

BERA AND CUCUMBER AS A NEW “METAPHYSICAL REALISTIC” REPRESENTATION OF ODESA’S NARRATIVE

**Dedicated to Serhii Kurbatov
In memoriam**

Dmytro Drozdovskyi
drozdovskyi@ukr.net

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*In the current situation in Ukraine, when people need great inner strength and mutual understanding in order to maintain joy and goodness, writers create new narratives calling for goodness and love. In the book *Bera and Cucumber* by A. Korotko (London, 2023), the Odesa narrative identity is presented as an identity that expresses itself in the desire to establish invisible forms of mutual support, manifesting itself in joy from the outside world, in unity with the Others. The daily flow of things implies a stable manifestation of joy to the world. Odesa citizens are people who care about little things, but it is with these little things that the most important thing is represented: love between characters, trust, and the ability to enjoy the world as a space of goodness, harmony, and happiness. The concept of happiness discussed in this article is literally poured into nature itself: the lives of the characters intersect with the sea; their world is supplemented by the elements and energies coming from the sun and the sea. This article examines how Korotko manages to show the concept of happiness, what means of artistic expression he uses.*

Introduction

Bera and Cucumber by the Ukrainian writer Alexander Korotko is a book of short stories that today acquires a special significance in terms of A. Etkind's “soft power”¹ theory. In 2023, the book *Bera and Cucum-*

ber was published in English translation in London by Glagoslav Publications.

Alexander Korotko stresses such features of the characters that are characterised by a combination of irony, humour, and sometimes sarcasm. In any case, we are talking

about images of characters that have characterological expressiveness. The author creates detailed characterisations, inclusive of the personification of the landscape itself, which determines the peculiarity of the author's idiosyncrasy.

Discussion

The representation of Odesa discourse (the psychology of the characters and the "portrait" of Odesa metaphysical spirit) in Korotko's *Bera and Cucumber* concerns the issue of realism and realist mode of writing that in the contemporary post-postmodern paradigm is often connected with the revelation of "metaphysics in physics". Korotko's Odesa is a city with special ethic fundamentals that explain the motivation and psychology of his characters. Zahi Zalloua² considers ethical problems and motives as prominent characteristics of contemporary culture (*Being Posthuman. Ontologies of the Future*, 2021). Zalloua stresses on the idea of ontology of reality, affirming the idea of returning to the ethos of culture, to comprehension of phenomena in literary works that have a direct relationship to contemporary socio-political problems. T. V. Reed³, Mary K. Holland⁴, Josh Toth⁵ in their works pay special attention to philosophical fundamentals of contemporary realist writing that determine the changes of postmodernism into post-postmodernism.

In *The Moral Worlds of Contemporary Realism* Mary Holland suggests distinguishing the following varieties of realism in contemporary fiction: Metafictional Realism, Material Realism and New Materialism, and Quantum Realism. In *Bera and Cucumber*, we observe how the description of Odesa psychology helps readers to understand the metaphysics of the city, and "new materialism" is based on narrator's deep analysis of social connections between the characters in order to understand and reveal the metaphysical essence of the city that exists

beyond physical limitations in "eternal" time near the "eternal" sea.

The notions of "Odesa myth", "Odesa as a narrative", "Odesa text" have been explained in the recent works by A. Wanner, A. Stepanova, T. Shekhovtsova, S. Yurchenko, T. Richardson, M. Gauhman, Ja. P. Ginrihs, etc. These scholars developed and reinforced a special discourse of Odesa revelation in fiction and its literary and narrative representation with the scope of key motives and fundamental epistemological features.

