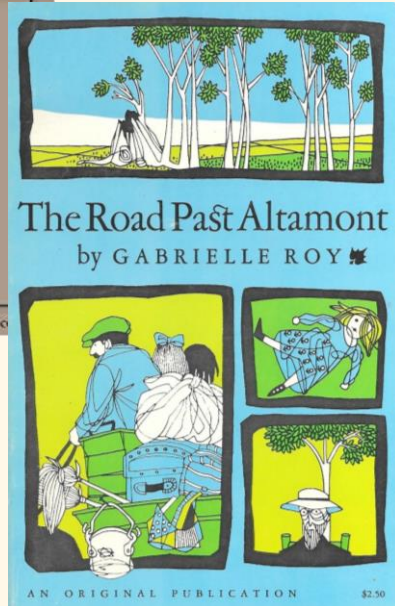
Роман про митця

Fanny
Essler

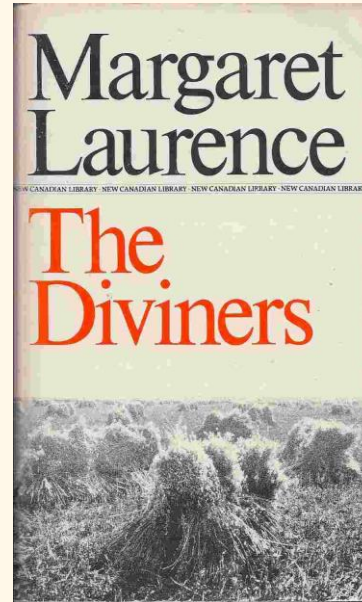
Grove, Frederick Philip

Note: This is not the actual book c

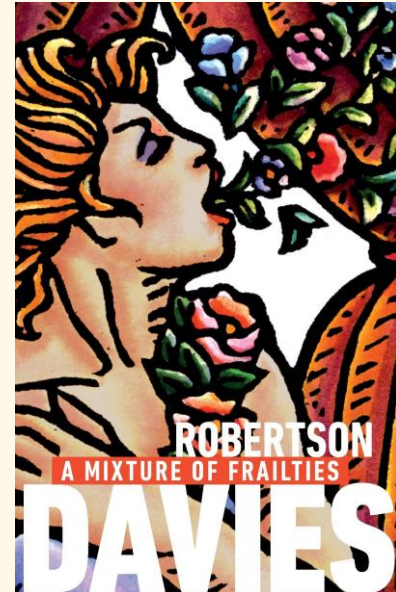
1905



1966



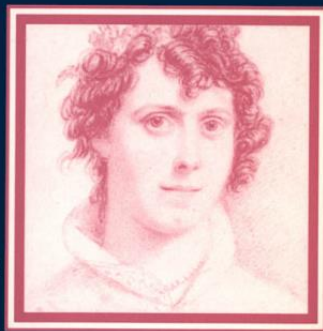
1974



1958

VOYAGES

Short Narratives of
Susanna Moodie



CANADIAN
SHORT
STORY
LIBRARY

Edited by John Thurston

