

**НАРАТИВНА РЕПРЕЗЕНТАЦІЯ ОБРАЗУ  
ЛІКАРЯ В ЛІТЕРАТУРІ США XIX СТОЛІТТЯ****Юлія ЛИСАНЕЦЬ,**Вищий державний навчальний заклад України  
“Українська медична стоматологічна академія”,  
Полтава (Україна); julian.rivage@gmail.com**NARRATIVE REPRESENTATION OF THE  
PHYSICIAN'S IMAGE IN THE 19<sup>TH</sup> CENTURY  
U.S. LITERATURE****Yuliia LYSANETS,**Higher State Educational Establishment of Ukraine  
“Ukrainian Medical Stomatological Academy”, Poltava (Ukraine)  
ORCID 0000-0003-0421-6362

**Лисанець Ю.В. Нарративная репрезентация образа врача в литературе США XIX века. Цель статьи:** исследовать повествовательные стратегии в структуре литературного образа врача на примере литературы США XIX века. **Методы исследования:** историко-литературный, системный, нарратологический, метод рецептивной эстетики. **Научная новизна.** Впервые проанализирована нарративная конфигурация американской прозы XIX века с точки зрения повествовательной репрезентации образа врача. **Выводы.** Нарративная репрезентация врача направлена на критическое созерцание института медицины XIX века и оценочную характеристику образа медицинского работника. В основе нарративного моделирования образа врача лежат повествовательные стратегии иронизации и сатиризации, что связано прежде всего с историческим контекстом и особенностями развития медицины в Соединенных Штатах Америки анализируемого периода.

**Ключевые слова:** литературно-медицинский дискурс, литература США, нарратив, нарратор, диэгезис.

**Statement of the problem and its connection with important scientific or practical aims.** Representations of a literary image in the national literature are directly associated with people's beliefs and views on a particular phenomenon. In other words, the features of literary heroes reflect the society's ideas and attitudes toward their real-life prototypes at a certain period of time. Physicians inherently deal with existential problems of human life, and therefore, this profession is endowed with a profound capacity to reflect the historical context, the spirit of the age and the nation's unique mindset<sup>1</sup>.

**Analysis of the latest researches and publications.** The representations of physicians in non-medical literature have already been within the focus of researchers' interest. The existing studies concentrate upon the physicians' literary figures in a cross-cultural aspect<sup>2,3,4</sup>; highlight a certain literary epoch<sup>5</sup>; or examine a particular piece of writing<sup>6,7</sup>. The present paper focuses on the literary depiction of medi-

cal practitioners in the U.S. literature in the 19<sup>th</sup> century.

**The aim of the research** is to analyze the features of the physician's narrative representation in the prose by Nathaniel Hawthorne, Edgar Allan Poe, Ambrose Bierce, Henry James, Edward Bellamy, Mark Twain and Stephen Crane. Methods of the research: historical and literary analysis, systemic and receptive esthetics method. The method of narratological analysis, developed by Ukrainian researchers<sup>8,9</sup>, made it possible to discover the dimensions of the physician's literary identity in the U.S. prose.

**Historical review.** The historical context of the 19<sup>th</sup> century in the U.S. was characterized by the confrontation between allopathy and homeopathy<sup>10</sup>. Allopathy (“heroic medicine”) aimed to drive a disease out of patient's body by means of such practices as blood-letting, toxic poisons, like mercury, and amputation. Homeopaths (“natural healers”) were based on the doctrine of *like cures like*, and used homeopathic dilution as a cure for any disease. As a result,

<sup>1</sup> Lysanets Yu. V. “Medychnyi dyskurs khudozhnoi prozy u koli suchasnykh literaturoznavchykh doslidzhen” [Medical discourse of artistic prose in the context of modern literary studies]: *Proceedings of the Conference Title “Aktualni pyttannia rozvytku filolohichnykh nauk u XXI stolitti (Odesa, 23-24 bereznya 2018 r.)* [Proceedings of the Conference Title “Current Issues in the Philosophy of Philology and the XXI Stolits (Odessa, 23-24 March, 2018)], 2018, P. 26–29 [In Ukrainian].

<sup>2</sup> McLellan F. “Literature and Medicine: Physician-Writers”, *The Lancet*, 1997, Vol. 349 (9051), P. 564–567.

