

**ТРЕТЯ ТЕРЦІЯ ХУДОЖНЬОЇ АЛЬТЕРНАТИВИ:  
ПОЛІТИЧНИЙ РОМАН В ДИСКУРСІ АЛЬТЕРНАТИВНОЇ ІСТОРІЇ**

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**THIRD TERTIARY OF THE ARTISTIC ALTERNATIVES:  
A POLITICAL NOVEL IN THE DISCOURSE OF ALTERNATIVE HISTORY**

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**Анистратенко Антонина, Мойсей Антоній. Третья терция художественной альтернативы: политический роман в дискурсе альтернативной истории.** Вопросы функционирования поджанра политического романа в рамках мета-жанра альтернативной истории в художественной прозе в целом и в мета-жанре альтернативной истории. **Целью** статьи является определение идентичности и генеалогического характера поджанра, его стилистических особенностей. Все это проводится впервые в представленном исследовании, в частности, сохраняется проблема комплексного распознавания специальных маркеров, который формирует новизну статьи. В статье использованы описательные, сравнительные **методы** и аналитический принцип классификации жанровых схем. **Выводы.** Генеалогическая перспектива переклассификации жанров современного романа как в украинской, так и в зарубежной литературе вызвала переход стилизованных форм в поджанровые и жанровые единицы на основе повторяющихся и воспроизводимых схем. Таким образом, политические и детективные романы, сливающиеся с журналистским жанром журналистики, в промежуточном пространстве образуют поджанр политического романа альтернативной истории.

**Ключевые слова:** поджанр, политический роман, альтернативная история, пост-постмодернистский роман, жанровая теория, украинский роман.

**Introduction.** The genealogy of alternative history is sure to go back to the genre matrix of the historical novel and the literary means of fantasy and science fiction. However, at the stage of its existence as a meta-genre, we see the interpenetration of the basic elements of poetics and genealogical coordinates also in the field of modern urban political prose, which are found in the artistic alternative of the post-postmodern novel as a genre segment.

So, to establish the peculiarities of poetics and genre originality of the political novel of alternative history, such examples in Ukrainian literature "The Third Tertiary" by O. Menshov and "Look Who's Back" by Timur Vermes (germ. Timur Vermes "Er ist wieder da" ) have been compared.

**Historiography of the issue.** Genealogically alternative history was formed based on the matrix of the historical novel (according to N. Kopystianska - even based on the English historiographical novel) and the formal markers and architectonic "puzzles" of the science-fiction novel. In the historical and literary key of temporality, the first actual examples of the novel of alternative history concern the early twentieth century in the United States, Canada, Western Europe and spread in the literature of the Slavic world in the mid-twentieth century, being actualized in Russian and far Eastern literature in the 70s of the twentieth century. In the second decade of the XXI century, historical alternative

in fiction appeared and gained popularity in the middle-literature of Australia and Oceania.

Thus, the history of alternative history in Europe and America is sure to go back to the genre matrix of the historical novel and the literary means of fantasy and science fiction. However, at the stage of its existence as a meta-genre, we see the interpenetration of the basic elements of poetics and genealogical coordinates also in the field of modern urban political prose, which are found in the artistic alternative of the post-postmodern novel as a genre segment.

**The body.** The functioning of subgenres of alternative history in the discourse of the meta-genre and the interaction of the post-genre cultural factors of the modern novel is heterogeneous. Suppose that, logical genealogical intersections and superstructures of poetics create secondary connections between the phenomena of literature and cultural sections of real-time. For example, the cultural aesthetics of the urban novel fits into the framework of the alternative historical detective story, which, in turn, partially contains the signs of a political novel. Such interweaving is not uncommon in the field of the ekphrastic novel. According to D. Zatonyskiy, T. Bovsunivska in her well-known monograph "Genre Modifications of the Modern Novel" views political novel as a genre variety rather than a thematic segment, however, she develops this opinion beyond the statement: "A political novel has the peculiarity, writes