1848



RACHEL WILDE, OR, TRIFLES FROM THE BURTHEN OF A LIFE

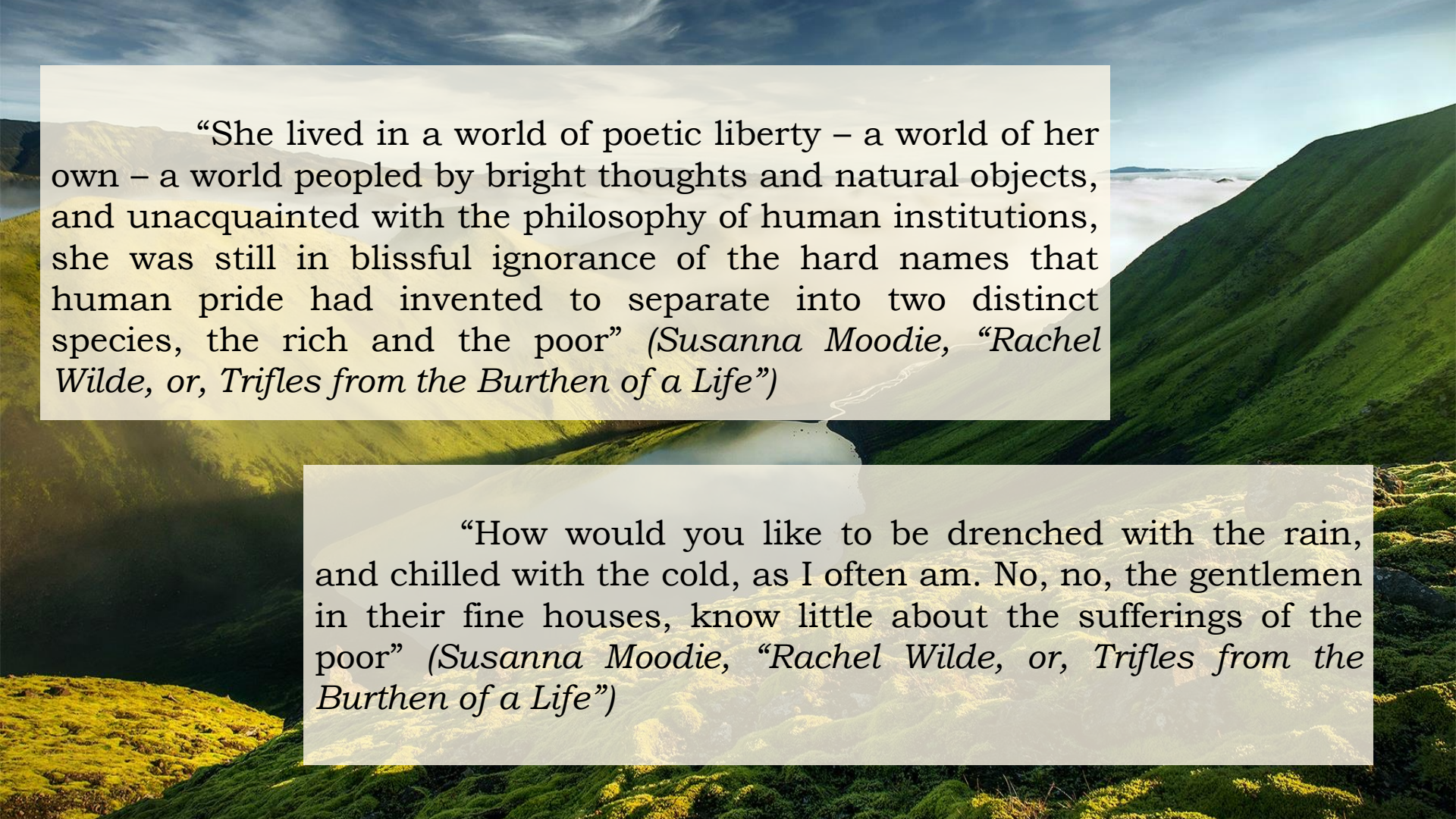
Chapter I

Fiction, however wild and fanciful,
Is but the copy memory draws from truth;
’Tis not in human genius *to create*;
The mind is but a mirror, which reflects
Realities that are; or the dim shadows
Left by the past upon its placid surface,
Recalled again to life.

S.M.