<sup>3</sup> Posen S. “The Portrayal of the Physician in Non-Medical Literature – Favourable Portrayals”, *Journal of the Royal Society of Medicine*, 1993, Vol. 86(12), P. 724–728.

<sup>4</sup> Posen S. *The Doctor in Literature: Satisfaction or Resentment?* Abingdon, 2005, 298 p.

<sup>5</sup> Buscemi N. *Diagnosing Narratives: Illness, the Case History, and Victorian Fiction*, Iowa City 2009, 202 p.

<sup>6</sup> Markel H. “Reflections on Sinclair Lewis's *Arrowsmith*: The Great American Novel of Public Health and Medicine”, *Public Health Report*, 2001, Vol. 116 (4), P. 371–375. doi: 10.1093/phr/116.4.371

<sup>7</sup> Markel H. “A Book Doctors Can't Close”, *The New York Times*, 2009, 18 August, D5.

<sup>8</sup> Matsevko-Bekerska L.V. “Naratolohichna proektsiia kontseptu “heroï” [Naratological projection of the concept “hero”], *Pyttannia literaturoznavstva [Issues of Literary Criticism]*, 2009. Vol. 78, P. 278–292. [In Ukrainian].

<sup>9</sup> Matsevko-Bekerska L.V. “Typolohiia naratora: komunikatyvni aspekty khudozhnoho dyskursu” [Typology of Narrator: Communicative Aspects of Artistic Discourse], *Naukovyi visnyk Mykolaivskoho derzhavnoho universytetu imeni V. O. Sukhomlynskoho: zbirnyk naukovykh prats [Scientific Bulletin of V.O. Sukhomlynsky State University of Mykolayiv: collection of research papers]*, 2011, Vol. 4(8), P. 64–70. [In Ukrainian].

<sup>10</sup> Ober K.P. “The Pre-Flexnerian Reports: Mark Twain's Criticism of Medicine in the United States”, *Annals of Internal Medicine*, 1997, Vol. 126, P. 152–156.

after homeopathic treatment, people died of diseases, whereas after allopathy, people often died of treatment itself<sup>11</sup>.

Before 1880s (pre-industrial era), the U.S. hospitals had poor sanitation and untrained staff. As a matter of fact, during the Civil War, twice as many soldiers died of wound infections than on the battlefield<sup>12</sup>. There were no standard course of doctor's training, and basically anyone could start practicing some pseudoscience and quackery. Consequently, the Americans either could not afford physicians' service, or simply did not trust them.

By the end of the 19<sup>th</sup> century, medical practice gradually became more efficient and safe. Paramount inventions and discoveries: anesthesia (the use of ether – 1846); anti-septic procedures (hand washing at hospitals – 1847); germ theory of diseases (1857); aseptic surgery (the use of carbolic acid – 1865); X-ray (1893), – started to appear in the second half of the 19<sup>th</sup> century, and began to spread throughout the country. Only in 1910, after the publication of the Flexner Report, the reform of medical education and standardization of this profession took place. However, until then most families in the U.S. still followed the self-reliance principle – people took care of their sick relatives, women gave birth at home and so on. This distrust and skeptical attitude towards the physician's profession is naturally reflected in the 19<sup>th</sup> century American literature.

**Presentation of the research material.** One of the first literary depictions of the physician in the U.S. literature is Nathaniel Hawthorne's short story *Dr. Heidegger's Experiment* (1837). This is a vivid example of Dark Romanticism subgenre: the heterodiegetic narrator in extradiegetic situation contemplates the themes of youth and beauty, their fragility and human desire to preserve them. Dr. Heidegger is an old physician who invites his four elderly friends to take part in the experiment with rejuvenating water from the Fountain of Youth in Florida. The narrator constantly emphasizes the eccentricity of the physician. In fact, the initial lines of the story are: "That very singular man, old Dr. Heidegger"<sup>13</sup>. The physician's study is also a very curious place, filled with mysterious antiques: "It was a dim, old-fashioned chamber, festooned with cobwebs, and besprinkled with antique dust"<sup>14</sup>. The experiment results in the miraculous transformation of Heidegger's guests. However, it lasts only for several minutes, and they eventually return to their original old age. Having witnessed the failed experiment, Heidegger makes a profound and wise conclusion in a rather sophisticated style: "Yes, friends, ye are old again ... Well – *I bemoan it not* <...> Such is the lesson ye have taught me!"<sup>16</sup>. Unlike the physician, the four guests are not so reasonable, and they decide to go on a pilgrimage to Florida to find the Fountain of Youth. However, despite the fact that Dr. Heidegger is depicted as a wise and reasonable philosopher, his professionalism as a physician remains dubious: the narrator refers his "deceased patients", skeletons

