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**TIME AND SPACE DIMENSIONS OF MEMORY AND  
IMAGINATION IN ULF STARK'S STORY  
„THEN I WAS SIMPLY ULF“**

The article outlines time and space dimensions of memory and imagination as compositional basis for the autobiographical character's self-presentation on way to literature. Time and space methodology has been applied in the article. The fictional time and space in the story enable the formation of category *raw memory – imagination – memory metaphors – time of occasion – recollection*. The author's and main character's identical names, specified age, diary dates, similarity of certain miniplot episodes in Stark's works suggest analyzing the story in the context of fictional autobiographies about childhood. The article deals with artistic peculiarities of Ulf Stark's memory work on selecting childhood and teenage experience fragments and their further organization into plot. The memory metaphors enlightening the central points of talent emergence have been analyzed. The emotional „ultimate tension field“ (Lejeune) has been emphasized, which provides for Ulf's imagination priority (at eight – thirteen years) and his first trials of creating fictional images (at fourteen – fifteen). The fragments about literary self-awareness in the farthest point of childhood, reference to the signs of his literary nature and first fixed literary experience prompt to treat Stark's story „Then I was simply Ulf“ as a genre modification of the writer's autobiography about childhood.

Key words: *childhood, autobiographical character, memory metaphors, time of occasion, recollection, way to literature*

CHILDHOOD IN MEMORY AND IMAGINATION:  
METHODOLOGICAL STRATEGIES

Formed in the context of Swedish literature with its tradition of spiritually strong child, Ulf Stark's works nowadays influence sufficiently the formation process of world literature for children – he has already become its „strong voice“ (Warnqvist, 2018: 45). These days, literary scholars treat Stark's phenomenon as a writer with „autobiographical inspiration“. They also observe „dual perspective“ narration in his works: combination of „naïve point of view“ of Ulf from 50s of the XX<sup>th</sup> century and presence of „older and wiser narrator“ (Berardini, 2019: 6). We also focus on Stark's autobiographical hypertext, as he „wrote several stories about the boy Ulf, lending the protagonist his own name, family circumstances, and childhood surroundings“ (Warnqvist, 2018: 44). Hence, in autobiographical space of the story „Then I was simply Ulf“ a teenage reader follows Ulf's childhood events as real.

**The objective of our article is** to analyze the fictional reality of childhood phenomenon as a primary stage of creative self-awareness of an autobiographical character Ulf, his self-presentation of first steps into literature and to trace the peculiarities of time and space functioning in the literary life writings for children and youth which define it as a specific genre.

The interpretation of the story in the context of fictional autobiography genre is grounded on its now canonical definition: „...A retrospective prose narration by a real person, that tells about his/her own existence, especially accentuating on the personality history“ (Lejeune, 2001: 257). In our analysis we refer to B. Dubin's ideas, who defines Lejeune as a defender of autobiography, judging from his scientific results. He focuses on autobiography author's „aesthetic responsibility“ and especially on two paradoxes of autobiographical writing (Dubin, 2000: 109). The first paradox can be traced from the first person narration about oneself. A researcher must be aware of the fact, that the person writing an autobiographical work does not have an inborn advantage in self-understanding. He or she hides away from him/herself even deeper, than from others. „Tricks“ him or herself much more often, than others. The life of „I“ is always open, while the non-closed narration (i.e. without beginning and ending) is impossible. Thus the pronoun „I“ is „an ideal metaphor for mutuality, a magic crystal of recognizing and metamorphoses“ (Dubin, 2000: 110). The second autobiography paradox is connected with the genre. „I“ is unavoidable here, as it is the very basis of the work, both as the object for narration and its means. Hence, autobiography becomes „an endless balancing on the verge of self-destruction“ (Dubin, 2000: 110).

Stark's „autobiographical inspiration“ as a recurrent style feature of his works about childhood attracts researchers' attention to outer factors of this inspiration as well. Here we mean not only the context of so called „memoir boom“ during 80<sup>s</sup> of the XX<sup>th</sup> century, but also the social peculiarities of the border period between XX–XXI centuries. The story „Then I was simply Ulf“ was written in 2001 when the problem of memory preservation became especially actual: „the whole world circled... in a dance, involved by phenomena of globalization, democratization, social levelling, mediatization“ (Nora, 1999: 18).