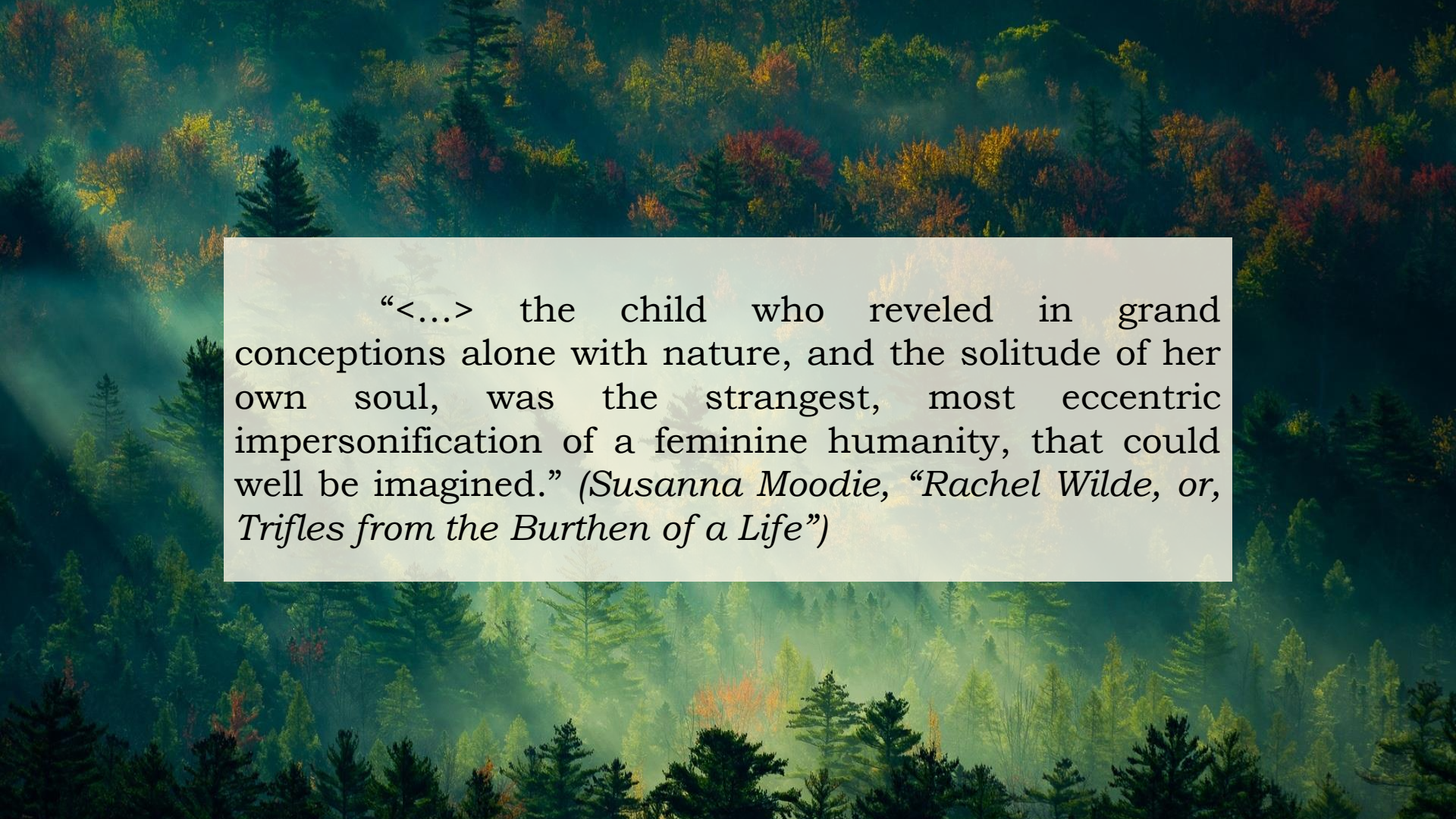
We are all more or less, the creatures of circumstance. Human vanity may rise up in arms and contradict this assertion; but it is nevertheless true. Others have formed links in our destiny; and we in our turn, form links in the destiny of others. No one ever did, or could live for himself alone. We talk of originality of thought. Can such a thing in this stage of the world’s history exist? Our very thoughts are not our own: they have swayed the minds of thousands and millions before us; and have taken a coloring from the location in which we were born, and from the opinions of those with whom the first years of our existence were passed.

The quiet rural beauties of a rich agricultural district; or the bold rugged grandeur of a mountain land, leave their abiding traces upon the ductile heart of youth, and often determine the future character of the individuals, born and