T. Bovsunivska, that it coexists with the artistic and political type of communication, which is an important factor for the next genre creation”<sup>1</sup>. The “next genre” also involves the re-arrangement of genre schemes, the consolidation of cultural and historical contents into an extract of the ideological basis of the novel and the creation of a unique model of the poetics of a work of art. The researcher considers this process as a three-way communication: “Communication, in this case, is understood as the interaction of manifested consciousnesses. Communication through the text of a political novel is the creation of a system of conscious verbal behavior of the author of the novel, aimed at interacting with the collective recipient (and building a certain model of the world in their cognitive system) in order to transfer personal or collective meanings and implement aesthetic and political influence on them”<sup>2</sup>. Consequently, the communicative goal “conducts” all levels of the work of art. For example, at the cultural and stylistic level, the authors mainly use journalistic style, slang words, phrases, internal dialogues in the form of indirect speech in their work (“...Sokil told us, sipping cognac and eating “nikoliashkamy”... counterintelligence already set their pants on fire out of joy. I can only imagine how many people felt at the top of the world due to the fact they had caught a spy! And he ran away from them before they know it”<sup>3</sup>); at the syntactic level there are incomplete sentences, appellative constructions, etc. (“...the reader is caught in a trap where the ridicule ends with Hitler, the reader laughs. Not of him, but with him. Is it possible to laugh with Hitler? Is it allowed? Find out for yourself. It is finally a free country. Yet...” (ed. transl.) [“Weil der Leser sich zunehmend ertappt, wie er nicht mehr über Hitler lacht. Sondern mit ihm. Lachen mit Hitler – geht das? Darf man das überhaupt? Finden Sie’s selbst raus. Dies ist schließlich ein freies Land. Noch” (orig. germ.)]<sup>4</sup>. At the symbolic level, political slogans can act as characters, and famous historical figures, act as symbols of collective national choice (“We are at war! What do you think the Russian will do to you when they come here? Believe me, a Russian will look at your child and say, for example, Oh, it’s a young German girl, but for the sake of the child I do not want to let low instincts in my pants?” (ed. transl.) [“Wir sind im Krieg! Was glauben Sie, was der Russe mit Ihnen macht, wenn er hierherkommt? Glauben Sie, der Russe wirft einen Blick auf Ihr Kind und sagt, oho, ein frisches deutsches Mädchen, aber dem Kinde zuliebe will ich meine niederen Instinkte in meiner Hose lassen?” (germ.)]<sup>5</sup>; at the genealogical level we will have a combined genre variety, and at the ideological and thematic manifests the declared result of communication, which consists in the implementation of the reader aesthetic and political influence that can give him food for rethinking certain historical and political events (“And when you read this thing, love my little-known city and its citizens, when you are imbued with respect for the history of Yaropol and its future movements, then I will consider that my life was not in vain”<sup>6</sup> [4, p. 242], concludes

Yu. Scherbak in the form of a letter to the reader his novel.

It should be noted that the qualification of subgenres of alternative history within a meta-genre categorically depends on the functional characteristics of each of the subgenres. English-language literary criticism tends to describe alternative history as a subsidiary genre of science fiction precisely because of the traditional enrollment of alternative history into genre prose in the field of mass literature (genre fiction). Tom Shippe uses a similar approach in his work “Hard reading: learning from science fiction” . But the European literary criticism, in particular, East European, operates with the approach to the consideration of alternative history based on “stratification into subsidiary subgenres”, as V. Soboliev points out in “Manual for Chrono-hitchhikers”. Actually, in terms of the content of national literature, both versions work well.

There are many disagreements in the perception of the genre as such. Today, the understanding of the genre as a basic frame element of a work of art in modern literary criticism is increasingly sidelined and is perceived as an element of classical “outdated literary criticism”. After 2010, the division of scientists into two “rival” camps has formed in English-language criticism. They can be conventionally referred to as “far-right genealogists” and “far-left genealogists”. In this case, “far rightists” devote themselves to the concept of “overgenre”, regardless of the thematic aspect of the research (this can be a work on the aesthetics of popular literature or a historical-literary analysis of the works of a particular writer, or even comparative school), and “far left activists” purposefully negate the influence of the genre on the form and content of the modern novel, put art style on the pedestal, the ideological-thematic level of the work, contact between the author and recipient, art context, etc. It is clear that behind these dualities there are scientists who ignore such discourses and work in harmony with literary methods and in harmony with the literature they have undertaken to analyze.

Speaking in detail, the far-right is, for example, K. Gelder, who gives the genre of a work of art the essence of a marker of a literary niche, by his own taste, dividing literature into belles-lettres (that is, popular literature), and the “most popular literature”, moreover, the very popular literature is completely determined by its genre canon, and intellectual literature, literature of high writing, it does not need genre marking and in each case it can be described as some author's colouring outside the genre or any other limits. K. Gelder states in his work “Popular Fiction: The Logics and Practices of a Literary Field”: “It is simply one way of noting that Literature deploys a set of logic and practices that are different in kind to those deployed in the field of popular fiction”<sup>7</sup>. Following the English-speaking “far-right” literary critics, Ukrainian scientists support the superposition of the genre. For example, S. Filonenko in the monograph “Mass literature in Ukraine: discourse / gender / genre” borrows the theory of K. Gelder and fits it to the

<sup>1</sup> Bovsunivska T. V. Zhanrovi modyfikatsiyi suchasnoho romanu [Genre modifications of the modern novel], Kharkiv, Vyd-vo «Disaplyus», 2015, P. 282 [in Ukrainian].