The analysis of an autobiographical work requires considering *biographical time*, a particular type of time perception in fiction. A writer searches for creative impulses in childhood time and space and finds there momentous events and truths. In this case, his artistic consciousness should be called „biographical“: „In the lived-in inner space, far from the threshold, people live a biographical life in biographical time: they are born, live through childhood and youth...“ (Bakhtin, 1972: 292). „Biographical“ writer's consciousness refers to childhood time as to a mysterious world, where the character lives. This biographical character serves as an ideal basis for fictional presentation of writer's spiritual life.

Researchers view the phenomenon of childhood as the one with values status. Reference to childhood is the reference to the primary period of human existence. It is often the reference to the theme, which has „a universal character and is inseparable from central and recurring problems of writers' works...“ (Stepanova, 2012: 336–337).

Time and space dimensions of the story are viewed (chapter „**Memory Metaphors**“) in the context of A. Assman's scientific ideas: writers direct their creativity to „self-reflective memory activity“. The researcher emphasizes, that writers, focusing on the problems of recollection, are interested not in „technical accumulator“, but in „a passionate treasure“, in which they see the basis of art (Assman, 2014: 31). During the analysis we apply her idea about „fixation points“, the events of destiny preserved in memory. They are maintained via „cultural forms“. In Stark's story the „cultural forms“ are mostly of literary nature: Bible, the book „Poems and thoughts“, Garcia Lorca's collection „Poet in New York“.

The fundamentals of phenomenological approach facilitate the revealing of Ulf's imaginary world (chapter „**In the Space of Imaginary Existence**“). G. Bachelard's phenomenological conception enables analytical interpretation of „imagined existence abundance“ (Bachelard, 2004: 23). Bachelard's idea about „unmeasurable“ imagined space is relevant to Stark's story. Here arises an important problem of synthesis of the real and the imagined elements. Philosopher

G. Deleuze, who viewed in his essays the imagined and the real as an integrated trajectory, singled out here two adjacent segments: real events, which „are powerless“ to be reconstructed in memory and imagined events, which lack power to prove their reality. Thus, „the imagined is a virtual image attached to a real object, forming a little crystal of unconscious, and vice versa“. It is not important, whether the real object conjures up identical or similar images, the object should „irradiate its own virtual image“ (Deleuze, 2002: 89).

We also refer to scientific observations of psychologists Z. Freud and L. Vygotsky while analysing Ulf's imagined spaces. Our study of the unity of Ulf's games and imagination „adjusted“ to them is grounded on Freud's ideas. He stated that a playing child behaves like a poet. When the child, becoming older, stops playing, it refuses to use real objects and starts imagining: „it constructs own castles in the air, creates what is called „day dreams“ (Freud, 2002: 110). Ulf's unique school composition about a dog he has never had is an illustration of the above-mentioned ideas. L. Vygotsky in his work „Imagination and creativity in childhood“ clarifies the vision of *novelty element* in creativity. True creativity is where the artist „imagines, combines, changes and creates something new“ (Vygotsky, 1991: 6). New is Ulf's aim.

In the very title, Stark tunes the reader for the planned psychological wave of expectation, „sets emotional and intellectual start“ (Kopystianska, 2012: 164). „Then“ is a generalized name of a certain time. It is a code, which makes the reader to think on the time content of „then“. It is decoded through Ulf's inscriptions during first trip: 50<sup>s</sup> of the XX<sup>th</sup> century.

Within this multileveled image of time, the *time of occasion* stands out as a significant one (we study its functions in the chapter „**Time of Occasion**“). „Time of occasion“ is the time of occasional simultaneity and occasional time disagreement“ (Bakhtin, 1975: 242). From this point of view we interpret Stark's childhood time not as real (as it would be „only outer side of truth“ (Lejeune)). It is a fictional image, time of fictional comprehension, „which passed through creator's consciousness and has been „created“ anew“.