rattling in the closet, and Dr. Heidegger's bride who drank "one of her lover's prescriptions, and died on the bridal evening". The mysterious and ambiguous image of the physician reflects the literary esthetics of Dark Romanticism movement in the 19<sup>th</sup> century.

In Edgar Allan Poe's writings, physicians are usually represented as highly incompetent practitioners of alternative medicine. In *The Facts in the Case of M. Valdemar* (1845) the narrator practices mesmerism and puts the agonizing tubercular patient in a hypnotic state at the moment of death. Meanwhile, doctors D-- and F-- are mere observers of this experiment over their terminal patient. Mesmerism was a pseudoscience, popular in the 19<sup>th</sup> century, and not recognized as a medical science nowadays. It assumed healing properties by means of the hypnotic states. The homodiegetic narrator is presumably a physician as well (although it is not stated directly in the text). We can assume this due to the fact that in the 18<sup>th</sup>-19<sup>th</sup> centuries mesmerism was often practiced and propagated by physicians. Moreover, the narrator seems to be well-versed in Latin and medical terminology: "<...> no person had as yet been mesmerized *in articulo mortis*"<sup>17</sup>; "The left *lung* had been for eighteen months in a *semi-osseous* or *cartilaginous* state, and was, of course, entirely useless for all purposes of *vitality*. The right, in its upper portion, was also partially, if not thoroughly, *ossified* <...> Several extensive *perforations* existed; and, at one point, permanent *adhesion* to the ribs had taken place <...> Independently of the *phthisis*, the patient was suspected of *aneurism of the aorta*"<sup>18</sup>. After this mesmerist experiment, the patient's body is immediately decayed into a "nearly liquid mass of loathsome – of detestable putrescence"<sup>19</sup>. Poe deliberately uses such naturalistic descriptions to criticize the pseudo-medical theories and postulate that all attempts to avoid death are vain and have hideous consequences. One should bear in mind that at the time these stories were written, E.A. Poe's wife Virginia was wasting away before his eyes. In 1842, she contracted tuberculosis and died of the disease in 1847.

Similarly, in *A Tale of the Ragged Mountains* (1844) by E.A. Poe, Dr. Templeton also uses mesmerism. The physician's speech in the narrative is rather scarce: his malpractice is reported either as the narrator's account or the paragraphs from "a Charlottesville paper"<sup>20</sup>. Eventually, Templeton's patient dies after the treatment with "poisonous leeches"<sup>21</sup>. The author uses this grotesquely exaggerated "medical error" in order to criticize the physician's ignorance and application of pseudoscientific theories in the 19<sup>th</sup> century medicine. In both short stories, the homodiegetic narrator in extradiegetic situation registers the physicians' failure to save patients.

In *Washington Square* (1880) by Henry James, Dr. Sloper is described by the omniscient heterodiegetic narrator with irony and humor as a representative of the honorable "healing art", since it is simultaneously practical and yet is

<sup>11</sup> Ibidem, P. 152-156.

<sup>12</sup> Reilly R. F. "Medical and Surgical Care during the American Civil War, 1861–1865", *Baylor University Medical Center Proceedings*, 2016, Vol. 29 (2), P. 138–142.

<sup>13</sup> Hawthorne N. *Little Masterpieces*, New York 1902, P. 3.

<sup>14</sup> Ibidem, P. 4.

<sup>15</sup> Ibidem, P. 19.

<sup>16</sup> Hawthorne N. *Little Masterpieces*, New York 1902, P. 5.

<sup>17</sup> Poe E.A. *Tales of Suspense*, New York 1986, P. 209.

<sup>18</sup> Ibidem P. 211.

<sup>19</sup> Ibidem, P. 217.

<sup>20</sup> Ibidem, P. 181.

