

THE ROLE OF MOTIF IN THE CYCLE “ANNALS OF THE WESTERN SHORE” BY URSULA K. LE GUIN

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Abstract: The article discusses the role of the motif of the meeting in the fantasy cycle “The Annals of the Western Shore” by American writer Ursula Le Guin. It is noted that the main feature of the motif of the meeting is the chronotropic character. The leading component in its structure is the time component. The connections of the considered motif with the motif of the way and with the chorotype of the road are analyzed. The plot of «The Annals of the Western Shore» is built as a chain of meetings. It is demonstrated that meetings determine the actions of heroes. It is concluded that the motif of the meeting plays in «The Annals of the Western Shore» a plot-forming role, and also marks the stages of the main characters’ formation

Keywords: *fantasy, Ursula Le Guin, “The Annals of the Western Shore”, the motif of the meeting, chorotype*

Motive is one of the units of artistic text, the main characteristic of which is repeatedness. There are various approaches to considering and interpreting the term in literature. A.N. Veselovsky [1] defines the motive as the simplest narrative unit, the plot element, and lays down an approach in which the motive is considered as an element of the plot or the bubble, and also examines the plot-forming function of the motive (A.P. Chudakov [2], B.N. Putilov; s I.V. Silantiev [3], E.M. Meleetinsky [4]). The relationship between the motive and theme of the work is examined in B. B. Tomashevsky [5], V.M. Jirmunsky [6], and A.P. Skaftymova [7]. V.E. also points to a high semantic saturation of motive. Khalizev, while noting that the motive was involved in the subject and concept of the work, but was not identical to it. [8] In the works of O.M. Fredenberg is investigating the semantic relationship of heroes and motives in the myth. [9] The work of the researchers is devoted to the identification of archetypal and mythological motives in literary works (O.M. Fredenberg [9], B.M. Gasparovich [10], E.M. Meleetinsky [4], etc.). The relationship of motive to both the subject and the structure of the work analyzes the motives of the artistic text a very productive approach for studying literary works of various genres and directions.

The motive of the meeting is one of the universal motives in world literature and its essential feature is chronotropic. The meeting involves the convergence of characters at the same point in space and is not possible outside this temporary spatial characteristic. In other words, the meeting itself is a special chorotype. M.M. Bakhtin defines the meeting as a chorotype and as a chronotropic motive, emphasizing the high level of emotional and value intensity of the motive and therefore its metaphorical value [11]. The motive of the meeting is usually related to separation, loss, gain, escape, marriage, etc. M.M. Bakhtin

also emphasizes the link between the motive for meeting with the chorotype of the road, a place of all kinds of random meetings. [11]

The leading importance in the structure of the meeting is the time component (as noted by M.M. Bakhtin). For literary heroes, moving in space is usually easier and involves a will-power effort on their part, while meeting — not only in space but also in time — depends not only on the will of the characters but also on certain universal laws, destiny, occasion, etc. and thus carries a wonderful element.

The frequent use of Ursula Le Guin in his works of motive for the meeting is determined by her interest in the subject of time occupying one of the main places in the writer's work and usually related to the themes of life and death, past and present, as well as to the development of the individual and society. The theme of time is one of the leading works of Ursula Le Guin, such as the novel "Closed", which is a prologue to the Hein Cycle; novels on the Earth Sea cycle, etc. The motive of the meeting is also important in connection with the interest of the author in the image of the formation of character and analysis of socio-cultural patterns of development of society, which leads to the consideration of factors (people and events) that have influenced the identities of the main characters. Thanks to meetings with other people with new experiences, knowledge, and values, the heroes change, take on new social roles, or move to the next stage of their spiritual development. "In "Wizard of the Earth Sea," one of the heroes says, "wizards do not meet each other by accident" [12, pp. 155], emphasizing the accident, and the importance of meeting characters."

The purpose of this article is to consider the role of the chronotopic motive for the meeting in the cycle *The Annals of the Western Shore, Legends of the West Coast (Gifts)* (in Russian Edition *the Damn Gift* [13] (2004), *Voices* (2006) and *Povers* (in Russian Edition *the Vision*) (2007)) — a trilogy related to the late period of work of Ursula Le Guin. The work is written in the genre of fantasy, as indicated above all by the holistic fictional world created and elaborated by the author. However, the proportion of magic and fantastic in this cycle is considerably lower, and miracles are rather conditional and play a smaller role than in the earlier novels of Ursula Le Guin (e.g. in the Earth Sea cycle).