## METAPHORS OF MEMORY

Memory metaphors researchers distinguish between few metaphoric image types in fiction texts. In this sphere, two central metaphors dominate ever since: a pantry and a board. We focus on some of their variants presented in the story „Then I was simply Ulf“. Referring to a traditional interpretation, we view memory as a virtual ability and a natural substrate „along with recollection as an actual event of preserving and reviving of specific content“ (Assman, 2014: 159).

At the beginning of the story Ulf's the writer's memory is located in a cave – a small pantry under the staircase in the house. The recurring plot line typical for adventure story genre is set in the very title of the first chapter „There is gold in the cave“. The chapter is replete with literary allusions: eight-year-old Ulf knows adventure plots and some abstracts from the Bible, even the Romanticism texts. The very intention to enter the cave conjured up passionate thoughts. Though Ulf did not believe his brother, who fooled him by saying that there is gold in the cave, but he still entered the cave.

The researchers of memory metaphors stressed on the importance of such space complications of a house like basement, attic or corridor, as they are commonly referred to as the spaces of loneliness. Thus, Ulf willingly went into the cave, where he could bring his secret to life to the fullest in the space of loneliness. In texts of different times and genres cave is the space connected with secret underground powers existing there. Under such circumstances, „passion prone layman activates his depth, digging deeper and deeper. Reality is not satisfying any longer and imagination takes a stand“ (Bachelard, 2004: 37). A tiny insect, a crane fly, belonged to the reality, but this reality couldn't possibly satisfy Ulf.

In the cave Ulf's imagination, started to work in one direction – to revenge on his brother and make him „start whining of sorrow“ when Ulf dies. In this episode eight-year-old Ulf's bright imagination is presented as a background for Stark's future creativity and vice versa, centuries-old and multigenre literary creativity as the source of his imagination. The scene is presented through artistically organized system of several imagined miniplots. For Ulf in the period „then“ these miniplots proved so important, that in four decades a necessity occurred to revive them and involve into Stark- writer's creative time. In the autobiographical work, „life wasn't described as it was, but life, as recollected by the one who had lived it. ...For the author, immersed into memories, not actual event which he had lived matters, but rather the winding of his recollection“ (Benjamin, 2012: 133).

Vivid variants of pantry metaphors can be traced in the chapter „Farewell to Stureby!“ First, it is the space of hall in Sodertälje: unlocked entrance door, cold stone floor, Ulf's Bible instead of a pillow. Thoughts in Ulf's head „were running as hysterical autumn clouds“ (Stark, 2017: 67). The lorry, which picks Ulf up on his way back from Ninesgamn to Södertälje, is another psychologically extensive metaphor of closed space here. Ulf didn't want to get back to familiar cold space of the hall. He was sitting at dusk on a bench reading the book „Poems and Thoughts“.

Ulf couldn't stay in the same space for a long time. Closed space was always attractive for him only temporarily. For example, in the novel „My friend Perci, Boffalo and me“ the metaphor of the school fence symbolizes the beginning of a different space – blinding sun and endless sky. One could do anything anywhere in the hamlet during holidays, so Ulf and Klasse went to smoke cigarettes far enough – to the mountain *ravine*. It attracted Ulf not only by its mystery. The location of the ravine allowed observing horizon, so Ulf's sight „got lost in its boundlessness“ (Stark, 2008: 26). However, the main character of the story „Siksten“, „doesn't care about the sun“. Since mother left him with his father, he has been suffering from father's hyper care. Therefore, Siksten likes closed space, a bathroom, for example (a vivid metaphor of pantry). He is happy to stay at home alone. Then „he closes himself in the bathroom. It is a good place. You may be in peace there“ (Stark, 2019b: 23).