<sup>21</sup> Ibidem, P. 182.

“touched by the light of science”<sup>22</sup>. This scientific compound of the profession remains unknown and mysterious to ordinary people, whose “love of knowledge has not always been accompanied by leisure and opportunity”<sup>23</sup>. In such a manner, the author emphasizes the ignorance and lack of medical knowledge in his contemporaries, as well as ironically refers to the expertise of Dr. Sloper, whose professionalism is determined by the ability to “order you to take something” and leave “behind him an *inscrutable* prescription”<sup>24</sup>. When the physician’s little son and wife pass away, the community finds the way to justify his skills as follows: “<...> after all, Doctor Sloper had lost other patients besides the two I have mentioned; which constituted an *honorable precedent*”<sup>25</sup>. The narrator deliberately overuses the word “honorable” which obviously contradicts to the hidden sense. In fact, Dr. Sloper is an anti-hero who makes diagnosis not only to his patients, but to life situations and people’s relationships as well: “He had passed his life in estimating people (it was part of the medical trade), and in nineteen cases out of twenty he was right”<sup>26</sup>. The physician diagnoses his daughter’s fiancé as a wrong “type” for her, and he is merciless in his further steps on order to confirm this “diagnosis” which eventually ruins Catherine’s life.

Edward Bellamy’s *Looking Backward: 2000–1887* (1888) represents the futurist model of the physician as a wise and omniscient guide who knows the answers to all questions. *Looking Backward* is a utopian fiction, an attempt to depict a perfect human society and to express the author’s ideas about social reforms in the 19<sup>th</sup> century. Julian West (the protagonist of the novel – the autodiegetic narrator), is a young American who falls into a hypnotic sleep and wakes up in the year 2000. It is particularly noteworthy that Julian West is put to sleep by Dr. Pillsbury – “a doctor by courtesy only, what was called in those days an “irregular” or “quack” doctor”, who hardly “knew anything about medicine, but he was certainly a remarkable mesmerist”<sup>27</sup>. After the mesmerist’s faulty procedure, the protagonist witnesses the dramatically changed world of the future, as suggested by the author. In such a manner, Bellamy discusses the problems which concerned the society of the 19<sup>th</sup> century. Doctor Leete from 2000 becomes the hero’s “Vergil” in the new world. Thus, Dr. Leete is well-versed in all possible issues concerning industrialization, capitalism, financial system, economic development, nationalization of industry, etc. The retired physician becomes the “mouthpiece” for author’s ideas: he provides logical explanations and profound reasoning about all aspects of the future society. Hence, the physician is a highly literate person of vast reading. However, Dr. Leete is a retired physician and his professionalism is not disclosed by any means. The only mention of the doctor’s expertise in the novel can be found when Dr. Leete gives the protagonist a sedative mixture on their

first encounter and encourages him to drink it: “Will you oblige me by taking a couple of swallows of this mixture? It will do you good. I am a physician”<sup>28</sup>.

The ineffectiveness and shortcomings of the 19<sup>th</sup> century medicine is a recurring theme in the writings of Mark Twain (Samuel Langhorne Clemens). In *Those Extraordinary Twins* (1894), the heterodiegetic narrator in intradiegetic situation observes that “Galen was still the only medical authority recognized in Missouri; his practice was the only practice known to the Missouri doctors, and his prescriptions were the only ammunition they carried when they went out for game”<sup>29</sup>. The narrator satirizes the physician’s image as follows: “<...> the doctor was a fool – a kind-hearted and well-meaning one, but with no tact; and <...> he was by long odds the most learned physician in the town, and was quite well aware of it”<sup>30</sup>. The author constantly emphasizes that treatment only aggravates the patients’ condition: “During Monday, Tuesday and Wednesday the twins grew steadily worse; but then the doctor was summoned south to attend his mother’s funeral and they got well in forty-eight hours”<sup>31</sup>.