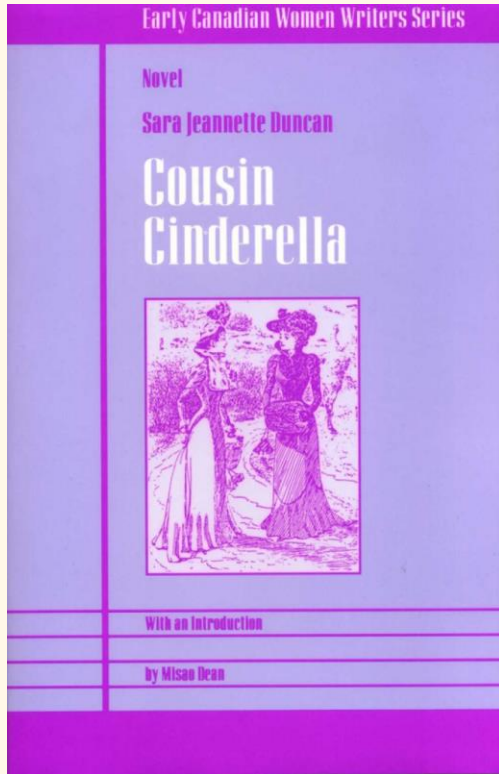
“She lived in a world of poetic liberty – a world of her own – a world peopled by bright thoughts and natural objects, and unacquainted with the philosophy of human institutions, she was still in blissful ignorance of the hard names that human pride had invented to separate into two distinct species, the rich and the poor” (Susanna Moodie, *“Rachel Wilde, or, Trifles from the Burthen of a Life”*)

“How would you like to be drenched with the rain, and chilled with the cold, as I often am. No, no, the gentlemen in their fine houses, know little about the sufferings of the poor” (Susanna Moodie, *“Rachel Wilde, or, Trifles from the Burthen of a Life”*)

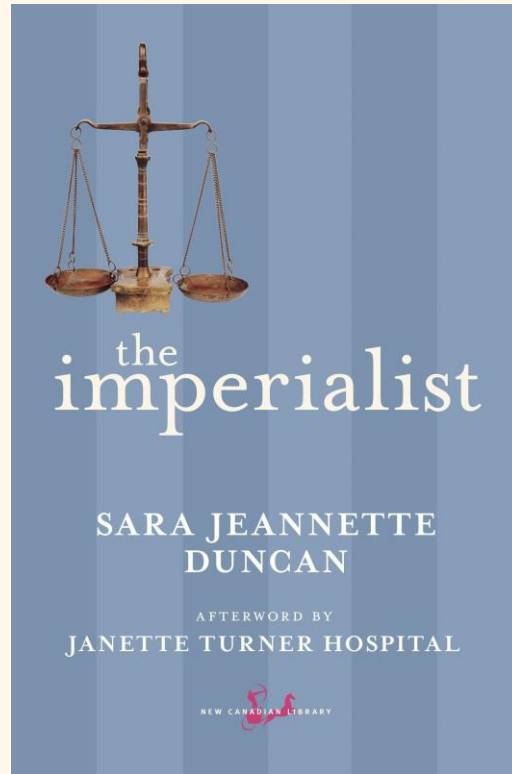


“<...> the child who reveled in grand conceptions alone with nature, and the solitude of her own soul, was the strangest, most eccentric impersonification of a feminine humanity, that could well be imagined.” (*Susanna Moodie, “Rachel Wilde, or, Trifles from the Burthen of a Life”*)