In the story „Then I was simply Ulf“ by the time of the second trip to the wide world, Ulf had a notebook filled with poems. Researchers connect the models of writing with the metaphor of a *diary*, or a *magic diary* (by Freud). Ulf had a scarce literary experience: a poem printed in a newspaper. For the thirteen-year Ulf the metaphor of *pencil box* had a much wider meaning than a notebook. He put it into his backpack together with the Bible and the book „Poems and thoughts“ when he set off for the unexpected trip. Ulf could take a pen for making notes without the pencil box, as the backpack was heavy. However, he didn't throw away the pencil box made of pressed leather, as he realized its value (a metaphor of memory) – it is „the property ... of the previous life“ (Stark, 2017: 66).

Ulf's inscriptions made during his first trip can be referred to as a metaphor of a notebook. Researchers of memory spaces substitute the lexeme *inscription* with the lexeme *imprint*. The content of the word *imprint* provides opportunities to apply new fixation techniques. In the chapter „Farewell to Stureby!“ we read that Ulf abandoned his home and resolved never to return. In Alvsjo he called his mother. and wrote on a wall of the telephone booth: „Here I talked to my mother on September, 27 1957“. After roaming the streets of Sodertalje, he wrote on the rough wall at a staircase landing: „Here I prayed to God on September 28 1957“. On his way to Ninnesgamn Ulf stopped at a bridge and wrote on the wooden bridge planks: „Here I nearly jumped into the water on September 29 1957“ (Stark, 2017: 67; 68; 70). All this self-noting is in fact self-inscription of Ulf's traumatic experience.

The memory metaphor *magic notebook* is particularly significant in the novel „Weirdos and Bores“. These are the dusty cookery book and long sheets of paper with recipes written on them (*text imprint*). In Symona's grandfather's memory they evoke the image of his beloved Katarina, who passed away

five years ago. Long sheets of paper with recipes („text imprint“) and especially the dress (memory metaphor) amplify Symona’s thought, inform her of love „which is unlikely to happen these days“ (Stark, 2015: 115).

In the story „Then I was simply Ulf“ we find a variant of out of text imprint, which may be interpreted as smell imprint or even smell notebook. It is recurring in Stark’s hypertext. Ulf is extremely sensitive to various smells. Even when he fainted, he couldn’t see anything, but only could feel „someone’s strong hands and the smell of tabaco and sweat“. The sharp feeling of „Agnetta’s plaits smell and a put out cigarette“ urged Ulf to make the decision, which was weird for him: „Away from Stureby...“. Even at the most critical moment of complete despair he stared into blue water and felt that it „smelled as algae“. While writing a composition about his dog he could feel „that its mouth stunk“ (Stark, 2017: 44; 59; 68; 84). Ukrainian writer and literature researcher I. Franko considered active reproduction of smell impressions to be the sphere of the most talented personalities: „...The more primitive creativity is the less role is played by the smell“ (Franko, 1981: 79). In another story, a bottle of perfume has become the central memory metaphor with aesthetic meaning. Its decoding can be found in several episodes. The thing „that smells ... cheers me up“ (Stark, 2019a: 33).

Ulf’s house is the central memory metaphor in the story. Home is the space „of always primitive spiritual source“ (Kopystianska, 2012: 6). The task of almost every autobiography author, who writes about home, is „to find his source, to become self-aware in the farthest starting point and tell about it...“ (Starovoit, 2004: 179). The beginning of the first fixed experience for eight-year-old Ulf is on the fur tree near the retirement home. Home as a spiritual time and space is the basis for the plot action, which serves the Ulf’s writer talent formation. In the first chapter, the house is transformed into spiritual image of home, which prepared Ulf „to become something in the future“ (Stark, 2017: 96). He will set off to the wide world from here. Firstly, however, home is the father, an authority for Ulf, a fund of love and knowledge. He taught him to differentiate between different things, especially *truth* among the life *maze*. His respect to *valuable* literature, and sometimes hyper care determined the nature of his relations with son. Accurate metaphoric details facilitate the representation of their relations. In several decades, Ulf-writer’s memory will capture an episode when always neat father took him out of the cave and wiped the sand out of son’s face with his red tie. When Ulf returned home from his trip, father started to put hand cream on his feet. When he found Ulf reading valuable books, he was elated. After the first trip in search of freedom, father struggled with the answer to the question: why did he do this? A vivid fixation point is „The Swedish Academic Dictionary“ which Ulf got as a Christmas present from father.