The pretentious physician abuses his terminological knowledge, which renders his speech an absolute nonsense. The narrator emphasizes that the physician is estranged from his patients by the agglomerate of medical jargon and pseudo-medical terms: “He examined Angelo’s wound <...> and proceeded to empty himself as follows, with *scientific relish*: “Without going too much into detail, madam – for you would probably not understand it, anyway – I concede that great care is going to be necessary here; otherwise *exudation* of the *esophagus* is nearly sure to ensue, and this will be followed by *ossification* and *extradition* of the *maxillaris superioris*, which must *decompose* the *granular surfaces* of the *great infusorial ganglionic system*, thus *obstructing* the action of the *posterior varioloid arteries*, and *precipitating compound strangulated sorosis* of the *valvular tissues*, and ending unavoidably in the *dispersion* and *combustion* of the *marsupial fluxes* and the consequent *embrocation* of the *bicuspid populo redax referendum rotulorum*”<sup>32</sup>. The physician’s illegible handwriting is also ridiculed, being “so disastrous to the apothecary and so profitable to the undertaker”<sup>33</sup>. The absurdity of the above-cited explanation is even more exceeded by the physician’s prescription which contains inconceivable components, such as “*afarabocca*, *opobalsamum*, *coftus*, <...> the bark of the root of *mandrake*, <...> pure gold, pure silver, pearls not perforated, <...> the bone of the stag’s heart, of each the quantity of fourteen grains of wheat; of *sapphire*, *emerald* and *jasper stones*, <...> shavings of ivory <...> Boil down and skim off”<sup>34</sup>.

*The Red Badge of Courage* (1895) is a vivid and realistic war novel by Stephen Crane. The story is told in the third

<sup>22</sup> James H. Washington Square, New York 1901, P. 8.

<sup>23</sup> Ibidem, P. 8.

<sup>24</sup> Ibidem, P. 8.

<sup>25</sup> James H. Washington Square, New York 1901, P. 11.

<sup>26</sup> James H. Washington Square, New York 1901, P. 95.

<sup>27</sup> Bellamy E. *Looking Backward: 2000 – 1887*, Boston 1888, P. 32.

<sup>28</sup> Ibidem, P. 37–38.

<sup>29</sup> Twain M. *Pudd’nhead Wilson*, Harvard 2015, P. 241.

<sup>30</sup> Ibidem, P. 239.

<sup>31</sup> Ibidem, P. 250.

<sup>32</sup> Ibidem, P. 240.

<sup>33</sup> Ibidem, P. 241.

<sup>34</sup> Ibidem, P. 241–242.

third person and takes place during the American Civil War. The role of the physician and distrust in this profession are expressed in one short narrative of a soldier: "Three fingers was crunched. *Th' dern doctor wanted t' amputate 'm, an' Bill, he raised a heluva row, I hear*"<sup>35</sup>. Indeed, during the Civil War, amputations were performed without sterile dressings and antiseptic means, which rendered this procedure a woeful survival test. In *George's Mother* (1896), the heterodiegetic narrator in intradiegetic situation emphasizes the young physician's unreliability and inability to save the patient. To this end, Crane excessively uses the word "guess": "Th' doctor said he *guessed* I'd be all right in a couple 'a hours"<sup>36</sup>; "A *young doctor* had just been administering medicine. "There," he said, with a great satisfaction, "I *guess* that'll do her good!"<sup>37</sup>. When the patient's son asks the doctor for prognosis, the following answer is given: "Can't tell," he said. "She's a wonderful woman! Got more vitality than you and I together! Can't tell! May – may not! Good-day!"<sup>38</sup>, with subsequent death of "the little old woman"<sup>39</sup>.

*The Monster* (1898) by Stephen Crane provides the image of the physician's chemical laboratory as a devilish place where the African-American coachman Johnson gets crippled in attempting to save his master's son from a fire. Dr. Trescott's jars with chemicals are personified as grotesque and hostile beasts: "At the entrance to the laboratory he confronted a *strange spectacle*. <...> An orange-colored flame *leaped like a panther* at the lavender trousers. <...> There was an explosion at one side, and suddenly before him there reared a delicate, trembling sapphire shape like a *fairy lady*. With a quiet smile she *blocked his path* and *doomed him and Jimmie*. <...> But she was *swifter than eagles*, and *her talons caught in him* as he plunged past her. <...> Suddenly the glass splintered, and a *ruby-red snake-like thing* poured its thick length out upon the top of the old desk. <...> At the angle it *waved its sizzling molten head*. <...> Then, in a moment, with *mystic impulse*, it moved again, and the *red snake flowed* directly down into Johnson's upturned face"<sup>40</sup>. As a result, Johnson's face is terribly disfigured, and the townspeople brand him as "the monster". However, Dr. Trescott refuses to abandon the man who saved his son's life, despite being ostracized by his community and actually losing face in his own way<sup>41</sup>.