Tetiana Shekhovtsova and Sofiia Yurchenko in their research (2020) have discussed the concepts of "Odesa text" and "Odesa myth" drawing attention to the psychological aspects of this issue and explaining the revelation of the key motives of this phenomena: "The motive of nostalgia realized through the idealized toponyms of Odessa, the autobiographical nature of the texts, personal memories of childhood and adolescence, focus on past events — those are the chief unitizing aspects in the prose of the selected period. The instantaneous actualization of several timelines along with the longing for a place with no time at all, for a place at the crossroads of several historical eras — those are the distinctive features of a nostalgia concept in Odessa text. At the same time, the pathos of nostalgia is associated with a time gap and with geographical distance marked as impassable."⁶

Anna Stepanova in her recent research (2022) has discussed the specific features of Odesa text that is oriented to establish first of all the image of Odesa man in Isaac Babel's *Odessa Stories*: "The image of Odessa is analyzed as a poetological dominant of the cycle. The originality of the artistic image and the text of Odessa is considered as the relationship between the semantic setting in the social and cultural focus, the historical image of the city and its perception in the minds of townspeople.

Thus, the author focuses on the space locus that serves as a marker of the Odessa text and identifies the city of Odessa (Moldavan-ka, Peresyp, Privoz), the images of the Odessa landscape in their symbolic interpretation and the image of Odessa man as closely related components of the artistic structure of the cycle and the Odessa text itself. Analysis of the stories distinguishes that the meaning-forming and structure-forming functions of the Odessa topoi are subordinated to a single goal — to create and typify the image of Odessa man.⁷⁷ The scholar underlines the key features that form the epistemology of the Odesa text taking into account its background and social functions: “The Odesa text represents a certain figurative structure, (...), the urban consciousness accumulates its highest spiritual meaning through the perception of the city.

The semantic setting (idea) of the Odesa text initially lay in the sociocultural plane and was associated with the historical image of the city and its perception in the minds of citizens. Founded in 1795, Odesa, according to the plan of Catherine II, was destined to become an ordinary trading city-port.⁷⁸ However, A. Korotko creates a special representation of Odesa’s narrative that is not connected with the paradigm of Russian history that correlates to the Russian Empire discourse. Korotko in his book has stressed on the epistemological and even ontological features of Odesa that are beyond the social history and Russian mythology. For Korotko, Odesa is a city that has a spirit with no historical limitations that are connected with the desire of the Russian Empire to made Odesa a part of the “Russian world”. Such representation of Odesa is closer to what V. Podoroha has underlined in his research and what is systematised in another Stepanova’s article (2014): “According to V. Podoroha, a philosophical work is born from sensations of the landscape, and its structure is a complex unity of heterogeneous elements —

visual (geographically localized image landscape space), verbal (verbal image, description of the landscape), bodily (orientation in space-time) and a number of philosophical writing (a special form of objectification of previous ones).⁷⁹ Podoroha has explained his theory taking into account the philosophical writings, however, his idea about the metaphysical sort of writing is very close to what we have in Korotko’s book based on Odesa narrative, psychology and mental codes that are different from Russian ideological myth-making. In his previous *War Poems* (London, 2022), Korotko “soon after Russia invaded Ukraine on 24 February 2022, (...) began to set down as poetry the turbulent responses at the emotional, philosophical and simply human levels evoked by the resulting war. Thus, we read (...) of the seemingly endless wail of sirens; of sheltering in cellars and tunnels; of the celebrated Ukrainian steppe, churned by tanks; the dead — “our killed have become our Saviour Angels”; and whole poems devoted to Irpin and Mariupol as the atrocities there and elsewhere became known”¹⁰. Furthermore, for Korotko, providing a metaphysical portrayal of the reality (a city or a historical situation) is an eventual strategy of his writing that was featured by prominent literary scholars and critics like Patrick Miles: “But the body of the book presents a world that has flown apart — literally. Like a figure in a Chagall painting, a dead soldier finds himself ‘flying/in a wooden envelope/with friends./I am the moon,/born early/in the sky’. Angels fly, souls fly, dreams, a steamer, houses, stars; the commonest tropes are blood, death, sun, sky, moon, night, life, dawns; the commonest word is ‘pain’ (in at least fifteen poems, and it becomes the central obsession of the latter half of the book); the commonest phrase, ‘eyes charred with tears.’”¹¹.

