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TRADITIONS OF FRENCH PHILOSOPHICAL PROSE IN THE MODERN PHILOSOPHICAL-ALLEGORICAL NOVEL¹

Objective: *to identify the traditions of French philosophical prose of the Enlightenment in the artistic system of the modern philosophical and allegorical novel (using the example of works of French, English and Belarusian prose).*

Materials: *work of A. Adamovich, T. Bondar, U. Karatkevich, V. Kaz'ko, J.- M. G. Le Clézio, A. Minkin, Montesquieu, U. Nyaklyaey, Vercors.*

Methods: *dialectic, genetic, hermeneutic, structural-semiotic, intertextual, systemic.*

Results *of the study can be used in the further study of the philosophical and allegorical novel from the standpoint of modern aesthetics, cultural studies, literary criticism, comparative studies, which, in turn, will deepen understanding of the modern literary process.*

Conclusion. *For understanding the specifics of the formation of modern Belarusian philosophical prose, the experience of the French novel of the 18th century is especially important and indicative. In the Belarusian philosophical and allegorical novel, the following specific features, conditioned by the tradition of French prose of the Enlightenment, should be noted: an uncommon plot, a parabolic composition, a universal type of character, a system of characters as a series of doubles, an abstracted chronotope, a monologue type of discourse. These features define the artistic whole of the modern philosophical and allegorical novel.*

Keywords: *philosophical and allegorical novel, irony, worldviews, universal and cultural mode of existence, French philosophical prose, the Enlightenment, genre*

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ТРАДИЦИИ ФРАНЦУЗСКОЙ ФИЛОСОФСКОЙ ПРОЗЫ В СОВРЕМЕННОМ ФИЛОСОФСКО-АЛЛЕГОРИЧЕСКОМ РОМАНЕ

Цель работы: выявить традиции французской философской прозы эпохи Просвещения в художественной системе современного философско-аллегорического романа (на примере произведений французской и белорусской прозы).

Материал исследования: художественные произведения А. Адамовича, Т. Бондарь, Вл. Короткевича, В. Казько, Ж.-М. Г. Леклезю, А. Минкина, Монтестье, Вл. Некляева, Веркора.

Методы исследования: диалектический, генетический, герменевтический, структурно-семиотический, интертекстуальный, системный.

Теоретическая и практическая значимость. Результаты исследования могут быть использованы при дальнейшем изучении философско-аллегорического романа с позиций современной эстетики, культурологии, литературной критики, сравнительно-типологических исследований, что, в свою очередь, позволит углубить понимание современного литературного процесса.

Выводы. Для понимания специфики становления современной белорусской и французской философской прозы особенно важен и показателен опыт французского романа XVIII века. Как в белорусском, так и во французском современном философско-аллегорическом романе следует отметить следующие особенности, обусловленные традициями французской прозы эпохи Просвещения: фантастический сюжет, параболическая композиция, универсальный тип персонажа, зеркальная система персонажей, условный хронотоп, монологический тип дискурса. Эти черты определяют художественное целое современного философско-аллегорического романа.

Ключевые слова: философско-аллегорический роман, ирония, мировоззрение, универсальный способ существования, французская философская проза, Просвещение, жанр.

What this paper adds

The role of educational French philosophical prose in the development of a modern philosophical and allegorical novel (French and Belarusian) is studied for the first time. French philosophical-allegorical narrative Enlightenment represents a model of reality, which is simple for understanding, with an exciting adventure story, but with veiled moral philosophical attitudes and latent didacticism. Philosophical-allegorical prose XVIII century differs in a parable form of narration, which is characterized by moral and philosophical problems, global questions about life and fate of people, is marked by didacticism, a high degree of generalization and mandatory projection of ideas on the views of the reader. For the first time in this article the poetics of some French and Belarusian contemporary works of this genre are analyzed, taking into account the French tradition of the Enlightenment.

Научная новизна

Впервые исследуется влияние французской философской прозы эпохи Просвещения на становление современного философско-аллегорического романа (французского и белорусского). Просветительское философско-аллегорическое повествование – это незамысловатая модель реальности с увлекательной приключенческой историей, но с завуалированными морально-философскими проблемами, скрытым дидактизмом, высокой степенью обобщения, условным хронотопом и обязательной проекцией идей на взгляды читателя. В статье также анализируется поэтика некоторых французских и белорусских современных произведений этого жанра с учетом традиций эпохи французского Просвещения.

Introduction. The period of the Enlightenment is an era of socio-economic transformations, the ideas of which are reflected in fiction. A characteristic feature of the French Enlightenment is the extreme convergence of philosophy and literature, already expressed in the fact that the greatest philosophers of that time were at the same time outstanding writers. As a result, the most widespread is philosophical prose, the experience of which will be reflected in the creative process of world culture in subsequent eras.

The purpose of this article is to identify the traditions of French philosophical prose of the Enlightenment in the artistic system of the modern philosophical and allegorical novel (using the example of works of French, English and Belarusian prose).

Main part. During the Enlightenment, French writers Voltaire, Diderot, Rousseau and others tried to bring art closer to philosophical and social life. Their desire to educate a person, "to give education", to convey an understanding of the relationship between nature and human mind, to develop a kind of "instructive" style of the era. As N. Riialand notes, there is no fundamental difference between large (novel) and small (story, fairy tale) philosophical genres of the 18th century [11, p. 120]. The didacticism of many works of the 18th century, their modeling, edification, the presence of a character who reveals the author's views on a person, increase the role of the intellectual element in fiction. The writer, adhering to certain philosophical views on the world around, society and man and, trying to express them in an accessible form, conveyed them in the form of a story about life.

It was during the Enlightenment that the concept of "philosophical novel" appeared. It was first used by the Marquis de Sade in his work "Aline and Walcourt, or the Philosophical Novel", who thereby wanted to present a generalized form of reception of his novel. The philosophical and allegorical novel of the Enlightenment is a model of reality that is easy to understand, in which there is a fascinating adventure plot on the surface, but a moral and philosophical attitude and edification is deeper inside. Writers during this period put problematic situations into the philosophical and

allegorical novel that determine the features of its poetics.

Thus, philosophical works reflect a certain number of philosophical ideas, but the embodiment of the content occurs in several ways:

1) in the form of polemics, denial of certain philosophical theories;

2) in the form of a discussion, a clash of mutually exclusive points of view in order to reach the truth;

3) in the form of an apology for a certain philosophical system [13, p. 95].

In the mainstream of the prose of French enlighteners, the philosophical and allegorical novel is a convenient form of artistic expression of the worldview, it has a moral and edifying character, a modeling of a plot, a universal type of a character, and it is characterized by a two-dimensional composition, irony, symbolic and allegorical language and allegory.

It is important to note that the deliberately built play space of a philosophical novel, which is not fundamentally oriented towards life-likeness, in contrast to other forms of the 18th century novel, objectively determines its inherent tendency to parody well-known established genres. Most often travel novels (Persian letters of Montesquieu, Micromegas and Voltaire's Innocent), love and adventure novels (Voltaire's Candide) are parodied. At the same time new genre forms are also being created, in particular, the dialogue novel (Rameau's nephew, Diderot the fatalist, Philosophy in the boudoir of the Marquis de Sade) [13, p. 95].

Philosophical and allegorical works of the 18th century are distinguished by a parable form of narration, which is characterized by moral and philosophical problems, global questions about human life and fate, marked with edification, a high degree of generalization and the obligatory projection of ideas on the views of the reader.

According to S. Spector, "Persian Letters" by Montesquieu is one of the first philosophical and allegorical novels of the 18th century [12, p. 82]. The writer chose the epistolary form of the work, since it allowed philosophical digressions to be freely introduced into the narrative. The author managed to tie philosophy, politics and morality to the novel, linking all of them with an

imperceptible conventional thread. Another feature of this work is that Montesquieu presents the development of his characters as the development of their ideas: *"I tried first of all to follow how their thoughts arose and developed"* [9, p. 15]. Philosophical problems take the form of paradox and detachment in his works: *"We ask readers to pay attention to the fact that all the charm lies in the eternal contrast between real things and the strange, naive and bizarre manner with which these things were perceived"* [9, p. 15].

It is clear from this author's commentary that he emphasizes the conventionality, fiction of his work and interprets the novel form as an experimental platform for the development of philosophical reasoning. Oriental motifs, which Montesquieu used in a philosophical and allegorical novel for the first time, were readily supported by his successors, strengthening the method of detachment and conventionality of the environment. Voltaire developed the genre of the oriental philosophical story on this basis.

Thereby the French philosophical novel of the Enlightenment is subordinated to the internal logic of the development of artistic and philosophical ideas it doesn't reflect the self-development of the hero's character and real life contradictions.

The genre of the philosophical and allegorical novel is very widespread in the French and Belarusian literature. The most famous foreign and domestic writers have turned and continue to turn to the philosophical and allegorical form to solve their artistic problems. Among them: *J.-P. Sartre, Camus, Antoine de Saint-Exupéry, Vercors, J.-M. G. Le Clézio, M. Tournier, S. Germain, A. Adamovich, V. Bykov, V. Kazko, V. Korotkevich, J. Kolas, I. Melezh, O. Minkin, B. Petrovich, J. Sipakov, K. Chorniy, V. Nyaklyayey* and many others.

In the poetics of the modern French and Belarusian philosophical and allegorical novel, there are many typologically similar features with the French philosophical prose of the Enlightenment.

In the works of the twentieth century of this genre, the most stable criterion is a content-compositional organization in comparison with other levels. Genesis is still viewed in the novels, but not as a conductor of the one Truth, but in a parody manner. Like the satirical grotesque in Voltaire's philosophical prose, the

concepts of God and Nature, the Word receive an ironic reflection in the French and Belarusian philosophical and allegorical novel.

Voltaire comically interpreted philosophical theories and parodied literary forms and genres in his philosophical works. Thus, a colorful parody of a love-adventure novel is captured in *"Candide"*. The writer used easily recognizable literary reminiscences, which strengthened the play paradigm and conditional background. In *"Micromegas"* by Voltaire, motives of literature about travel to other worlds are parodied, in *"Zadiga"*, oriental motives of French literature of the first half of the 19th century acquire a comic tinge.

In foreign and domestic philosophical and allegorical novels, all deceptive types of modern life are given to the satirical grotesque like Voltaire's philosophical prose, while only its real invisible essence is revealed to the reader's mind.

In the French philosophical and allegorical novel *"Silva"* Vercors also ironically predicts the destruction of mankind, simulating a fantastic situation: the fox turns into a girl during hunting, but at the same time retains the habits of the animal. The protagonist of the novel Albert Richwick tries to understand the inner qualities of Silva, a creature that resembles a person only in its outer shell. The author also shows the opposite situation: how a person descends to the level of an *"animal"*. The daughter of a doctor – Dorothy, being in a big city, addicted to drugs, begins to depraved life, which leads to the degradation of a young woman to such an extent that she loses her human face and resembles an animal: *"... She looked immersed in a quiet, but decisive negation of all that was her free human essence recently."* [14, p. 316]. The ending of Vercors' novel is hopeless: Silva gives birth to a fox, not a human child, which leaves no chance for the continued existence of all people in general. This final gives rise to an eschatological outlook, caused by the crisis of reality. The novel has a universal artistic value, the author seeks to convey to the reader that there are limits of morality, which a person can't get out, and otherwise he will simply stop to exist.

In the Belarusian philosophical and allegorical novel *"The True History of the Country of Chluds"* by O. Minkin, one of the main artistic techniques is irony. The sacred concepts are given a satirical content in the

work. Grotesque manifests itself on several levels: grotesque toponyms (*boulevard of Promises-trinkets*); grotesque characters (*foreigner Shampansky*); grotesque situations – “*the revival*” of the Chlud’s country [8, p. 62]. Ambivalent grotesque through a magnifying glass of exaggeration, excesses, combining the tragic with the comic allows not only to expose the meaningless and ugly, but at the same time to reveal the author's ideals.

On the pages of the novel “*The Riot of Unclaimed Collapse*” V. Kazko plays a kind of game with the reader, with the help of irony, trying to give new interpretations to some events from the history of the former Soviet people [6, p. 71]. The irony pervades in such scenes of the work as the fight on the occasion of the flight into the space of Yuri Gagarin, a visit to the Smolny Palace by Siberians, a conversation between two soldiers during the funeral of a former policeman.

The satirical technique allows the writer to sharpen the multifaceted questions that life poses to a person: the ideas of faith and hope, good and evil, memory and fidelity, the motives of loneliness, alienation and resistance. The prose writer resumes in the novel the reaction of the protagonist, Herman Govor, who is experiencing the pressure of the terrible, inhuman modern world: “*He began to grow rapidly, deprived of a bodily shell, earthly flesh. He saw himself as a vagabond, a black shadow clinging to the entrances of buildings or sliding through landfills, or a bird soaring in the sky, scorching with the bright but dead cold of the stars ... Not a man – a monster.*” [6, p. 251]

Like the philosophical works of the Enlightenment, the event-narrative level of modern philosophical-allegorical novels is unbranched, the plot in general can represent the universal beginning of similar situations, as a rule, it is concentrated [3, p. 27]. Such a concentration of the plot, which is still characteristic of Voltaire's philosophical prose, is necessary for a modern philosophical and allegorical novel, since it is easier to pose and solve acute problems of a different nature in a local atmosphere (political, ideological, social and others). Everything is typical for the works of V. Bykov “*Sotnikov*”, “*Obelisk*” (Bykau, 2005), B. Petrovich “*Sleep among monsters*” (Pyatrovich, 1994).

The modern French and Belarusian philosophical-allegorical novel, like the philosophical works of the Enlightenment, is still characterized by a bi-directional plot which means that it involves two plans of reading: real-everyday (narrative) and allegorical (philosophical-generalized) [4]. The ways of realizing two directions in a philosophical-allegorical novel are different: the creation of an allegorical plan is most often carried out by complicating the narrative fabric with a variety of cultural and associative-symbolic implications.

For example, in the philosophical and allegorical novel “*The key is in the door*” M. Cardinal makes the emphasis on the banality from the first pages: the mother always leaves a key in the door of the apartment. The reader does not realize throughout the work, why she does it, but a simple piece of iron turns into a symbolic value in the end: the protagonist throws a challenge to hypocrisy and cruelty in such a way, in which she spent her youth. The key, which is left in the door, shows that friends can visit their house at any time.

In the philosophical and allegorical novel “*The Last Pastoral*” by the Belarusian writer A. Adamovich, an important role in the creation of a complex associative-symbolic subtext is played by separate epigraphs-parables preceding each of the sections [1, p. 93]. The author uses fragments from ancient Indian and Babylonian-Assyrian folklore, quotations from the Bible (from the Book of Job, Song of Songs), as well as fragments from works of art from various national historical eras (Long Daphnis and Chloe). The richness of legendary and mythological material helps the writer to raise topical issues to the level of deep, conceptual and philosophical understanding, to connect it with the spiritual history of all mankind.

In the philosophical prose of the Enlightenment, in particular, in Montesquieu's Persian letters, the characters are a hero-reasoner, the characters are not involved in the events of the contemplated world: they view it as they move inside it, without mixing with it, invariably embodying autonomous consciousness. A similar role of the characters was preserved in the French and Belarusian philosophical and allegorical novel.

The character symbolizes the whole humankind or a particular class. Moreover,

writers strive to embody being in its totality within the local object of display, the "Microworld" becomes an analogue of the "Macroworld". However, he does not turn into an original, individualized personality, despite the fact that some character traits are present in the works and portrait and psychological sketches of a philosophical character are given.

The main in defining an artistic image is his moral qualities. As a rule, the author of a philosophical and allegorical novel creates in his work such a conflict, the way out of which is possible only on one condition: only a person with high moral qualities can solve the situation. Nevertheless, before making a choice in favor of goodness and humanism, the character must suffer for it, going through trials.

As an example can be – Gustave, a character of the French novel *"Banana Paradise"* by P. Constant. Gustave revolts an oppressed African tribe after the character has experienced many setbacks and disappointments. His life is often in the balance of death: he was forced to live in a half-destroyed shop, which is full of rats, endured hunger and cold, suffered the humiliation of rich entrepreneurs. Realizing the whole tragedy of his situation and hopelessness of the situation of the villagers, Gustave supports rebels – Africans and help them in their plight.

As an example can be also Yuri Bratchik, the protagonist of the philosophical and allegorical novel *"Christ has landed in Grodno"* by V. Karatkevich. The peasant Christ, as his companions kindly call him in the work, makes a choice in favor of good throughout his thorny path [5].

In the philosophical work, *"A man and the world"*, *"Consciousness and being"* are in interaction all the time. This predetermines the specific nature of their disclosure: the isomorphism of the micro and macrocosm, the interaction of man, nature and culture in general. The new type of character, formed in this genre, affects the features of the construction of the character system. The characters of the heroes are determined by meaningful paradigms. The universal component of the image appears already as ready-made and unchanging, and, thus, a number of close, but not similar characters are created.

The movement of philosophical-allegorical character is made by the general to a universal,

departing from the proper character narrative frames, which are closely related to the temporal structure of the work. If the events begin to acquire a hue of the community, "now" and "here" disappear, the reality deepens and transforms into a symbol of life, into its philosophical comprehension. In the novel by T. Bondar *"Blagaslauenne Maryi"*, the protagonist, the modern writer Anela, feels loneliness, the absence of real human intimacy [2]. In search of her own creative path, a woman finds herself on the road that leads her to the time of Jesus Christ. The novel tells about the spiritual fall and loneliness of the protagonist, as well as the spiritual cleansing of the biblical character – Mary Magdalene.

The reader is presented with a personality in a dramatically tense state: the work begins with the fact that the protagonist saves the child, sacrificing her life. Aneli's moment of "enlightenment" takes on an emotional, subjective color. The novel shows is not a character, but the state of the character, in a difficult situation for him, caused by an unpleasant encounter with reality: "... joy and deafness, desperate hopelessness, mournful sadness and cheerful life-giving children's laughter, inconsolable crying for the lost and the sonorous singing of birds merged" [2, p. 5]. T. Bondar transmits pain, despair, anxiety of her character, and she intimately connected with her in a single unit: *"The silence shattered, scattered around and inside, in my soul, in prickly fragments, wounding, making me remember that the apocalypse is the apocalypse of every such moment, and it did not defend itself with words or tricks"* [2, p. 4]. The author shows that the cause of loneliness Aneli – not human nature, not "terrible "being and monstrous exact norms s and criteria of human life.

The model of being is created not only due to the concentration of literary material, a "condensed" story, a specific system of characters, but also with the help of a special space-time organization. Like the philosophical works of the Enlightenment, in the modern Belarusian philosophical and allegorical novel, descriptions of time as a historical era are extremely conditional. For example, in the work *"Vezha"* by V. Nyaklyaey, the main role is played not by the time of events, but how they will affect the formation of the character's worldview [10].

As in the philosophical prose of the Enlightenment, in the modern philosophical-allegorical novel, the plot and narrative time coincide. The action in such a work can last an hour, a day, a year – it doesn't matter. We do not feel the movement of time, which goes to infinity. The development of the plot takes place outside the time frame as it were. The Belarusian philosophical and allegorical novel is characterized by "eternity" or "timelessness".

The subjective time of the characters in the foreign and domestic Belarusian philosophical and allegorical novel is specific. The text doesn't have the traditional reference points by which time is counted: childhood, adolescence, maturity – in general, there is no physiological variability of the character. But the character's inner time is present, which is characterized by duration, dynamism, rhythm. B. Kazko in the novel *"Revolt of unclaimed ashes"* writes: *"The despair was so hopelessly cold, opaque black that he (Howar) was forced to close his eyes with all his might, before the rainbow lit up"* [6, p. 5]. The author, through the lips of his character, asserts: *"a person already needs to be prohibited from doing anything in the name of humanity. In the end, we will not be saved. We will not survive. We will not survive"* [6, p. 296].

The philosophical-allegorical character lives exclusively in the world of his thoughts, since in the end he must make his moral choice. So, in the French novel *"Protocol"* J.-M. G. Le Clézio a young man Adam Polo hiding from the hideous people in an abandoned house on the Mediterranean coast. He recalls the past events of his life, which are quite confusing and appear exclusively against the background of a particular season: *au milieu de l'été, les soirées d'été, au début de l'automne, l'hiver a commence* [7]. Free for proper thoughts are interrupted by the speech of the character in front of people who have a rest on the beach, trying in vain to identify the shortcomings of modern technocratic civilization. As a result, Adam Polo is sent to an insane asylum. Thus, the fate of the character symbolizes the collapse of human values, the end of humanism.

Time in the philosophical and allegorical novel is closely related to the space of action. In works of this genre, it is most often limited by the framework of a square, island, settlement, apartment, airplane, etc. However, despite the peculiar limited space of such works, it is at the

same time open, because the action can take place in any other place in other words as well, it can take place "everywhere".

As in the philosophical prose of the Enlightenment period, a special type of discourse has been preserved in the French and Belarusian philosophical-allegorical novel. Philosophical and allegorical language strives for expressiveness. Monological discourse is inherent in the novel, but it is not the voice of a specific character, the voices of the entire human environment are fused in it. The group of people who own direct speech seems to be a kind of unity.

Conclusion. For understanding the specifics of the formation of modern Belarusian philosophical prose, the experience of the French novel of the 18th century is especially important and indicative. In the Belarusian philosophical and allegorical novel, the following specific features, conditioned by the tradition of French prose of the Enlightenment, should be noted: an uncommon plot, a parabolic composition, a universal type of character, a system of characters as a series of doubles, an abstracted chronotope, a monologue type of discourse. These features define the artistic whole of the modern philosophical and allegorical novel.

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