

“THE LITTLE LONELY MAN IN NIGHT CITY”: URBAN STUDIES IN THE STYLE OF NOIR DETECTIVE IN MODERN UKRAINIAN LITERATURE

Actuality of intermedial studies in modern humanities encourages take a closer look to the phenomena of art expression that are at the crossroads of literature and cinema. These include the noire. Discussion of noir certainly covers issues of its sources, connections with mass culture, psychoanalysis, expressionism, existentialism, postmodernism and multiculturalism, the nature of this phenomenon, which is interpreted as a style “wave” period of movie history, tone and atmosphere, the critical discursive construction.

Noir are closely linked to the Urban in cinema and literature. Big city, or rather metropolis – a traditional scene in the film-noir. It comes to a specific city: Los Angeles, New York, San Francisco, Chicago, Detroit, at least – of non-USA cities: Paris, London, New Delhi, Milan.

Noir is one of the most popular mass phenomenon of twentieth century art, it is represented by literary and cinematic versions. Noir genre conventions include the image of the metropolis as a “concrete jungle”, “Dark City”, appeared in the night light. In the modern detective fiction noir and neonoir features are presented in the literary works by Andrij Kokotiukha, Andrij Kurkov, Olexij Volkov, Alla Serova. Andrij Kokotiukha’s “Live Sound” and “Prophetess” are saturated with urban toposes, which form a space of danger to the hero, the investigator and the victim of the criminal world. Urbanity in noir style gives the author the opportunity to portray realistically the criminal environment, connected with the world of business, politics, law enforcement agencies. Hero – from the very beginning a stranger in the urban structure, lonely and unprotected with power or system that he serves to a priori doomed to become a loser, is perceived as a symbol of the absurdity of the urban lifestyle.