The connection between the chapters of the story and the last chapter, in which the widest open space for Ulf is depicted, is metaphorized on phrases level. The bookseller is sure that the world literature works have depicted enough experiences for Ulf to find his life path. It is time for him to set off into wide world. The metaphor of parental attention and care is vivid here: a bag made of pressed leather. He put there his *notebook* along with the most necessary things. The last chapter starts with authors affirmation: „The wide world was waiting!“. There he was to become a writer.

### IN THE SPACE OF IMAGINARY EXISTENCE

In the story „Then I was simply Ulf“ we find a number of imaginary pictures. Such structures have been defined by Sartre as „the image consciousnesses“. They „are born, develop and disappear according to *their own laws*... It would be a serious mistake to confuse this life of image consciousness, which lasts, organizes itself and falls apart with the life of the object of this consciousness“ (Sartre, 2001: 28). Ulf’s „day dreaming“ really worried his father, as it was „a maze“. Listening attentively to his father’s logics, Ulf immediately focused his attention on this word. It attracted him so much, that he immediately imagined a vivid picture of a certain „awful maze“. Imagination has been activated and constructed concrete images, which formed the whole structure of the maze. The determined Ulf tried to separate it from the truth. The structure was so funny, that Ulf laughed in his mind. After that, he asked his father the main philosophical question: „...What is truth?“ (Stark, 2017: 17). In the first chapter, we notice the willful activity of Ulf’s imagination. It creates images connected with the determined efforts.

The essence of imagination is the ability to see the whole, judging from a detail. Based on a certain separate feature, a new image arises, which embodies the connection between the most distant notions. In the chapter „Are there people in the space?“ we may notice, that even a single word may trigger a wide system of images. This is illustrated by Ulf’s fantastic imagination. Here a special means of playing with time and space has been applied, which has different variations. In this chapter we find „the ultimate variant of reverse biological time flow“, the study of which „enriches our understanding of a human, depicted in a work, as well as a human-creator“ (Kopystianska, 2012: 25–26). The constant interest in problems of space and secrets of the Universe was the reason for Ulf’s friendship with his classmate Henning. His phrase that there are planets in the Universe made of *antibodies*, caught Ulf’s attention. It was interesting to hear that everything is *vice versa* on such planets. This phrase made Ulf immerse into deep reflection and urged active work of

imagination. After the conversation, he lay staring into endless Universe, until he fell asleep. He flew to illogical world. Further on, the boundaries of real pictures are erased, the hyperbolized imagined pictures go far beyond real world. Henning's ideas about planets made of antibodies became plot fragments in Ulf's imagination. They create an absolutely new fantastic reality. „Antibodies“ and „vice versa“ become the key words for its creation.

Ulf does not leave the oneiric space even after awakening. He keeps seeing the pictures, conjured up in his imagination by reading the books. It is important to mention that Ulf was woken up by a strange roar. Further on his imagination (not the dream) depicts a strange ship which took the boy to a strange planet, made of antimatter, where he met his father and mother, whose behavior was opposite in everything. Psychologists stress on the importance of the feature of imagination to strive for realization. This type of imagination is „the real basis and impulse for creativity“ (Vygotsky, 1991: 34).

When Ulf turned fourteen, his imaginary world entered a critical stage. During period of „broken balance“, his imagination was characterized by „change, ruin and search for new balance...“ (Vygotsky, 1991: 30). Reading Strindberg and Steinbeck enhanced the opposition of subjective imagination and objective thinking. The letters written to Agnetta in experimental prose didn't lead to the desired reciprocity. Ulf sank into deep reflection, wandering for hours along evening autumn streets, reading psychology books and creating a handwriting hard to read. His colour preferences have changed during this period. He liked grey and pale red colours, he was drawing cube shaped trees and naked full lipped women and competed in writing contests.

