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THE SPATIAL AND TEMPORAL CHARACTERISTICS OF THE LITERARY BIOGRAPHY (CASE STUDY OF “STEVE JOBS: BIOGRAPHY”)

The article investigates the spatial and temporal characteristics of the literary biography. It has been noted that the autobiographical discourse embraces the various array of autobiographical texts. The autobiographical discourse is characterized by a special spatio-temporal organization, a pronounced personal beginning, the absence of a story about the future, a constant relationship between the present and the past, subjective and objective principles as well.

It has been clarified that scientists single out different aspects of the autobiographical discourse such as factual and fictional depiction of events, the ratio of biographical truth and artistic fiction, communicative and speech process of interaction between the autobiographer and the actual reader, pragmatic attitudes of the narrator, monologicity, the standardized character of the headings (they always include the concept of time and/or space), etc.

An evident feature of the literary biography is its chronotope. As a result, this paper outlines the spatial and temporal peculiarities of the literary biography. Our goal is to describe the correlation of the subjective and objective principles via the biographical narration. The case study is W. Isaacson's “Steve Jobs: Biography”.

The revealing of the spatial and temporal characteristics of the literary biography of Steve Jobs has been carried out by linguo-stylistic approach allowing to explore the linguistic and stylistic features of the literary biography. The novelty of the study is the depiction of the objective and subjective principles interaction outlined through chronology, factuality, dialogicity and monologicity of the narration, some of them being considered key features of the autobiographical text. Moreover, it has been stated that the category of time in the literary biography is realized in several temporal dimensions – objective, subjective, biographical and real ones.

Key words: autobiographical discourse, literary biography, Steve Jobs, biographical narrative, the spatial and temporal characteristics, temporal dimensions, chronology, factuality, dialogicity, monologicity.

Defining the problem and argumentation of the topicality of its consideration. The array of autobiographical texts is diverse. These are not only autobiographies themselves, but also diaries, memoirs, letters, questionnaires, interviews, resumes, etc.

One of the major topics to be investigated in this field is the definition of the autobiographical discourse as it is inconsistent and chaotic in modern linguistic researches. Autobiographical discourse is understood as a complex of autobiographical texts of different authors. At the same time, the autobiographical discourse is distinguished in the stream of statements of a language personality. On the other hand, it is a complex communicative and speech process of interaction between the autobiographer and the actual reader in connection with cultural, historical, ideological, social, psychological factors and the system of pragmatic attitudes of the autobiographer as well [20, p. 6].

It should be stated that the lasting interest of readers in famous people's autobiographies prompts authors to look for various ways of the author-narrator's presence/absence in the text, to balance the ratio of biographical truth and artistic fiction in contradictory life conditions. This gives rise to the emergence of metagenres in literature. S. Revutska and M. Forhel believe that the study of the origins of autobiographical writing and clarification of the actual genre specifics of works of an autobiographical nature should obviously be sought in the array of classical literature [10, p. 113]. The works having a debatable nature in the definition of genre require special attention, among which is the literary biography.

Ya. Bystrov considers that study of genres of artistic biography and biographical novel stand on the border of factual and fictional depiction of events [2, p. 20]. That's why, to our mind, biographical texts are attracting considerable interest due to

various linguistic and stylistic peculiarities in general and the spatial and temporal characteristics of the narrative in particular.

Research analysis. Despite the fact that the autobiographical discourse includes a variety of autobiographical texts differing in genre, content, compositional and stylistic characteristics, it should be noted that researchers try to characterize it being created and existing in certain conditions and situations.

Most Ukrainian studies have relied on types of the autobiographical discourse based on various attempts to outline its boundaries: German-language autobiographical discourse [7], English-language autobiographical discourse [1; 17], Ukrainian-language autobiographical discourse [3; 5], female autobiographical discourse [14; 15], autobiographical discourse of individual language personalities [4; 16], Ukrainian autobiographical synergy [9].

Having analyzed and systematized a series of recent studies, we see that they have revealed various titles of biographical texts: egotext [11], ego-document [6; 8; 16], autobiographical text [13; 15; 18], autobiographical memoirs [17], and biographical writing, biographical narrative [2], etc.

The present paper aims to analyze the spatial and temporal characteristics of W. Isaacson's narrative about Steve Jobs [19].

Presenting main material. The biographical narrative is a fragment of a prose text including the ratio of the documentary and the artistic, the objective and the subjective, the truth and the fiction, as well as those problems related to the way reality is reflected in the narrative and the nature of its interpretation as an important characteristic of cognition aimed at revealing the meaning (abstract content) and the sense (subjective content) of the narrative [2, p. 20].

