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ODESSA URBAN TEXT AND A CARNIVAL TRADITION

An article N. Lishchenko «Odessa urban text and a carnival tradition» observes principles of forming a semiotic system of Odessa, which in literary studies is called an urban text.

An origin and development of Odessa have a number of features that coincide with the appearing and development of St. Petersburg and St. Petersburg Text of Russian literature. Both Odessa and St. Petersburg were created by imperial decrees, on the border of the state, opening «windows» from the Russian Empire to Europe and to the Mediterranean basin. According to the classification of Lotman («St. Petersburg's heraldry and the problem of the urban semiotics»), both cities are eccentric regarding to the state space, and the semiotic field of such city, inherent features of stress, conflict and drama due to acute opposition of inartificial (nature) and artificial (culture) components of the urban space. It is obvious that such a statement is true only for St. Petersburg and its text inscribed in the national culture. Odessa, on the contrary, has not developed and reflected in the array of artistic subtexts, which compose the urban text, nor the motives of doom and the fragility of the city, nor the tragic fate of its inhabitants. Vice versa, Southern Palmira has spawned a range of comical and ironic texts, that represent the city as a locus of cordiality and wit, hospitality and fun. The author analyzes the reasons which led to this, among which an important role is played by the low latitude and resort temporality of the city.

A South Latitude of the urban space involves the imposition of communication acts out of enclosed spaces on the streets, and in Odessa, the main topos of is Odessa patio. The development of communication situations, especially conflict ones, implies a theatricality of an action: there are increased expressiveness, brevity, the presence of the viewer in it. As an example, the episode of manque parricide in the story of Isaac Babel «Sunset» may be taken: at

the conflict in the house of Screams, all residents of Moldavanka are going like on a holiday or a theatrical performance.

A south abundance, widely represented in the wealthy markets of Odessa, its famous wit and theatricality of communicative acts – all these are the features a centuries-old carnival tradition, reflected in the urban text of Odessa. Namely the carnival action (according to Bakhtin, «Francois Rabelais and popular culture of laughter in the Middle Ages and the Renaissance) is characterized by an abundance» of food, the right of not being literally understood of the Odessa wit, the right of parody (Odessa dialect as «a parody» of the normative language), the right to bring privacy and publicity to the life and to portray it as a show.

There is one more important feature of the carnival action: a choice of a funny king, a jester, a trickster. Those in the Odessa city text are presented by a character of Ostap Bender. He combines the binary opposition between the first and the last, the king and the jester in himself. A similar role is also may be implemented by BenyaKrik. As a peculiarity of a carnival tradition, the latter becomes the first, and in the text of «Odessa Novels» of Isaac Babel the son of a bindyuzhnik and a raider is named a king.