Moreover, in *Bera and Cucumber* A. Korotko uses such techniques in the narrator’s speech, which give grounds for asserting

the presence in the book of a omniscient narrator who has the ability to characterise the inner dimensions of the characters, using a wide range of expressive means, e.g.: "Yes, Masya was afraid of everything on earth, but this was only the outward manifestation of his character; in his heart he was a wild beast, a gambler. As far as courage went — *azohen vey*. Sometimes nuances let him down — but whom don't they? He only had to take a deposit and come to an agreement with a customer about setting up a new family nest when one of the doves (his name for the future loving couple) would, for no particular reason and, so help me if I tell a lie, without informing him in advance, depart this life. But Masya was no mystic and did not expect to return and, terrible as it is to relate, did not believe in the resurrection of the dead. You will say: but he still got the deposit. Yes, he did. But Masya was not a man to be satisfied with little" ("Masya").¹²

The book offers readers a narrative, the main character of which is appropriate to define the Odesa discourse. It is presented in a language specific to this city, as well as a special psychology that reveals ethical values and the anthropological dimension of small characters of the narrative. Odesa in the stories of this collection is represented in the categories of *Otherness*: "In Odesa no one believes in anything, but everyone trusts one another. People are one thing but Odesites are quite another. Not only do they want to live beautifully, they do live beautifully. Not all of them, admittedly, but that's another story.

Odesa, like any well-born lady, has immunity from bandits, from talented musicians, from *wunderkinder* and illicit dealers, from academics and sailors, from writers and Jews.

Odesites are people with a mind of their own; from childhood on they despise public transport, and if they are called to the city, they cannot do without taxis. Well, just tell

me who is going to respect you if you come out of a tram or a bus? Only people like you. But for the Odesite it means nothing. You want to excite yourself and talk about elevated things, about the meaning of life. All right. Go ahead. Why not? The whole meaning of life for an Odesite is to eat well. What else is left in life when there is nothing left. What about talking?

In our city, conversation always goes along a sloping surface; in dialogue the most important thing is not to slip into the ungrateful channel of negative emotions. Conversation must flow smoothly, unhurriedly, transitioning to elevated tonnes. (*underlined by D.D.*) ("Kuna")¹³.

The narrator often appeals to the reader, using rhetorical questions and at the same time using in his own speech certain geographical loci, realities with cultural connotations, related to the Odesa landscape and rooted in the urban memory of the city: "But how so? The reader may be outraged, and with justification; after all, our hero, like his clients, was on his own. Why did he not think of himself in the first instance, being the owner — don't misunderstand me — of the oldest profession. The fact is, he was, by nature, fiery and passionate, frequently got carried away, and in a way he at times dealt with others, could allow himself, who was far from being a stranger, to be palmed off, one never knew when, with goods long past their sell-by date — as they say on the Moldavanka, to create a right *tsuris* for himself" ("Masya")¹⁴.

Or, for example: "A feeling of his own worth overfilled him and the joy of existence poured over the edge, and it was, of course, summer, when Masya rented out his dacha with board and lodging at Bolshoi Fontan 16th station" ("Masya").¹⁵

Today, in the context of a full-scale invasion, Odesa has become one of the symbols of Ukrainian indomitability: the city, which for a long time was in the discourse of the

influences of Russian (imperial, Soviet) politics, in the paradigm of "South Palmira" (St. Petersburg was considered to be North Palmira), became a target of military rocket attacks, which took the lives of many people. Against the background of such a manifestation of indomitability that Odesa demonstrates, *Bera and Cucumber* represents a special existential dimension of the city, which is realised in the behaviour of the characters, in their speech, in the depiction of landscapes, etc: "The quarters to which the tourists flock and where real Odesites live are two separate towns, with feuds and nomadic raids by their core inhabitants. The first is idle and imperious, well fed, unhurried in thought and deed, the second is human and embittered, life-enhancing and gloomy, cut off from flourishing hopes by disorganisation, daily existence, screaming children and overworked streets, sickness and malaise; it yearns to earn money on the eve of running out of it. Oh, these eyes — reliable and true friends of Odesites!" (*Bera and Cucumber*)¹⁶.