Together, the present findings confirm that life narrative is the author's attitude to the subject of the telling or its character. The common descriptions may include indifference, friendliness, rudeness as well as friendly, critical, humorous, solemn, and cheerful attitude. Such an attitude can help set the mood, emphasize the protagonist's strong or weak points, or lead the reader to something important he/she has to know.

It should be stated that the narration of the literary biography "Steve Jobs" is presented both in the first and the third person. In the introduction "How This Book Came to Be" W. Isaacson mainly uses the first-person narration, because he introduces the reader to the course of the case, its prerequisites and two years of writing the literary biography. As a result, we observe the frequent use of the personal pronoun

I: "I ended up having more than forty interviews and conversations with him. Some were formal ones in his Palo Alto living room, others were done during long walks and drives or by telephone. During my two years of visits, he became increasingly intimate and revealing, though at times I witnessed what his veteran colleagues at Apple used to call his "reality distortion field." Sometimes it was the inadvertent misfiring of memory cells that happens to us all; at other times he was spinning his own version of reality both to me and to himself. To check and flesh out his story, I interviewed more than a hundred friends, relatives, competitors, adversaries, and colleagues" [19, p. 12].

The use of the personal pronouns *he* and *she* appears as a marker of the third-person narration. This form of narration certainly emphasizes a more objective view of Steve Jobs' life story, whereas the narrator as an interviewer becomes a participant of such a narration. In W. Isaacson's story, the subjective thoughts and feelings of the protagonist, Steve Jobs, are mostly updated through the thoughts and feelings of other characters: colleagues, friends, parents, lovers, etc. Thus, for example, Tim Cook, Apple's COO, characterizes Steve after his coming home from surgery and lashing out at his colleagues: "*I've never seen Steve hold back from expressing his view or passion,*" *he later said. "But that was good"* [19, p. 422].

We must state that the subjective principle of the narrative is used to convey the opinions of all the characters of the literary biography to establish chronological connections, on the one hand, and highlight and interpret the main events related to Steve Jobs' life experience, on the other hand.

After having analyzed the spatial and temporal peculiarities of the literary biography of Steve Jobs, we may conclude that its chronotope characterized by chronology, factuality and dialogicity as well monologicity.

Chronology. The temporal structure of the literary biography is based on the chronological principle. "This principle, in fact, is universal for a literary work of any style and genre, and it is especially significant for memoirs with its emphasis on authenticity" [12, p. 174]. The category of time in W. Isaacson's text is realized in several temporal dimensions, which are variously close to real time, peculiar in nature, methods of representation and artistic meanings. First, the **concrete historical (objective) time**. It accompanies the life of the Jobs from the 40s of the 20th century until 2011, the year of Steve's death. The time of the events depicted in the literary biography covers a long period – S. Job's whole life. A chronological sequential presentation of events, as

a text-typological property of the literary biography, is followed throughout the whole text starting from the “Childhood” section, which talks about Steve’s adoption by his adoptive parents, Silicon Valley, studying, and finishing by the “Legacy” section – a certain summary of the life path of the outstanding person, his individuality, which can not be separated from the products that the legendary personality created: “*The saga of Steve Jobs is the Silicon Valley creation myth writ large: launching a startup in his parents’ garage and building it into the world’s most valuable company. He didn’t invent many things outright, but he was a master at putting together ideas, art, and technology in ways that invented the future*” [19, p. 486].

Second is **biographical dimension of time**. Here we must point out that the headings of chapters as well as subheadings include the concept of time and/or space: “Childhood. Abandoned and Chosen” [19, p. 22]; “Atari and India” [19, p. 56]; “The iPhone. Three Revolutionary Products in One” [19, p. 403], etc. Here chronology closely correlates with factuality.