<sup>2</sup> Ibidem.

<sup>3</sup> Men'shov O. Tretya tertsiya: roman [The Third Tertiary: a Novel], Kyjiv, Vydavnycha hrupa KM-BUKS, 2019, P. 428. [in Ukrainian].

<sup>4</sup> Wermes T. Er ist wieder da. Der Roman [He is here again], Köln: Lübbe GmbH& Co. KG, 2012, P. 4□5 [in German].

<sup>5</sup> Ibidem, P. 27□28.

<sup>6</sup> Shcherbak Yu. M. Khroniky mista Yaropolya [Chronicles of the city of Yaropol], Pislyamova V. Y. Panchenka, Khudozh.-oformlyuvach B. P. Bublyk, Kharkiv, Folio, 2008, 255 p. [in Ukrainian].

<sup>7</sup> Gelder K. Popular Fiction: The Logics and Practices of a Literary Field, Abingdon, Routledge, 2004, P. 11□12 [in English].

theoretical basis of the analysis of Ukrainian mass prose, focusing on the genealogical aspect of fiction. It is the genre, according to S. Filonenko, that comprises a complex discourse of the work and asks questions that “make it clear that the answers will be completely dependent on the genre identification of a particular work”<sup>8</sup>. Consequently, the genre appears to be not just a frame of the work, but even an inevitable fate for the writer, because, as the literary critic points out, “the author always exists in connection with a certain genre”<sup>9</sup>.

At the same time, “far-left genealogists” declare the actual role of genre in literary studies, which comes from the understanding of functional genre in linguistics. The theory of C. Miller about the nature of the genre as a social action inherited in the work of Ukrainian linguists from Kharkiv. “Genre is a rhetorical means, which plays the role of an intermediary between concrete intentions and social necessity, it connects the personal with the public, the individual with the repetitive”<sup>10</sup>, indicate I. Korneiko, O. Petrov, N. Popov in the monograph. An artistic genre acquires this interpretation among literary critics engaged in the literature of the post-postmodern era. They are, for example, V. Ivanyshyn, R. Kharchuk, S. Kyrlyuk, R. Panch, etc. The predominant influence of the social factor on the formation and rearrangement of the genres of the modern novel, in particular in Ukrainian literature, is often perceived by literary critics of the post-postmodern era as dominant: “From now on, Ukrainian literature exists in a free society where everyone can write and read what he likes. Mass genres develop in it [...] In this case, the national context is modified into the context of mass literature. At the same time, Ukrainian writers remain active (neo-positivists, neo-modernists), who seek to create “high” literature, writers (postmodernists), who, appealing to the mass genres, try to embody a serious sense in them”<sup>11</sup>. In an attempt to generalize the genealogical and stylistic discourses of contemporary Ukrainian prose, R. Kharchuk completely narrowed the boundary between mass and intellectual prose, thus complicating the analytical work for literary critics, who mainly develop a voluminous corpus of texts of historical and literary nature, the theoretical and literary component develops tightly in the focus of the tendencies of Western European literary theory or the trend of the Soviet literary studies school.

So, we are talking about the fact that the distinction between mass and “high” literature is quite difficult, especially using the concept of “bestseller”. Novels under the scheme of the fictional text have mostly stylistic and not genre identification markers, which confirms, for example, an encyclopedia article: “In modern literary fiction belles-lettres refers to a light, lively, entertaining, accessible, formulaic story about some event or scientific issue, a well-known personality, with the aim of promoting, mainly for naïve recipient; is considered to be a kind of popular literature, which uses focused on easy reading narrative forms”<sup>12</sup>

[9, p. 121].

So, we see that genealogy schools today in Ukraine face the problem of insufficiently clear differentiation of the social direction of a literary work, especially of a modern novel. Therefore, the introduction of the term “literary product” into the circulation of Ukrainian literary criticism, which is practically close in semantics to the concept of “printing product”, returns the discourse of literary criticism to the past of the twentieth century, when the so-called “high” literature was created on the principle of “free-load books”, and “printing product” on the level of poetics and stylistics is approximately equal to “tabloid periodicals” for one-time entertaining reading. It was at that time that a worldview cliché was formed regarding the lowered emotional and mental level of popular literature in particular, as well as the culture in general. At the same time, Western European literary criticism both in the twentieth century and today does not have a purely reduced status of belles-lettres, so it distinguishes from the samples of intellectual prose solely by the structure of the genre matrix, that is, by the rigidity of subordination of the novel's plot to its genealogical variety.