This narrative is about *Ottherness* as a defining marker of such an identity: it uses strange language (the translator Michael Pursglove has chosen a whimsical language in the English translation, which is an artistically created construct), and contains unusual characters that seem more symbolic than fully formed; symbols of memory and traditions, for instance:

"Mama: De Baguza de bazé?

Son: Bazé.

Mom: Be manóta chi?

Son: Útsa.

Mama: Néisyk dúkhill fo?

Son: Limatýka na koté?

Mama: Bókhil!

Son: Móza zui

Peaceful conversation smoothly switches to elevated tones.

Mama: Zóga!

Son: Gam!!" (*Bera and Cucumber*)¹⁷.

Odesa is depicted in the book as a city of tradition, and this is not the tradition of the Russian Empire, but the tradition of small communities that have different geneses, but that are united by a common desire to create a comfortable ecumenical space that does not exist in a paradigm of aggression, war, and envy. People here live with a sense of readiness to help each other. The stories show the discourse of leisure and everyday life, where there is no place for the *heroic*, where there is no high amplitude in changes in psycho-emotional states, no excess and showiness, and no falsity and mannerism. For example, in this excerpt: "I cannot say that everything that was now happening to me did not excite my imagination. I have to admit that I am a venturesome man, but that's only one side of it. On the other hand, I loathe vagueness or situations when you suddenly find yourself in a dead-end. In such cases I take only one medicine, the name of which is intuition. I rely completely on trying it out, but in order to effect a complete recovery I take my courage in both hands, stop the headless chicken routine, stop panicking and wait for the signal. It will definitely come. The main thing is not to switch on logic or common sense but simply to trust in the prescription written out by intuition. I realised that this was just such an occasion" ("Levitsky")¹⁸.

At the same time, it seems appropriate to describe such a space in the parameters of anthropogenic reality, where the subject (a human being) does not oppose the object (nature), but is in a holistic relationship with it. This is how the characters of the stories in *Bera and Cucumber* are portrayed: they are connected to the world of the sea, with beaches and Odesa courtyards, which appear as a continuation of their identity — for instance: "Half a year went past. He was standing on the penthouse terrace wearing an expensive suit and a snow-white shirt, looking at the sea. It seemed to him that

no one in the world felt the sea like he did. As he looked at the raging element, Solomon Volkovich suddenly realised what was happening in his soul. Maybe the sea was his soul and he himself was nothing, dust, a hollow being, an empty one-room flat lacking furniture, comfort and warmth. But the sea seethed, changing its colours and shades, summoning help. How could he save both his soul and himself? Again, he wanted to look beyond the horizon and sea, beyond the fiery red curtain of the sunset scenes of spiritual life, but his imagination failed him. From the height of the spiritual fog all that could be heard was the croaking of frogs in the subterranean underpasses of satiated normality” (“Masya”)¹⁹.

The identities of the characters in the collection are not limited to anthropological facets, but extend into general outlines of the community, into the dimensions of Odesa landscapes, and the sea, which appears as an expressive marker of the Odesa discourse (an expressionistic image of the sea is featured on the cover of the English translation, which was published in London in 2023²⁰).

An important concept in the book is the concept of joy: if you know how to appreciate others, you will be happy just communicating with them, because everyone is unique. And the communication between the characters gives an opportunity to be filled with the unique energy of another.