Factuality. The text of the literary biography of Steve Jobs is characterized by factuality, in other terms, that is dates, surnames, numbers, etc. It should be noted that all the characters of Walter Isaacson’s narrative are listed at the beginning of the biography. Under the heading “Characters” the author enters fifty-seven names and surnames of people who in any way had a direct connection with Steve Jobs – this is also an indication of his adoptive parents (“*CLARA HAGOPIAN JOBS. Daughter of Armenian immigrants, married Paul Jobs in 1946; they adopted Steve soon after his birth in 1955*” [19, p. 8]; “*PAUL REINHOLD JOBS. Wisconsin-born Coast Guard seaman who, with his wife, Clara, adopted Steve in 1955*” [19, p. 8]); biological parents (“*JOANNE SCHIEBLE JANDALI SIMPSON. Wisconsin-born biological mother of Steve Jobs, whom she put up for adoption*” [19, p. 9]); friends with whom he studied at the university, and with whom he soon achieved the success (“*ROBERT FRIEDLAND. Reed student, proprietor of an apple farm commune, and spiritual seeker who influenced Jobs, then went on to run a mining company*” [19, p. 8]; “*DANIEL KOTTKE. Jobs’s closest friend at Reed, fellow pilgrim to India, early Apple employee*” [19, p. 8]); Job’s children (“*ERIN JOBS. Middle child of Laurene Powell and Steve Jobs. EVE JOBS. Youngest child of Laurene and Steve*” [19, p. 8]); partners (“*JOHN LASSETER. Cofounder and creative force at Pixar. DAN’L LEWIN. Marketing exec with Jobs at Apple and then*

NeXT. MIKE MARKKULA. First big Apple investor and chairman, a father figure to Jobs” [19, p. 8]).

In addition to the names and surnames of people who surrounded Steve, one should also pay attention to the dates given by the author in the text of the biography. Dating begins in 1946 with the announcement of the marriage of Steve Jobs’ adoptive parents (“*CLARA HAGOPIAN JOBS. Daughter of Armenian immigrants, married Paul Jobs in 1946; they adopted Steve soon after his birth in 1955*”) [19, p. 8] and ends in 2005 with a mention of Robert Iger, the American entrepreneur, the former president and chairman of the company’s board of directors “The Walt Disney Company”: “*ROBERT IGER. Succeeded Eisner as Disney CEO in 2005*” [19, p. 8].

We consider it necessary to note that the author, naming the names and surnames of people also resorts to certain comments and evaluations. For example: “*JOHN SCULLEY. Pepsi executive recruited by Jobs in 1983 to be Apple’s CEO, clashed with and ousted Jobs in 1985*” [19, p. 9]. So, updating the reader with John Sculley, we learn that he was the vice president and president of PepsiCo. In 1985 Jobs had a conflict with Sculley; the conflict failed, and a little later Jobs was fired, and John Sculley was the CEO of Apple until 1993.

Burrell Smith, an American programmer who worked at Apple Computer and designed the motherboard for the original Macintosh. This is in what way Walter Isaacson characterizes him, of course, conveying the thoughts of Steve Jobs himself: “*BURRELL SMITH. Brilliant, troubled programmer on the original Mac team, afflicted with schizophrenia in the 1990s*” [19, p. 9]. Here, with the help of two contrasting adjectives (*brilliant* and *troubled*), the image of an unstable, in terms of mental health, talented computer scientist appears.

The third is the **subjective time** reflecting the author’s personal time scale. To our mind it is deeply connected with the dialogicity as well as monologicity of the literary biography.

Dialogicity/Monologicity. The dialogicity of the text is closely correlated with its characteristics such as meaningfulness, communicativeness and personification. The meaningfulness of the text is the relationship between its content, formed and established by the author, and the recipient. The personification of the text is understood by the presence of such elements that clearly characterize its author as well as reveal his attitude to the proposed content and assessment. Due to dialogicity we observe the contact with the reader and the author’s personal attitudes and opinions. Moreover, the reader

is attracted to a joint search for truth, his/her own vision and interpretation of the image.

As factual and truthful interviews with Steve Jobs, his friends, parents, colleagues compose the text of the literary biography being under analysis, we observe the following forms of dialogicity, using the methods of linguo-stylistic analysis, such as:

– “dialogue with the other” (with each character – first during the interview, and then – the translation of the changed format of the interview into a chronological and factual narrative). Schematically, this form can be marked: I (the author) – HE, THEY. It should be noted that this form of dialogicity occupies the main place in the text of the literary biography. So, for example, the thirty-second chapter “Music Man”, the subsection “The Sound Track of His Life” talks about Steve Jobs’ musical preferences of his being young and, accordingly, at a certain age at the time of the interview: *“He then jumped from the sublime to the sixties: Donovan’s ‘Catch the Wind.’ When he noticed me look askance, he protested, ‘Donovan did some really good stuff, really.’ He punched up ‘Mellow Yellow,’ and then admitted that perhaps it was not the best example. ‘It sounded better when we were young’* [19, p. 361];