The main focus of the author is on issues such as the formation of personality, the role of creativity in human life, the characteristics of the creative process, the model of the social organization of society, and the leading role of culture in the development of mankind. The use of the self-narrative cycle in all three novels makes it possible to emphasize the description of the process of characterization. The *Legends of the West Coast* cycle is important for the travel theme, which is embodied on two levels:

- real travel, the movement of heroes in the West Coast space, is plot-forming and linked to the chorotype of the road. Characters recognize the world around them, learn about the diversity of cultures and traditions, conclude the merits and disadvantages of various social and religious patterns of society. the hero;

- metaphorical journey reflecting the inner formation of his personality. The Hero Way, which was studied in J. Campbell [16] and his followers such as C. Vogler [17], M.

Murdoch [18], etc. has mythological origins and represents the travel process of initiation, self-knowledge, personality formation of the character embodied in the metaphor.

The Orrek Caspro and Gray Barre line, traveling to the various cultures and finding other ways to use their gifts, is connected to the chronotop of the road. Another line embodied by the chronotope of the road is the Gavir Aitan line, leaving Arkamante in search of his homeland and family, and as a result of various models of social organization. In both cases, the character is being developed and developed by the travel through the acquaintance of cultural and social models. Member Galva has not taken long travel, staying throughout the entire novel *Voice* within the city of Ansul and her home, her journey deep into the oracle cave is a symbolic path to the depths of the collective unconscious, into the depths of the historical, generic memory that contributes to the formation of the heroine.

Thus, the focus of Ursula Le Guin is on the one hand the process of formation of personality, and on the other, socio-cultural models of organization of society and prospects for human development. The holistic trilogy of novels are combined primarily through interactions, meetings of characters with each other, acting as turning points in the fate of the heroes. Ursula Le Guin has widely used archetypal images of teachers, mentors, assistants, demonstrating that the formation of a personality is impossible without the influence and support of others. Anime/animus archetype is also important, since teachers and assistants of the opposite sex have a major influence on the characters. For Orrek Caspr is his mother Melé and Gray Barre, for Memer Galva, Lord Guardian and Orrek Caspr, for Gavir — his sister Sello, Sotur, Diero, Aunt Hegemer, girl Melé.

The author emphasizes that the meetings of the characters are predetermined by the highest law. This is not a case of changing destiny, but rather a step towards restoring the world balance. For Ursula Le Guin, the theme of restoring world harmony is one of the centralities throughout creativity. Developed in the Earth Sea cycle, the theme in the *West Coast Legends* is also a critical one, however, in social and cultural aspects. The deserialization of the secondary world is taking place, the balance is not disturbed at the level of life-death, absolute room, light, creation, and destruction, but at the level of human actions and historical events. The change of this disharmonious situation requires not magical abilities (unconditional force of spirit), but constant creative actions that are possible at the human level. The main character in the *West Coast Legends* is the poet and his work becomes the creative force that can harmonize the existing world order, and meetings are necessary, mandatory, stages in the way to this harmonization.

Thus, each meeting is a step towards the formation of the character of the protagonist, and the qualities he needs to overcome are embodied in the images of secondary characters. The meeting also represents a change in the perspective of the usual objects and events, which involves reassessment of values, widening the worldview, and overcoming complexes and misconceptions. The accident of meeting is often invisible to the characters, but it is obvious to the readers. The heroes gathered in the last chapter of the novel *Insight* at Orrek House are connected by a complex chain of mutual influence. Each of them could not be what they became without fatal meetings with other characters.

Gray and Orrek were the result of joint efforts and mutual support that decided to step on their path, so different from tradition. For Memer, the meeting with Gray and Orrek is crucial in the way of her personal development. For Gavir, Orrek Caspro ' s book, with whom he meets in one of the difficult periods of his life, becomes a beacon that gives hope and indicates the way in the dark.

The Meeting makes sense to both past and present and future events, bringing them to the timeless plan, the plan of eternity. Ursula Le Guin carefully links and intertwines various thematic and storylines, reaffirming her favorite idea of the interrelationship of all things in the world and the unity of spiritually close people, no matter what distances and walls they are divided. Thus, the chronotopic motive of the meeting plays a systemic role in the “Legends of the West Coast”. The story is built as a chain of random and non-random meetings, which involve certain actions of the heroes, which lead to a breakdown of events that determine the change of fate and history. On the other hand, meetings promote the characteristics of the main characters and mark their stages of formation. All this is possible because of the extraordinary convergence of time and space (a similar phenomenon in physics is called “wormholes”) in a flow of life where the past, present, and future are a single whole. It should also be noted that the motive of the meeting is characteristic not only of the cycle reviewed but also of the whole work of Ursula le Guin, as well as of the fantasy genre as a whole.

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