The book implements a special philosophy of joy from every lived minute (as per the ancient concept to “appreciate every moment of life”), e.g.: “Odesa does not demand sacrifices. The doors and windows of heroism are boarded up and you sleepwalk through tunnels of the unconscious in the deaf hermetic space of solitude and along streets of childhood and youth, in the carapace of a lethargic dream of recollections, breathing in the aroma of past life. But alongside are people, many people; they

move and orbit, as the Earth does the Sun. You can touch them mentally and even pinch them, but they will not feel any pain — they are from another reality. You will plunge into the sediment of the broth of student life, but even there you are absent.

Whose is this life which seethes, which thrashes about like a fish on ice on the steps of time? What day of the week is it today? Seems like it is the first day — a working day for those around you and a holiday for you. How nice it is to be a guest in your own home! Something has gone, has disappeared irrevocably, but perhaps there never was a past life and all your past life is measured by just one day — today. Thus, the past becomes the present” (“Levitsky”)²¹.

In addition, Nietzsche’s philosophy of “eternal return” is presented in the stories in a special way. The characters seem to be in an eternal space, which is closed but not limited in terms of the manifestation of the spirit that is an essential part of the stories and that makes it possible for the characters to feel something that is beyond physical limitations (the metaphysical paradigm): “I’m even afraid to describe my feelings, so as not to dissipate that spiritual state which had made me an invisible man. At those moments everything was subordinate to my imagination. I took advantage of this without ceremony, even abused it, but tried very hard, by the end of breakfast, to return to the body which had been cast to the whims of fate, to breathe life into it and begin the existence of an ordinary person” (“Levitsky”)²².

The sempiternal nature of human existence is marked by the characters’ spiritual connection with the natural world. This gives rise to the idea of an eternal cycle of energy in the world, flowing from everyone to everything. The characters sometimes seem extremely similar: they seem to be projections of each other, constantly complementing each other.

Korotko has created the image of a "little character" which, however, is by no means the type of "little character" traditionally presented in Russian literature. The characters of this book are archetypal animas and animus that live in the energies of love and joy from the realisation that their world is safe and harmonious: "Late autumn. I'm standing at the landing place of Kovalevsky's dacha. A mystical panorama of sky unfolds before me. To the right it's like Delacroix's picture 'The Paris Commune', or like the Red terror in Russia, while to the left it's like alpine meadows and turquoise clouds. Behind my back a stray wind exchanges whispers about something with the sea. And the city, like a cocked trigger, will at any moment fire memories at point-blank range ('Levitsky')²³.

Finally, I would like to underline that A. Koroko resorts to an extremely detailed description of the characters, trying to determine their location, which is usually a historically marked space on the map of Odesa, and at the same time resorting to internal psychological characteristics of the heroes: "He was born, and grew up, on Malaya Arnautskaya Street, and his whole life had passed in full view of an old Odesa *dvorik* or yard. Solomon Volkovich was the image of a wise man twenty-four hours a day, so it was impossible to catch him out. His neighbours thought he had gone in the head, admittedly not very far. But no one doubted he was heading that way" ("Masya")²⁴.

The narrative in *Bera and Cucumber* implements the concept of *fluid leisure* in which the characters live in total unity with the energy of the sun and the sea: "In Odesa there always have been, are, and always will be, three pleasures: the sea, the city, and the courtyards. If you set off for the city you'll certainly come out at the sea. The sea is the sea — people reckon on it, earn money from it. How much? As much as they can.