– comparing of two or more different points of view on a certain issue (HE 1 – HE 2). As these points of view are usually evaluated and analyzed by the author, the following pattern appears: HE 1 – HE 2 – I. For example, when discussing Steve Jobs’ love affair with Joan Baez, a folk singer and Steve’s lover in the 70s, W. Isaacson talks about this with Steve himself, Joan and Joanna Hoffman – a member of the first Masteam and his frequent opponent. The latter characterizes their relationship in the following way: *“At times he would belittle her as being an ‘issues’ singer and not a true ‘political’ singer like Dylan,” said Hoffman. “She was a strong woman, and he wanted to show he was in control. Plus, he always said he wanted to have a fam-*

ily, and with her he knew that he wouldn’t” [19, p. 228], focusing on Steve Jobs’ passion to keep everything under control. The singer herself considered Steve a romantic, although he was afraid of this, because he was “in love” with his products: *“He was both romantic and afraid to be romantic,” she said* [19, p. 228]. Jobs himself evaluated his relationship with Baez in this way: *“I thought I was in love with her, but I really just liked her a lot,” he later said. “We weren’t destined to be together. I wanted kids, and she didn’t want any more”* [19, p. 228].

Finally, **the real dimension of time**, from which, in fact, narrative flows is mainly reflected in monological way of the narrator’s objective principles (*“Biographers are supposed to have the last word. But this is a biography of Steve Jobs. Even though he did not impose his legendary desire for control on this project, I suspect that I would not be conveying the right feel for him – the way he asserted himself in any situation – if I just shuffled him onto history’s stage without letting him have some last words”* [19, p. 487]) as well S. Jobs’ subjective ones: *“I don’t think I run roughshod over people, but if something sucks, I tell people to their face. It’s my job to be honest. I know what I’m talking about, and I usually turn out to be right. That’s the culture I tried to create”* [19, p. 489].

Conclusions. The main conclusion that can be drawn is that the spatial and temporal characteristics of the literary biography of Steve Jobs are identified both by the objective and subjective principles within which chronology, factuality, dialogicity and monologicity occupy key positions. In addition, the category of time in the text analyzed is realized in several temporal dimensions among which we’ve distinguished objective, subjective, biographical and real planes.

The linguistic means of evaluation of the narrator’s as well as Steve Job’s speech may be considered a promising aspect of the literary biography studying.

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Главацька Ю. Л. ПРОСТОРОВО-ЧАСОВА ХАРАКТЕРИСТИКА ЛІТЕРАТУРНОЇ БІОГРАФІЇ (НА ПРИКЛАДІ «СТІВ ДЖОБС: БІОГРАФІЯ»)

У статті досліджено просторово-часові характеристики літературної біографії. Зазначається, що автобіографічний дискурс охоплює різноманітний масив автобіографічних текстів. Автобіографічний дискурс характеризується особливою просторово-часовою організацією, яскраво вираженим особистісним началом, відсутністю розповіді про майбутнє, постійним співвідношенням сьогодення та минулого, а також суб'єктивним і об'єктивним початками.

З'ясовано, що вчені виокремлюють такі аспекти автобіографічного дискурсу, як фактичне й художнє зображення подій, співвідношення біографічної правди й художнього вимислу, комунікативно-мовленнєвий процес взаємодії автобіографа й реального читача, прагматичні установки автора-оповідача, монологічність, стандартизований характер заголовків (вони завжди включають концепт часу та/або простору) тощо.

Очевидною ознакою літературної біографії є її хронотоп. Як результат, в цій роботі окреслено просторові та часові особливості літературної біографії. Наша мета – через біографічну оповідь описати співвідношення суб'єктивного та об'єктивного начал. Матеріалом дослідження постає робота У. Айзексона «Стів Джобс: біографія».

Виявлення просторово-часових характеристик літературної біографії Стіва Джобса здійснено за допомогою лінгвостилістичного підходу, що дозволяє дослідити мовно-стилістичні особливості літературної біографії. Новизна дослідження полягає у відображенні взаємодії об'єктивного та суб'єктивного начал через хронологічність, фактологічність, діалогічність та монологічність оповіді, деякі з яких вважаються ключовими ознаками автобіографічного тексту. Крім того, зазначено, що категорія часу в літературній біографії реалізується в кількох часових вимірах – об'єктивному, суб'єктивному, біографічному та реальному.

Ключові слова: автобіографічний дискурс, літературна біографія, Стів Джобс, біографічний наратив, просторово-часові характеристики, часові виміри, хронологічність, фактологічність, діалогічність, монологічність.