Роман про митця



1908



1904



Cross/Cultures 63

Literary Culture
and Female Authorship
in Canada 1760-2000

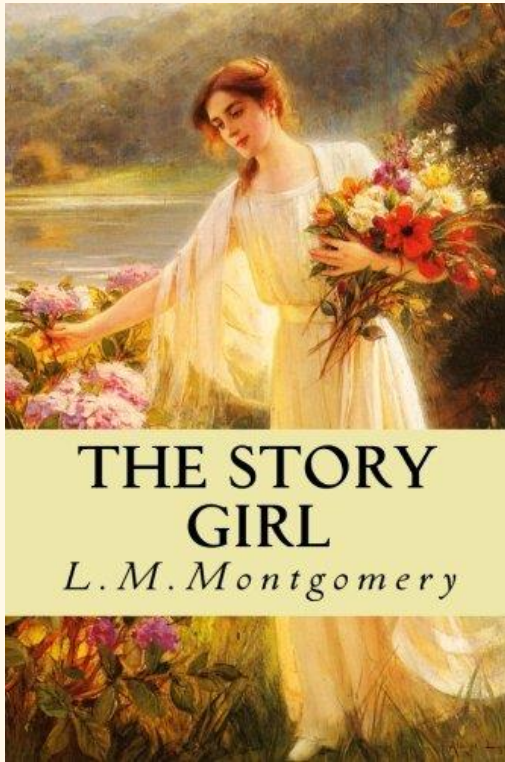


Faye Hammill

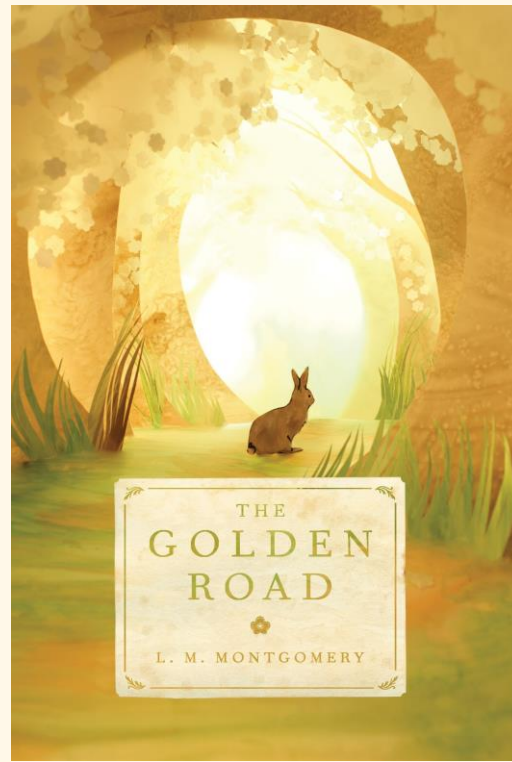
“Like Brooke, Moodie, and Duncan before her, L.M. Montgomery depicts the writer – particularly the female writer – as isolated within her Canadian society, and often misunderstood by it. She also echoes Susanna Moodie in her comments on the tension between a woman’s domestic role and her artistic ambitions.”