The dog motif in Stark's works is recurring. In the story „Then I was simply Ulf“ the character's imagination about the dog (he didn't have one, but dreamed about it) goes through compositional stages of a literary work. The plot events transform during the writing process from the sphere of imagination to reality. Ulf felt the smell of the dog's mouth and it touching Ulf's ear. Ulf believed in his imaginary creation as in reality. He burst into tears when reading about dog's death on his hands.

Sense perception and imagination seem to be different activities of consciousness at first sight. The objects created by the sense perception and imagination are also different. However, it is possible that these two types of consciousness activity produce the same objects, though in different ways. Thus, in the episode in chapter „A lady in short robe“ the shop assistant's perfume makes Ulf giddy and she tries to comfort him, suggesting to close his eyes and think of something good. At home he lay down reading, however, Ulf often stopped, closed his eyes and thought about something good. As can be traced in the text, the object of sense perception (the shop assistant's eyes,

her robe, soft hands) in a certain way are constituted by Ulf's consciousness and become objects of imagination. These objects of sense perception directed Ulf's consciousness to create a whole imagined picture at home.

### TIME OF OCCASION

The plot of the story „Then I was simply Ulf“ is based on the events that lasted for seven years. In the author's memory, they appear as „twinkling of time“, „shimmering of light among the leaves“ (Chicherin, 1980: 48). In this shimmering „occasional simultaneity and occasional time disagreement“ as well as „time of occasion“ are natural (Bakhtin, 1975: 242). An art lesson becomes a vivid memory metaphor in the story with the time of occasion in the center. A young teacher influenced Ulf's mood, therefore art lesson (the teacher suggested drawing cows) turned out to be a pleasant occupation for him. When the teacher praised Ulf for drawing „a modern“ blue cow, the boy modestly accepted the praise, as the blue colour was accidental (he had lost his red paint). Nevertheless, the teacher kept actively encouraging Ulf's modern painting. Once she mentioned that she was sure that Ulf „had it“: „Charisma... You have the inborn dedicated artist soul“ (Stark, 2017: 26). These words proved to be a very important fixation point. They occupy the central place of the whole story. Creating the episode about the blue cow, the author counts on the reader's memory and imagination. He programs the supertext that is the dialogue between the reader and the author.

A bookshop is the decisive time and space for Ulf's future creative life. When he first entered it, his attention was drawn by the shop assistant in a short blue robe. Ulf's bewilderment couldn't be hidden from the lady's eyes. She, like no one else from his surrounding, understood that Ulf was in the age, when a person becomes a stranger to oneself. He needed to read deeply personal books. Firstly, the shop assistant suggested Ian Fridengord, later „The Stranger“ by Camus. For attentive Ulf not only the content was significant, but also the shop assistant's deep understanding of the valuable books. He noticed how tenderly she touched the book covers with her red nails. This very tender touching of the books burst as a promise to himself: „One awesome day I also will become a famous writer and my surname will be on these covers...“ (Stark, 2017: 97).

Another *time of occasion* in the bookshop also influenced further events significantly. Ulf wanted to expand his reader's experience with the books starting with letter B. The lady suggested Heinrich Boll. But when she went down, instead of Boll she had a thin grey book by Garcia Lorca „A Poet in New York“ in her hands. It was the book, which most significantly influenced emotionally

vulnerable Ulf and encouraged his creativity. „I have filled the whole notebook with senseless poems... I made up various stupid things. Eventually I felt tears running down my hollow cheeks. And my heart started throbbing at the rhythm of the verse“ (Stark, 2017: 100). The bookshop space as an open multidimensional architectural metaphor is filled with the symbolic fixation points. We will provide one of them: a lady in short robe helped Ulf to choose a typewriter „Underwod“. The chapter of the story ends with her phrase: „...Now it’s time for you to set off to the wide world“ (Stark, 2017: 103).