The sea is affectionate, tender, and defenceless in summer, prickly and irritated in

winter. With its winds and the cries of gulls it lives right on the nerve ends of time, its head buried in the horizon, not wishing to acknowledge the quotidian. The sea is neither a shop window nor an aquarium. It is Rome, made by the Creator long before the appearance of Man. The sea is always expecting a lowering sky, leaden clouds, a lone figure on a deserted shore".²⁵

The Odesa space is designed as a space of leisure, in which the opportunity to feel joy from the lived moment is what fills the existence of the characters with true emotions. The stories in this book reveal Odesa in a philosophical and essential dimension: it is a space of freedom, love, joy from simple things. Sometimes the characters themselves are confused by the fact that they dissolve in this space, losing the sense of time. They are surprised to learn that so many hours have passed: "I looked at my watch and was horrified. It was just after two o'clock. I couldn't believe that I'd spent three hours in the courtyard in total darkness. There was nothing left for me to do but to leave this enchanted place and return to the hotel. When I left through the gate it seemed to me that it scarcely creaked behind me. I did not attribute any significance to this since all my thoughts were directed to getting to my room as quickly as possible".²⁶

A separate important component of the constructed artistic world relates to the Israeli discourse. The Jewish world is presented in this book at the level of allusions, references, mentions in the titles of the stories. In the book, the character is inherent in Jewish philosophy, the narrative identity of the characters also implies a Jewish component. The characters are in no hurry, their speech represents attention to simple everyday things that need to be taken care of. And it is from this discussion of a simple everyday world order that the world of Odesa space grows.

The character has a special philosophy of happiness, which could be called *cordo-centric* (oriented to heart matters). The narrator often wonders whether his characters are happy. What is true happiness? In the world constructed by Korotko, there is no aggression, conflict, or malice at all. The characters live in some dimension of peace and harmony, and the narrator tries to tell the readers how to achieve such a state of peace, love, and goodness.

The narrator tries to create such an image of Odesa, which is allegedly not marked by mythologising strategies. This is just a city with, at first glance, ordinary people who have daily worries, who talk about their acquaintances who left for Israel, about their past. The worldview of these characters distinguishes the concepts of inner dignity, truthfulness, and freedom. They do not pursue ambitions, do not create various unpleasant situations for others, do not play intrigues. These are characters, metaphorically speaking, from the paradigm of existential truth, who live in categories close to the value of true life. The ability to enjoy each new day defines the philosophy of the characters, and their worldview.

The narrative has a lot of landscape images bordering on philosophical descriptions: images of the sea, description of nature near the sea in winter and summer, add to these stories a special slowness, an immersion in the flow of natural time. It is important to notice natural changes, to develop observability in yourself, not to chase after the momentary and fleeting, but to try to know the world as it is in the flow of natural processes that simply pass into one another, without trying to create something artificial. It is precisely this rejection of artificiality that defines the philosophy of the characters in *Bera and Cucumber*. This is a story about people who are indivisible in themselves, whole and valuable, their lives full of existence represented in memories

about the past: "Silence shortens distance. We find one another. The birds are singing, not only in my garden, but in yours too. Once upon a time we had one garden for the two of us. Now we've become richer. Each of us has his own garden. The tops of my trees rest against the sky, and yours go through it with their roots.

What has changed round about? Nothing. There are always people somewhere; even as a child, you often went away, and we missed you and waited. Now we don't wait. Before, we were offended. Now we are not. I wanted to say: "You remember", but I won't.

Memories make us even more lonely. We become like trees in winter. I look at their bare flesh, shyly avert my gaze, and don't know where to put myself or what to do with this cloud called soul.

My memory stands behind your back, you are frying sunflower seeds in a hot frying pan, carefully sprinkling them with salt with a table spoon, and stirring them unhurriedly. I come a bit nearer, you feel my breath, and, as if nothing has happened: "Son, I'll just finish frying them, they can cool down a bit and we'll go to the football. There's still time"²⁷.

Conclusions

In Korotko's book *Bera and Cucumber*, the narrator prompts readers to understand that it is necessary to see life in its full range of colours. It is then that you manage to live fully, radiating joy, giving the warmth of your heart to others. Characters in Korotko's stories do not build castles in the air: they stand firmly on the ground, because they focus on what really matters in life. The main thing is that these stories are about a world in which humanism is decisive. The ability to help each other distinguishes the system of relationships between the characters in the book. Humanistic ideas are revealed in every story: a person is able to overcome pain,

suffering, fatigue if his heart is open to others, if he is not afraid to be himself, if he is able to work on mistakes and move forward. It doesn't matter how the characters get into various problematic situations, it's important what experience they come out of them with, what they bear for themselves in terms of experience, how they change, and what they go into the future with. The category of the future in these stories is quite specific: we have a cyclical space in which a lot of attention is paid to living in the present moment, to understanding the reflective states of the characters.