– *Faye Hammill*

Роман про митця

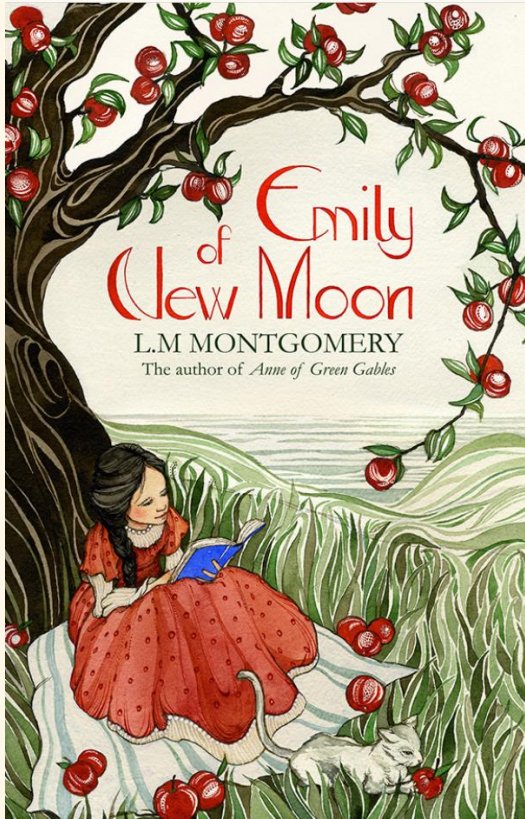


1911



1913

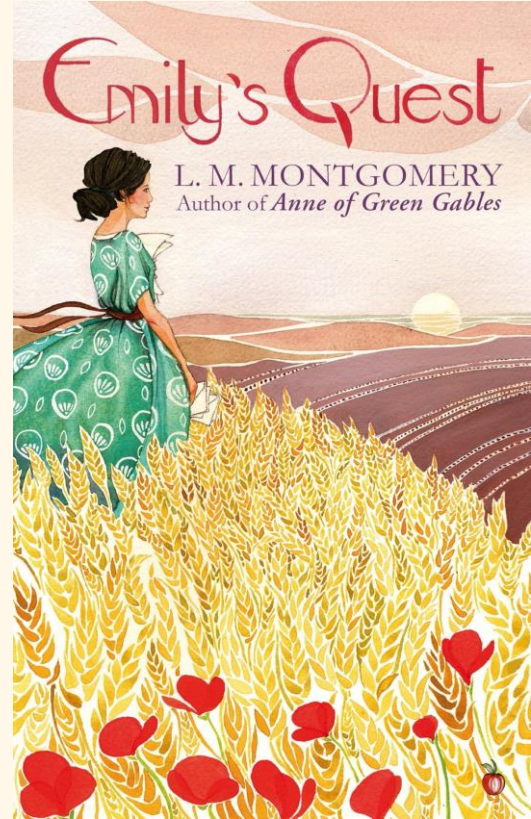




1923



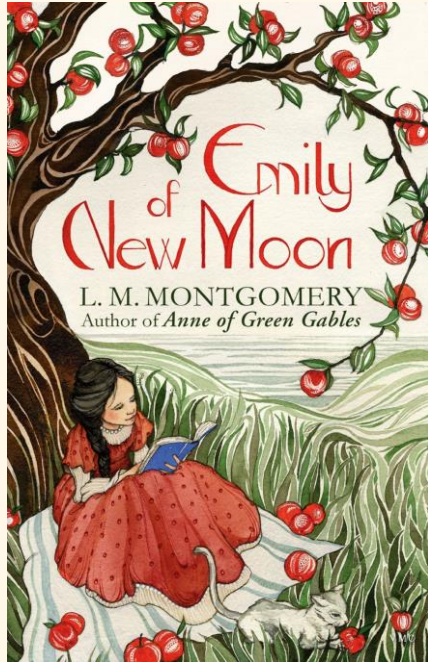
1925



1927

“I swear solemnly — by the Gospels, by the passion of Christ, by MYSELF — that in four years I will be famous.”

Marie Bashkirtseff



“I, Emily Byrd Starr, do solemnly vow this day that I will climb the Alpine Path and write my name on the scroll of fame.”

Emily Byrd Starr



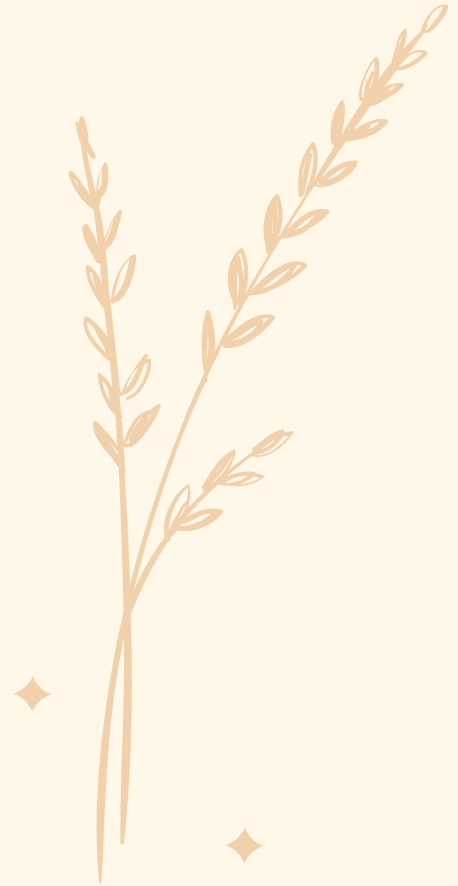
“Emily was one of
“the eternal slaves of
beauty,” of whom Carman
sings, who are yet “masters
of the world.” (L.M.
Montgomery, “Emily Climbs”)





“Maud was not writing her novels in a vacuum. This was a period of great Canadian nationalism. <...> Maud’s books were admired by the general public as part of this new burst of creativity.”

M.H. Rubio





Green Gables in Cavendish, Prince Edward Island, Canada



L.M. Montgomery Statue by Nathan Scott @ Montgomery Park in Cavendish



Anne of Green Gables continues to give hope and encouragement to many around the world, says Princess Takamado of Japan.

Дякую за увагу!

