LITERARY PORTRAITS OF THE NEW CENTURY.
SEARCH FOR IDENTITY THROUGH COGNITION OF PLACES AND CITIES

Summary. In modern prose the city takes an important role, not only in the formation of the mental worldview, mental state of man and seeing himself in the city as part of society, but also personal and national identification. In article we analyze the novel by Ukrainian writer V. Amelina "Home for Dom" and Czech author A. Cima "I wake up on Shibuya", which became an example of understanding the world of the youngest generation. We focused on the tops of the city and its influences on the formation of national and individual identity of the characters. In conclusion, we can again state that the search for oneself through other worlds, other cities, other people. This is probably the only thing that can be considered common in the both literatures of today, because it is due to generational proximity, everything else is much different, and the reason for the differences is also hidden in the past, namely in the history and traditions of each nation.

Keywords: city, prose of modern authors, Czech modern novel, Ukrainian modern novel, Anna Cima, Viktoriia Amelina.

Problem statement. The city takes an equally important role in modern prose, not only in the many novels today is the importance of depicting details – the modern author is not enough to briefly describe the street where the events of his story, because the ephemeralness and variability of the modern world makes it necessary to specify what shops were there what smells wafted there, how the inhabitants of this city dressed, what their faces were like – down to the smallest detail.

In this article, we will focus on the prose of the last years of the 21st century, choosing for comparison two completely different novels, the authors of which have not yet got to the pages of literary monographs and textbooks. As in previous cases, it will be more about generational similarity in Czech and Ukrainian literature, as the current generation is increasingly concerned about such issues, but writers have different approaches to creating their works. It is worth noting that the common trend for
formation of the mental worldview, mental state of man and his vision of himself in the city as a component of society, but also the identification of personal and national. In the new century, the city has become a constant and unchanging character of novels, an element without which literary figures cannot exist (such as “sick of the city”), the city inspires them, it is like a mental disorder in an instant adds strength and inspiration, and then starts into a labyrinth of constant search and uncertainty, thus awakening the admiration and excitement, the hatred and alienation.

Analysis of recent research and publications. The novels presented in our study have not yet been considered in a comparative analysis. They became a separate study for literary critics and young literary critics, such as Anna Ulyura, Jan Beláček, Ija Kiva, Romanenko Olena and others.

Emphasizing the unresolved parts of the general problem is to substantiate the definition of the state of cognition and cognition of changes in the identity of the individual and the national whole, as well as the possibility of the influence of literature on the formation of this identity in the late twentieth and first third of the XXI century, taking into account historical and national traditions.

Purpose statement (setting objectives). In this article, we focus on the latest novels and the search for self-reflection through exploring places and cities. We have chosen a novel by the Ukrainian writer Viktorija Amelina Düm pro Doma and the Czech writer Anna Cima I will wake up in Sibuji. The Ukrainian novel is one of many that today deals with the issue of looking into the past and forming national self-awareness through foreign culture. We investigated the world of people without any self-identification, who do not know their origin and gender, have an artificially created identity of a Soviet citizen, which, however, becomes useless at the end of the 20th century and in a city of different culture. In the novel by the Czech author, we find knowledge of our “I” through the culture of another nation, its language and literature. These novels can be used to understand the identity of the youngest generation. The constant search for oneself through other worlds, other cities, other people is probably the only thing that can be considered common in today's Czech and Ukrainian literature, it is probably conditioned by generational closeness. Everything else is very different and the reasons for these differences are hidden in the past, specifically in the history and traditions of each nation. Here we see that the young generation of writers is increasingly inclined to personal problems, with individualism predominating in their works. However, Ukrainian authors more often intervene in the social sphere, and therefore their work more strongly reflects the socio-political aspect, which encourages the search for national identity in Ukrainian prose.

The main research material. The novel "I wake up on Shibuya" by the Czech writer Anna Cima focuses on knowing oneself through another culture. It is clear, that the writer chose the country not by chance, Cima fell in love with Japan after traveling at the age of seventeen, she wrote the novel as a student of Japanese studies. In the pages of the young Czech author's debut book, we will find mystical elements, retrospectives to the past through the texts of a Japanese writer of the early twentieth century, several initially independent plot lines that will undoubtedly intertwine at the end of the novel – popular in modern Czech prose method, which was metaphorically referred to as the "Rubik's cube" [3].

The world of Šibuji intertwines with the pulsating life of Tokyo, revealing the secret foundations of understanding and misunderstanding of "another's" through "one's own" and "one's own" through "another's". Ukrainian literature after 2014, on the other hand, actively aimed at self-knowledge through its own past and national self-perception.

The literature of the first decade of the twenty-first century departed from that playfulness and experimentation, the youth underwent certain deformations, giving up constant escapes and travels, and realizing the importance of speaking of traumas. And so the main characters of today's novels have changed, they are increasingly turning to the past to rethink and understand this world, but perhaps they have not stopped their search, they still need to go to the next path of self-knowledge to stop and fully define their identity. Often they do not gravitate to the place of their birth, which for most of them was the USSR, but to the place of their current residence – to the city, which, like a living organism, influences the formation of a new consciousness of the citizen. This arouses interest in observing the transformation of characters in modern prose by Ukrainian writers, and today we still cannot say for sure whether their search is over. They got a sense of home, or an idea of what it should be like – and more and more often they considered it the city in which they grew up and which became their refuge. However, they did not get rid of the need to look back at the past, which repeatedly appears in modern works of the Ukrainian book market. Once again, the past becomes key to finding answers to existential questions and understanding one's place in Ukrainian society. The latter is sometimes very difficult, given the past and the policies of the Soviet Union, which aimed to unite the nations of such a large territory, which was achieved through the constant resettlement of families. However, this was an idealized idea, as the place of birth accompanied such migrants throughout their lives, despite the government's desired efforts to create an artificial internationality, which was repeatedly mentioned in Khrushchev's reports [5, p. 515].