Summing up a small exploration of the modern functioning of genealogy in the vast domestic and foreign literary theoretical and literary discourse, it is possible to develop the prospects of the school: to avoid the danger of falling into the trap of theoretical analysts of “literature timeless”, defining the genre labelling of prose, not only the features of the poetics in the context of the four-level structure of the prose should be taken into account, but also the temporal context of the work, its cultural background, the literary current or the direction in which the researched writer mostly works and recipients that the hidden conceptual and symbolic complex of the analyzed sample literature is targeted to.

The reclassification of the genres of the modern novel, which actively developed in Ukrainian literature in the early 2000s and has lasted for about 20 years, and in Western European literature it leaves behind the Slavic discourse by 30-50 years, has been marked by changes in the structure of alternative history meta-genre. We see the process of the transition of stylistic forms and features of poetics into sub-genres and genre units based on repeated and reproducible schemes. So the political novel according to steel characteristic and detective according to the genre one, merging with a journalistic genre, in the intermedial space form a subgenre of the political novel of alternative history.

**Аністратенко Антоніна, Мойсей Антоній. Третя терція художньої альтернативи: політичний роман в дискурсі альтернативної історії.** Стаття присвячена питанням функціонування субжанру політичного роману альтернативної історії в художній літературі загалом та в межах метажанру альтернативної історії. Однак, функціонування піджанрів альтернативної історії в дискурсі мета-жанру та взаємодія позажанрових культурних факторів сучасного роману неоднорідні. Так, логі-

<sup>8</sup> Filonenko S. O. *Masova literatura v Ukraini: dyskurs / gender / zhanr : monohrafiya* [Mass Literature in Ukraine: Discourse / Gender / Genre: Monograph], Donets'k, LANDON – XXI, 2011, P. 146 [in Ukrainian].

<sup>9</sup> Ibidem.

<sup>10</sup> Korneyko I. V., Petrova O. B., Popova N. O. *Teoriya zhanru: teoretychni ta prykladni aspekty: monohrafiya* [Theory of genre: theoretical and applied aspects: monograph], Kharkiv, “Drukarnya Madryd”, 2014, P. 40 [in Ukrainian].

<sup>11</sup> Kharchuk R. B. *Suchasna ukrayins'ka proza: postmodernnyy period* [Modern Ukrainian prose: the postmodern period], Navchal'nyy posibnyk, Kyjiv, VTS “Akademiya”, 2008, P. 233 [in Ukrainian].

<sup>12</sup> Kovaliv Yu. I. *Literaturoznavcha entsyklopediya: U dvokh tomakh* [Literary Encyclopedia: In two volumes], Vol. 1, Kyjiv, VTS “Akademiya”, 2007, P. 121 [in Ukrainian].

чні генеалогічні перетини й особливості поетики створюють вторинні зв'язки між явищами літератури та культурними явищами реального історичного часопростору. **Метою статті** є визначення ідентичності та генетичного характеру субжанру, його стилістичних особливостей, які утворюють спеціальний комплекс маркерів упізнаваності, що і формує **новизну статті**, оскільки таке дослідження проводиться вперше. Генеалогія альтернативної історії, безумовно, звертається до жанрової матриці історичного роману та літературних засобів фентезі. Щоб дослідити ці явища, у статті використовується описовий, порівняльний **методи** та аналітичний принцип класифікації жанрових схем. **Висновки.** Генетична перспектива перерозкладу жанрів сучасного роману як в українській, так і в зарубіжній літературах спонукала перехід стильових форм в субжанрові та жанрові одиниці на підставі повторюваних і відтворюваних схем. Так політичний і детективний романи, зливаючись із репортажним жанром публіцистики, в інтермедіальному просторі формують субжанр політичного роману альтернативної історії. Визначаючи жанрове маркування прози, слід враховувати не лише особливості поетики в контексті чотирирівневої структури прози, а й часовий контекст твору, його культурний фон, літературну течію або напрямок, в якому досліджуваний письменник здебільшого працює, на який жанровий різновид спрямований прихований концептуально-символічний комплекс аналізованого зразка літератури.

**Ключові слова:** субжанр, політичний роман альтернативна історія, роман постпостмодерну, теорія жанру, український роман.

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