In *Fantastic Fables* (1899) by Ambrose Bierce, the heterodiegetic narrator in intradiegetic situation contemplates eternal philosophical and moral problems of good and evil. Bierce's short prose writings are endowed with a vivid grotesquerie style and feature allegorical images of animals, as well as human heroes – representatives of fundamental professions – teachers, physicians, judges, etc. Thus, these professions constitute the backbone of any society, and by means of depicting dishonorable actions of their representatives, the vices of the society are satirized. The fables are characterized by narrative conciseness, brevity and absence of explicit morality. The reader must elicit the authors satiri-

cal message by one's own forces.

Ambrose Bierce, as a Civil War veteran, had first-hand experience of medical service in the 19<sup>th</sup> century U.S. For instance, in *The Cat and the Birds*, the confrontation between allopaths and homeopaths is allegorically represented: the Cat is a physician by profession, visiting the Birds' aviary to provide medical service. When the Birds ask him: "To what school of medicine do you belong?", the Cat answers that he is "a Miaulopathist", which is followed by the question: "Did you ever practise Gohomceopathy?"<sup>42</sup>. In fact, Bierce often represents the physician as a heartless and profit-oriented person, indifferent to his patients. In *Physicians Two*, the patient recovers without taking any medicine, prescribed by two physicians: "I have been well for ten days, but have remained in bed in the hope of gaining by repose the strength that would justify me in taking your medicines. So far I have touched none of it"<sup>43</sup>. In *The Compassionate Physician*, Bierce raises the moral dilemma of physician-assisted suicide. The fable depicts a doctor who sits at the bedside of a terminal patient and suddenly notices a mouse wounded by a cat. The physician is merciful enough to bring to an end the sufferings of the mouse, and then turns back to his patient and "administered a stimulant, a tonic, and a nutrient"<sup>44</sup>. *The Dog and the Physician* provides the most scathing satire of medical profession: the physician is compared to a dog, and a patient – to a bone, which the physician picks and buries: "The bones that I bury," said the Physician, "are those that I can no longer pick"<sup>45</sup>.

**Conclusions of the research and perspectives of further studies in this area.** The public attitudes towards this profession in the U.S. are highly unfavorable: there is an overt distrust to their practices, since medicine has not yet consolidated as a reliable science. Consequently, in the 19<sup>th</sup> century, the images of the physicians deliberately lacked any professional qualities. In fact, the 19<sup>th</sup> century literature of the U.S. tended to represent the incompetent medical practitioners. In the analyzed narratives, physician's profession is constantly discredited: doctors are generally ignorant and incompetent, engaged in pseudo-medical practices, cynical and unable to save their patients. The physician's personal features are developed only occasionally: they are the eccentric possessors of "secret knowledge". At the same time, *Looking Backward: 2000–1887* (1888) by Edward Bellamy is the first literary effort to describe a physician of the future as an omniscient adviser and an all-round developed person of vast reading and encyclopedic knowledge.

The study identified the features of extra-heterodiegetic narration in the prose by N. Hawthorne and H. James. The medical discourse in the short stories by E.A. Poe revealed the extra-homodiegetic type of narration. In E. Bellamy's novel *Looking Backward: 2000–1887* there is an auto-diegetic narrator. At the same time, the medical discourse of the late 19<sup>th</sup> century the U.S. literature tends to

<sup>35</sup> Crane S. *The Red Badge of Courage*, Clayton 2004, P. 50

<sup>36</sup> Crane S. *George's Mother*, New York 1896, P. 161.

<sup>37</sup> *Ibidem*, P. 179.

<sup>38</sup> *Ibidem*, P. 179.

<sup>39</sup> Crane S. *George's Mother*, New York 1896, P. 185.

<sup>40</sup> Crane S. *The Monster and Other Stories*, New York 2015, P. 14–15.

<sup>41</sup> Mitchell L. C. "Face, Race, and Disfiguration in Stephen Crane's *The Monster*". *Critical Inquiry*, 1990, Vol. 17.1, P. 174–192.