The wide world appeared in Ulf’s imagination as „the space of ultimate bliss“ ( Stark, 2004: 31). The determined Ulf distinctly outlined the aim of his trip: to experience mad love, smoke, read the most complicated books, drink alcohol. Along with all necessary things, he put a notebook for writing down poems into the bag. It was essential for him, *then* the Americans launched „two poor monkeys“ in two small capsules four hundred and eighty kilometers into the sky. A Swedish boxer Ingemar Juganson defeated an American boxer Floid Paterson for seven times. The Eastern England coast with its Bridlington resort also belongs in the story to this important space of world scope. That very year Ulf sailed *there* to Bridlington to learn language. The chapter „The wide world“ is unique because it „presents in unity poetry, memoirs and comments...“ (Benjamin, 2012: 132). The space here either narrows down or widens: the wide world, the ship, the cabin, the bar, Agnetta’s apartment. Each space has a vivid fixation point, connected with literature. Thus, for example, Ulf was bored in the cabin with „the undergrown adolescents as green as grass“, he was reading „The Poet in New York“. Right here, in this narrow space, he realized that it was exactly the mysterious book of his dream, which was supposed to define finally his future creative life. In the cabin, Ulf wrote down his first poem in the blank notebook. Meeting Agnetta was perceived by him as a lucky time of occasion: it turned out, that he had much in common with her. The authors of autobiography confessed in auto therapeutical function of the writing process itself: „to write in details and absolutely sincerely... To recollect all factors, which created and defined the taste and fragile perception“ (Konstankevych, 2014: 266). Everything Ulf had lived through during these days formed the continual chain of similarities, associations and metaphors. He started writing down poems into his notebook.

Another unexpected event happened then: Kore suggested a game of bowling to Agnetta. However Ulf had to go on an excursion to watch the British hedges. The sun was going down to the horizon „like a fire bowling ball“ melting down hope for meeting Agnetta in the evening (Stark, 2017:118). Next day in Agnetta’s room, when Ulf dared to hug the girl, he noticed „The sign LOVE? 1.1959“ under Kore’s portrait in her sketchbook. He realized that

everything happened *then* and the reason for this was the time of watching the hedges that proved to be fatal for him.

Ulf's heart was bleeding, but he felt happy. He only turned fifteen, however, he had already experienced his unhappy love. „So now I really can become a true writer“ (Stark, 2017: 120). Ulf experienced real results of his attempts, the power of willful creative efforts. Later they „will live up to expectations by a business important not only for the creator, but also for others“ through expression „to the fullest of their form“ (Vygotsky, 1991: 35). The ending of the story makes the reader compassionate, but not surprised. As everything that had happened was expected, even programmed by Ulf's will. The time of occasion only facilitated it.

## CONCLUSIONS

Ulf Stark's story „Then I was simply Ulf“ in wider context is related to the topical theme in humanities field, that is living through the past on the border of the XX and XXI centuries, which has been amplified by writers' attention to recollecting as a global cultural problem. The childhood phenomenon has been interpreted as a special literary value in the story: it has been forming Ulf as a writer, his willful creative nature in particular. It also defined the character and recurring themes for his works: self-presentation of individual childhood experience, identity constructing as a combination of memory and imagination, sources of beginning and formation of a great talent.

Having analyzed the autobiographical works on childhood by Ulf Stark in the article from the point of view of time and space, we have singled out the following peculiarities of the genre. First, time and space are presented differently than in other literary genres. It is essential for childhood memories story to represent time not through linear dimensions, but through memory metaphors. In the analyzed texts, we have outlined the following specific metaphors: notebook, pencil box, inscriptions and sense imprints (colours, smells). Secondly, space represents a peculiar category in the works of this genre as well. Thus, real spaces carry less artistic weight than the imagined ones (cave, home, wide world). Another feature of the genre, traced in the text is the mutual interconnection and collaboration of time and space, which provides for rendering the main idea in the literary autobiography on childhood. Thus, various spaces transfer the main character in time or fixate time in memories about different spaces and later revives them in a new time dimensions. Thus, by analyzing time of occasion and various fixation points key moments of the author's life have been reconstructed, which proved to be essential for his future creative activity.