The persistent idea of reunification also penetrated the cultural sphere, and the Ukrainian Soviet Socialist Republic was no exception, often becoming a new home for families from other Soviet republics, often for those families who moved almost continuously, and Ukraine became their last stop. It is from many such families that a significant number of modern Ukrainians come, who may have stayed in space for too long. Or a generation born in the 80's and raised in the 90's (the so-called "Generation Y") can no longer move, constantly returning to the past.

[1] This method was mentioned by the Czech writer Vratislav Maňák (who wrote the novel „Rubik's Cube”).
It is safe to say that this significantly slows down the approach of Ukrainian literature to the world, but, apparently, it is a necessary process of getting rid of traumatized experience. Therefore, popular in Ukrainian literature of all times, the theme of the family in modern prose works tends to the question of educating the youngest generation in the Soviet "multicultural" family. In her novel "Home for Dom" (2017), Ukrainian writer Viktoriia Amelina very aptly describes the story of one of these families, who found herself in Lviv and faced many problems, including self-reflection and understanding of her identity.

The archetype of the city takes an important role in both novels. Especially in the case of Lviv, when the expected image of the work, which takes place in this city, becomes the topos of Austria-Hungary. However, Viktoriia Amelina in her novel recreates the world of Soviet Ukraine, of which Lviv is a part, the inhabitants of which also took part in the development of socialism. This approach allows us to reject the idea of classifying our research as colonial (or postcolonial) studies, as both Ukrainians and Czechs participated in the development of the communist regime. Of course, post-communist Lviv differs from post-communist Kharkiv due to different post-imperial pasts and remnants of the acquired cultural traditions of both cities.

In Viktoriia Amelina views, Lviv has two pasts – the Austro-Hungarian nostalgic memory, which hides the traditional nature of Western culture, and the "imposed" Soviet world on this city. However, the author does not rule out the possibility of Lviv residents accepting this "imposed" world. On the contrary, the image of Grandmother Vira, which we initially perceive in the novel as a personification of Galician tradition, shows a not entirely forced acceptance of Soviet realities. Mrs. Vira tries to hide such facts of her life, but the shrewd dog Dominik later reveals to us the truth that she actually named her son Yurii not in honor of the saint, but in honor of Yuri Gagarin, that the apartment, which she carefully selected to create her own story, which was not entirely true as communist Lviv changed, as did its inhabitants [1, p. 289–290].

The desire to regain her parents' house prompted her to do things she never talked about later: "I called this house, and from its windows, with my heart, I saw the past, the past of my family, the past of the Soviet past of his family."

For Jana's representative in the novel "I wake up on Shibuya", Tokyo becomes a cherished dream, it is directly involved in the formation of her identity through knowledge of Japanese culture and passion for literature. The search for herself is accompanied by an endless cycle as Jana tries to get to Tokyo in Prague after receiving a scholarship to a Tokyo university, and her mystical counterpart tries to escape from prison in Tokyo's Shibuya district [4].

Viktoriia Amelina goes back in time to understand the world of the Soviet man, whose tragedy lies in the absence of any identity, worldview, and home. The narrator of her novel dies, leaving this story for other similar families who were unlucky to have such a dog at home. The narrative of the Ukrainian writer can be the key to overcoming the traumas of the past, if society manages to accept it objectively, considering its contribution to the responsibility for past events [6].

The main character Anna Cima returns to the past through the biography and work of the Japanese modernist writer, comprehending his traumas. Being at home in Prague, she does not feel completely like that there, because her second "I" remains in Japan. In her novel, the author creates a platform for understanding two completely different worlds, where European and Asian cannot stand side by side, but behind the Tokyo and Prague windows, which are immortalized in Akira Kawakami's photographs, sit the same young people who want to leave behind something unique, something that will allow others not to forget about them [4].

So, as we can see, the young generation of writers is increasingly inclined to personal problems, their works are dominated by individualism, but Ukrainian authors often experience these experiences in the social sphere, and therefore the socio-political aspect is much stronger, which allows to state the search for national identity. In Ukrainian prose. Such tendencies intensified in Ukraine after 2014 due to the need to return to the past, which was previously present especially in Western Ukrainian writers in the likeness of the "author's myth" of the "golden times" of Austria-Hungary, but now required a rethinking of the communist period and the concept of war in Ukrainian history.

Conclusions. Summing up our research, it should be noted that literature is a clear cultural and artistic plane that reflects the whole process...
of searching for and finding individual and national identities. From the Czech-Ukrainian comparative analysis it follows that the constant search for oneself through other worlds, other cities, other people is, perhaps, the only thing that can be considered common in both literatures; this is probably due to the proximity of generations. Everything else turned out to be different, and the reasons for these differences are hidden in the past in history and national traditions. The secondary conclusion of the work, which is based on this information, is to determine the state of cognition and cognition of changes in the identity of the individual and the national whole, as well as the possibility of literature influencing the formation of this identity in the late twentieth and first third of the 21st century.

References: