



## THE PANORAMIC AND CHRONIC PRINCIPLE OF EPIC CYCLE GENRE

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### ABSTRACT

*The article reveals the peculiarities of epic cycle genre in the 20<sup>th</sup> century English literature in the example of English writer James Cary's works, particularly describing the panoramic and chronic features of this genre.*

**KEY WORDS:** *epic, cycle, genre, chronicle, novel, concept, structure, character.*

### DISCUSSION

Each genre variety has its own tasks and opportunities. The epic cycle is inferior to the epic novel in the integrity of the picture of society, in the depth of the socio-philosophical concept, as far as the genre features are synthesized, but it also has the advantage that it is universal, can cover all the diversities of reality of an advanced civilization and give a chronicle of public life beyond decades, can reflect the events taking place in different countries of the world. There is no impassable barrier between the epic cycle and the epic novel, with all their differences. Traits of epic can be shown in an epic cycle.

The epic cycle as a multicomponent whole can include not only novels, but also stories created based on the novels included in the cycle; in these stories "companions" tells of some episodes from the life of the main and secondary characters that were not included in the novels.

The epic cycle could also arise as a result of the writer's inability to create an epic novel, but most often the epic cycle was created as an independent and distinctive genre.

In the work of many English writers of the 20th century, the genre of the epic cycle developed on the basis of a rich realistic national tradition and acquired original art forms.

In the XX century, the structure of the epic narrative is updated. The revolutionary era reinforced the pathos of social change in literature. The historicism of epic art is more strongly colored by philosophical thoughts and lyrical mood. The monumentality of the formation of the new is interwoven with an ironic attitude to the old, a thing

of the past. The epos is more and more imbued with the "irony of history". The unity of the epic and the irony is due to the fact that in our era, along with the heroic state of the world, there is also prosaic reality.

The genre of the epic cycle is characterized by peculiar principles of narration: cyclicity, panorama, versatility, chronicle. This was an original artistic phenomenon in 20th century literature, dating back to the cycles of Balzac and Zola. The genre of the epic cycle is based on special external and internal linkages between individual looks included in the cycle. In literary criticism, it was suggested that novel cycles were unsuccessful epics, and they were considered as a secondary phenomenon. What distinguishes the epic cycle from the epic novel was counted as minus, while the epic novel was declared the standard of artistry. Of course, the epic novel is the highest achievement of realistic art, but the epic principle of depicting life itself does not recognize the "table of ranks", and big and small in the epic work are portrayed as equal in aesthetic terms. The epic principle offers the equality of genres, although this equality pays tribute to the genre that primarily reproduces the poetic, heroic state of the world. The epic cycle should not be considered from the point of view of the criteria of the novel - the epic, but according to its own artistic principles. Different genres "serve" different spheres of life, moreover, genres arise on a certain social basis, reflect a certain state of the world. The epic cycle, predominantly, reproduces the usual prosaic state of the world, although to a certain extent it can also reflect the heroic.

The panoramic principle of narration in the epic cycle is manifested in the openness of the plot.



The novel cycle is an extensive unfolding canvas with a series of rapidly changing episodes, an overview of many facts, events, people, the interweaving of numerous storylines, a wide scope in creating a general picture of the world. Foreign critics usually define such a multi-faceted, multi-component work as “novel-stream”, “novel-fresco”. It overlooks various pictures of life, different layers of society. A multifaceted narrative contains a polyphony of themes and motives, a polyphony of assessments. The panoramic principle involves large spaces, the chronic one - large time periods.

The panoramic and chronic principle in Cary's novels is largely due to his views on history. The writer believed that "reality is a process that develops over time ..."; "We are part of this process; we have a real past, a real present, and we are waiting for a future that becomes real with every moment". Joyce Cary constantly had in mind historical changes, clashes between the past and the present, the "ongoing revolution." Cary's humanistic beliefs are determined by his general democratic position, but the writer also saw revolutionary changes in the 20th century. So, he said: "We live in a constant struggle, in eternal creation, which cause an endless revolution in politics and ideas ...". "Everyday conflict taking place in the world is a battle of ideas". Cary watched the national liberation movement of the peoples of the world and was convinced of the inevitable triumph of freedom fighters.

The chronic principle is to follow the unity of the historical movement and the fate of the individual. In the movement of a single complex plot there is an interpenetration of the historical plot and the personal plot. A truly artistic chronicle narration has nothing to do with kaleidoscopic motley, superficial reporting, with the registration of facts, with instant photographs, for example, memoirs. The documentary and historical accuracy of the chronicle obeys the general idea of the diversity of connections in the world. The narrative in the epic cycle goes beyond the traditional framework of the family chronicle and includes a chronicle of historical events, presented artistically. Of course, the chronicle is manifested in different ways, it can only be a hidden outline of historical events, which are deafly mentioned, which can only be guessed at, but sometimes the chronicle comes to the fore in the form of precisely fixed dates, references to historical facts and persons. The breadth of the range in the chronicle narrative requires exceptional artistic attention to concise private touches that convey a generalized meaning.

The dialectic of the compositional structure in the epic cycle is that each of its relatively independent elements is at the same time a part of the whole. Separate independent episodes are connected

by diverse threads into an integral picture. The unity in the epic cycle is even less closed than in the dramatic novel. The epic cycle, unlike the epic novel, can be supplemented with new inserts, new novels can be added to it.

In the modern epic narrative, the importance of dramatic and lyrical principles is enhanced. This, of course, was reflected in the growing role of the individual as an active historical force, based on the movement of the masses, a person's awareness of his 20th century place in the world, his connection with society and people, his responsibility for the fate of mankind.

The basic principles of the epic genre are preserved, although the epic principle changes during the interaction of the genres. In modern literature, such forms of the epic as epic drama, epic tragedy, dramatized epic, lyrical epic, epic documentary, epic chronicle are especially noticeably formed and developed.

In realistic literature of the 20th century, such an artistic phenomenon as epic tragedy develops further, i.e., tragic not in dramatic form, but in forms of epic art. Tragic themes and conflicts inevitably appear in epic-scale works. In the modern literary process, the tendency for the epic to be lyric is strong. The epic story is imbued with an internal subjective movement characteristic of the lyrics. Author's intimacy itself becomes the object of a narrative story. The lyrical mood permeates through the whole epic work. Epic objectivity is combined with the subjective perception of the world.

The narration in the novel is distinguished by the complexity of composition, lyrical-intellectual style, analytic conclusions and generalizations related to the course of history and the fate of generations.

For instance, the main character of the Joyce Cary's book, Thomas Wilcher, says little about himself; he is preoccupied with family problems, although he is a bachelor; he is concerned about the fate of the Wilcher family. The meaning of his life is the preservation of Tolbruk, a family estate, and the organization of the fate of his loved ones. Before the reader, the whole life (from childhood to death) of many characters (Lucy, Bill, Edward, John) passes. The history of their life is colored by the personal attitude of Wilcher to them, who deeply experiences all the vicissitudes in the fate of his loved ones. The narrative from the chronicle often turns into a lyrical one. Lyricism in portraying family relationships is combined with the epic tone of a story about historical and social change. Pilgrim's Way is the largest book in the trilogy; it covers the history of one family against the backdrop of English history over a fifty-year period. But the author avoids dry chronicles. He highlights in the narrator's memory



the most dramatic and lyrical episodes from different periods of life of different characters.

The Wilcher family is a miniature of English society: it has its own politician (Edward), and his military (Bill), and his lawyer (Thomas), and his sectarian. (Lucy), and his doctor (Ann), and his businessman (John), and his worker (Robert).

The principle of multifacetedness was realized in the novel "By the Pilgrim" more effectively than in other works of Carey. It shows the lives of the brothers Thomas Wilcher - William and Edward, the life of his sister Lucy, as well as their children - Robert, son of Lucy, and Anne, daughter of Edward.

The novel "By the Pilgrim" is more "sociological" than the other two books of the trilogy. An educated storyteller, Wilcher acts both as a chronicler of his family, and as a historian of English society. This novel outlines the theme of political struggle, political career.

Usually, Cary does not unfold a particular dramatic scene; with the mouth of a character, he reports only about its main contours and what the hero thought, what he felt in a certain dramatic situation.

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