<sup>42</sup> Bierce A. *Fantastic Fables*, New York 1899, P. 161.

<sup>43</sup> *Ibidem*, P. 54.

<sup>44</sup> *Ibidem*, P. 60.

<sup>45</sup> *Ibidem*, P. 100.

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Character's speech in the U.S. literary medical discourse is presented by the elements of elevated style, in particular the Old English vocabulary (N. Hawthorne); the absence or maximum limitation of the narrative "voice"; the use of medical terminology (E.A. Poe); domination and suppression of the surrounding characters' speech (G. James); profound socio-philosophical reflections (E. Bellamy); absurd and meaningless accumulation of medical jargon (Mark Twain); verbs that express uncertainty (S. Crane); conciseness and vivid imagery of the parable genre (A. Bierce). The narrative modelling of the physician's image is based on the strategies of critical contemplation, ironization and satirization, which is primarily due to the historical context and peculiarities of the development of medicine in the United States of America during the period under consideration. Further research is needed to explore the narrative representation of the physician's image in the 20<sup>th</sup> and 21<sup>st</sup> centuries, with subsequent analysis of its transformation in retrospective.

**Лисанець Ю.В.** Наративна репрезентація образу лікаря в літературі США XIX століття. Літературний образ ліка-

ря як представника однієї з фундаментальних професій будь-якого суспільства постає своєрідним "лакмусовим індикатором" історичного контексту, тенденцій епохи та унікального світогляду нації. **Мета дослідження:** розглянути викладові стратегії у структурі літературного образу лікаря на прикладі американської прози XIX століття. **Методи дослідження:** історико-літературний, системний, наратологічний, метод рецептивної естетики. **Наукова новизна.** Вперше проаналізовано наративну конфігурацію американської прози XIX століття з точки зору викладової репрезентації образу лікаря. Досліджено літературно-медичний дискурс прозових творів Натаніеля Готорна, Едгара Аллана По, Генрі Джеймса, Едварда Беллами, Марка Твена, Стівена Крейна та Емброуза Бірса. **Висновки.** Для літературного образу лікаря XIX століття характерні ексцентричність і володіння "секретними знаннями" (Н. Готорн); захоплення альтернативними і псевдонауковими медичними теоріями (Е.А. По, Е. Беллами); екстраполяція діагностичного методу на сферу міжособистісних відносин (Г. Джеймс); безсилля допомогти пацієнту або ж нанесення йому шкоди (Марк Твен і С. Крейн); загострена цинічність (Е. Бірс). Прикметною є репрезентація образу лікаря в утопічно-футуристичному наративі Е. Беллами (роман "Погляд назад: 2000–1887"), згідно з яким лікар майбутнього – це всебічно розвинена, високоєрудована та енциклопедично обізнана особистість. У межах аналізованих творів, за винятком оповідання Е.А. По "Правда про те, що трапилося з містером Вальдемаром", образ лікаря незмінно моделюється в оповіді від третьої особи. Наративна репрезентація лікаря спрямована на критичне споглядання тогочасного інституту медицини та оцінювальну характеристику образу медичного працівника. В основі наративного моделювання образу лікаря лежать викладові стратегії іронізації і сатиризації, що пов'язано насамперед з історичним контекстом та особливостями розвитку медицини у Сполучених Штатах Америки аналізованого періоду. Перспективи подальших досліджень полягають у вивченні діахронічних трансформацій літературного образу лікаря в американській прозі XIX–XXI століть.

**Ключові слова:** літературно-медичний дискурс, література США, наратив, наратор, дієгезис.

*Лисанець Юлія* – кандидат філологічних наук, доцент кафедри іноземних мов з латинською мовою та медичною термінологією Вищого державного навчального закладу України "Українська медична стоматологічна академія". Автор понад 80 наукових праць. Коло наукових інтересів: світова література, медичний дискурс, наратологія.

*Yuliia Lysanets* – Candidate of Philological Sciences, Associate Professor of the Department of Foreign Languages with Latin and Medical Terminology of Higher State Educational Establishment of Ukraine "Ukrainian Medical Stomatological Academy". Author of more than 80 scientific works. Focus of research interest: world literature, medical discourse, narratology.

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