The composition field of memory and imagination in the analyzed story is grounded on plot narration of the autobiographical character's childhood existence during the period from eight to fifteen years. Stark makes reader to refer to the source of his self-creation as a future writer. The fixation points develop throughout the story: creative reproduction of the read material, the ability to immerse into extreme situations spheres, willful efforts for own choice realization. The immediate creative reaction to *word* is a specific feature of his active imagination. Because of a word („maize“, „everything vice versa“, „antibodies“) autobiographical character constructs an absolutely new and amazing reality. Two Ulf's trips represent the artistic sketching of two ways to literary activity in time and space, which are directly or indirectly related to it. Each way represents Ulf's external and internal world, high tension of his imagination. In the imagined spaces, his inner freedom as the nucleus of his creative „I“ has been emphasized. It is perceptibly projected onto the surface of childhood creativity: drawing at first and literature after fourteen.

Memory of home as a spiritual time and space determines the plot direction and rich metaphors. The following cultural forms maintain memories of crucial events during trips: the Bible, the book „Poems and thoughts“ and metaphor of pencil box, poems by Garcia Lorca „Poet in new York“, as well as the notebook as an artistic model of writer's activity. *Time of occasion* serves as a decisive time factor in Ulf's formation process as a writer. It is represented in the context of vivid memory metaphors of a blue cow, Garcia Lorca's book instead of Heinrich Boll's one, a case of experiencing an unhappy love necessary for creativity. With the help of the *time of occasion* phenomenon the memory of the last stage of childhood is emphasized in the story as the beginning of Ulf's way to literature.

It has been illustrated in the article that by focusing on biographical time, rather than on reconstruction of some facts and events from the past, the author rendered metaphorically his lived-through experience and sensations. So, we have defined that the following are the key genre features of the literary autobiography: metaphorical representation of memories connected with particular spaces and past events; focusing on fixation points and time of occasion to emphasize their significance in the author's life; vivid illustration of imagination activity to stress upon its role for future creativity of a writer. These findings may be applied to further analysis of similar works of different authors.

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**Larysa KUTSA &  
Tetiana KONDRATIEVA**

**VREMENSKE I PROSTORNE DIMENZIJE SJEĆANJA I MAŠTE  
U PRIČI ULFA STARKA „TADA SAM BIO JEDNOSTAVNO ULF“**

U ovome radu, autorke analiziraju vremenske i prostorne dimenzije sjećanja i mašte kao kompozicione osnove za autobiografsku prirodu predstavljanja samog sebe na putu ka književnosti. U radu se primjenjuje metodologija vremena i prostora. Vrijeme i prostor fikcije u priči omogućavaju formiranje kategorije *sirovog pamćenja – mašte – metafore sjećanja – vremena prilike – sjećanja*. Identična imena autora i glavnog junaka, data starost, datumi u dnevniku, kao i sličnost pojedinih epizoda mini zapleta u Starkovim djelima sugeriraju da se priča analizira u kontekstu izmišljenih autobiografija o djetinjstvu. Autorke se bave umjetničkim osobenostima sjećanja Ulfa Starka na odabiru fragmenata djetinjstva i tinejdžerskog iskustva i njihovom daljem organizovanju u zaplet. Analizirane su metafore sjećanja koje osvjetljavaju centralne tačke pojave talenata. Naglašeno je emocionalno „polje krajnje napetosti“ (Lejeune), koje predstavlja prioritet Ulfove mašte (s osam – trinaest godina) i njegovi prvi pokušaji stvaranja fiktivnih slika (s četrnaest – petnaest godina). Fragmenti o književnoj samosvijesti u najdaljoj tački djetinjstva, upućivanje na znake njegove književne prirode i prvo fiksirano književno iskustvo navode na to da se Starkova priča „Tada sam bio jednostavno Ulf“ tretira kao žanrovska modifikacija autorove autobiografije o djetinjstvu.

Ključne riječi: *djetinjstvo, autobiografska priroda, metafore sjećanja, vrijeme prilike, prisjećanje, put ka književnosti*

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