This book reveals Odesa as a space of love, as an anthropological dimension, in which attention to the person is central, and humanistic values, which are fundamental characteristics of being, are able to preserve the world and human beings, giving hope and faith in oneself, that is, in life. The con-

cept of *life*, bright vitality, is decisive in the Odesa world, which is constructed by the narrator, and where man and the sea are fundamentals on which the eternal harmony of existence rests.

Thus, it is in such a paradigm that it is appropriate to characterise the psychology of Odesa characters who tell readers different stories. The world depicted in the book is a world of stability and peace. Therefore, the presented space of peace, harmony, comfort and happiness opposes the discourse of war, which Odesa is forced to enter today, heroically competing for its right to be in the valuable being of the Ukrainian world, and opposing those who have sought for centuries to fit the Odesa discourse into the paradigm of the Russian imperial one.

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Raksts ir recenzēts.*

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About the Author

Dr. **Dmytro Drozdovskiy** is a Ukrainian scholar, he earned a doctorate in philological sciences (PhD) in 2013, and is currently an academic fellow at the Department of Foreign and Slavic Literatures, Shevchenko Institute of Literature of the National Academy of Sciences of Ukraine (Kyiv, Ukraine). He is also a managing editor-in-chief of Ukrainian magazine of world literature, *Vsesvit*.

Par autoru

Dr. **Dmitro Drozdovskis** ir ukraiņu zinātnieks, 2013. gadā ieguvis filoloģijas zinātņu doktora grādu (PhD) un šobrīd ir akadēmiskais līdzstrādnieks Ukrainas Nacionālās Zinātņu akadēmijas Ševčenko Literatūras institūta Ārzemju un slāvu literatūras nodaļā (Kijeva, Ukraina). Viņš ir arī Ukrainas pasaules literatūras žurnāla *Vsesvit* galvenais redaktors.

"BERA UN GURĶIS" KĀ JAUNS "METAFIZISKI REĀLISTISKS" ODESAS NARATĪVA ATTĒLOJUMS

Dmitro Drozdovskis
drozdovskyi@ukr.net

Kopsavilkums

Atslēgas vārdi: *Odesas mīts, Korotko daiļrade, naratīvā identitāte, reālisms, metafizika.*

Šā brīža situācijā Ukrainā, kad cilvēkiem nepieciešams liels iekšējais spēks un savstarpēja sapratne, lai saglabātu prieku un labestību, rakstnieki veido jaunus, uz labestību un mīlestību aicinošus naratīvus. A. Korotko grāmatā "Bera un gurķis" (Londona, 2023) Odesas naratīvā atspoguļota cilvēku vēlme nodibināt neredzamas savstarpēja atbalsta formas, kas izpaužas priekā par ārpasauli un vienotībā ar *pārējiem*. Ikdienas notikumi ietver stabilu prieka izpausmi par pasauli. Odesas pilsoņi ir cilvēki, kuriem rūp sīkumi, bet ar šo sīkumu palīdzību tiek attēlots pats svarīgākais: mīlestība starp varoņiem, uzticēšanās un spēja būdīt pasauli kā labestības, harmonijas un laimes telpu. Varoņu dzīves saskaras ar jūru; viņu pasauli papildina elementi un enerģija, kas nāk no saules un jūras. Šajā rakstā aplūkots, kā Korotko izdodas parādīt laimes jēdzienu, kādus mākslinieciskās izteiksmes līdzekļus viņš lieto.