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THE INTERPRETATION OF ASPECTS OF *LIGHT, SOUND, COLOUR* AND *TIME* IN THE NOVELS "LIFE AND FATE" (Vasily Grossman) AND "FATELESSNESS" (Imre Kertész)

Abstract

Nowadays, the novels "Life and Fate" (1960) by Vasily Grossman (1905-1964) and "Fatelessness" (1975) by Imre Kertész (1929-2016) attract attention of not only numerous readers but also literary critics. However, the critical articles focus mainly on the authors' philosophy and characters' thoughts, present commentaries on the world, war, human life under totalitarianism.

The paper aims at investigating the magic power of lights, colours, sounds and their artistic reality in the novels "Life and Fate" by Vasily Grossman and "Fatelessness" by Imre Kertész; at revealing, analyzing and comparing the meaning of lights, sounds, colours and their effect on the images embodied by writers in the novels "Life and Fate" and "Fatelessness".

Despite the fact that "Life and Fate" and "Fatelessness" were written in a reserved style there are certain colours, light and sound effects which influence the emotional world of heroes in the novels. The paper considers the various meanings of white colour in the novels, various types of the light at night and in the daytime, compares the effects of white and dark lights, determines the light of wisdom, gives interpretation to the noise of food kettles in the novel "Fatelessness" that sounds like a chime in the ears of prisoners in the concentration camp and bring them to life.

The hidden colours, lights and sounds occupied proper places in the novels, their function is artistically motivated by Vasily Grossman and Imre Kertész. The light and sound gamma in these novels became integral expressive tools creating such a background of the sphere of feelings that possesses magical power, helps to reveal and better understand the emotions of the characters, brings the readers closer to the real time and involves them in the conditions and events lived by the characters. The sounds of voices, shades of colours and aspects of light in the novels "Life and Fate" and "Fatelessness" are immortal, an everlasting bright spark of life and energy lives in them.

Keywords: spatial image, visual perception, symbol, power of sounds, force of time.

Анотація

Сьогодні романи "Життя і доля" (1960) Василя Гроссмана (1905 – 1964) та "Знедоленість" (1975) Імре Кертеса (1929 – 2016) привертають увагу не лише численних читачів, а й літературознавців. Однак статті критиків літератури зосереджуються головним чином на філософії авторів та думках персонажів, подають роздуми про світ, війну, людське життя в умовах тоталітаризму.

Маємо на меті дослідити магічну силу світла, кольорів, звуків та їхню художню реальність у романах Василя Гроссмана "Життя і доля" та Імре Кертеса "Знедоленість"; виявити, дослідити та порівняти значення світла, звуків, кольорів та їх вплив на художні образи, утілені письменниками в романах "Життя і доля" та "Знедоленість".

Попри те, що "Життя і доля" та "Знедоленість" написані стриманим стилем, у романах є певні кольори, світлові та звукові ефекти, які впливають на емоційний світ героїв. У статті інтерпретовано семіотику білого кольору в романах, різноманітні типи денного та вечірнього світла, порівнюється вплив білого та темного світла, дається тлумачення поняттю "світло мудрості", інтерпретується звук чавунних казанків у романі "Знедоленість", передзвін яких у вухах ув'язнених у концтаборах спонукає і вітлює бажання жити.

Приховані кольори, світлові та звукові ефекти займають належні місця в романах, їхня функція художньо вмотивована В. Гроссманом та І. Кертесом. Світлова і звукова гама в цих романах створює

такий фон сфери почуттів, який володіє магічною силою, допомагає розкрити та краще зрозуміти емоції персонажів, наближує читачів до реального хронотопу, обставин та подій, серед яких жили персонажі романів. Відлуння голосів, відтінків кольорів та світлових аспектів у романах “Життя і доля” та “Знедоленість” безсмертні, вони містять невпинну яскраву енергію життя.

Ключові слова: просторове зображення, візуальне сприйняття, символ, могутність звуків, сила часу.

1. Introduction

In twentieth-century fiction there are writers whose works at the moment of their publishing were more popular abroad than in their native land. Here belong the Russian writer, philosopher Vasily Grossman (1905-1964), the author of “Life and Fate” (1960) and the representative of Hungarian literature Imre Kertész (1929-2016) with his well-known novel “Fatelessness” (1975). It ought to be mentioned that Vasily Grossman's novel “Life and Fate” became first available for the Russian readers only in 1988 when it was published in Moscow, while Imre Kertész' work became world famous and recognized, even in his native Hungary, only after the author was awarded the Nobel Prize in literature in 2002.

Nowadays, the novels “Life and Fate” and “Fatelessness” evoke the interest of not only numerous readers, but also researchers (Anninskii, 1980; Bocharov, 1989; Garrard, 1991; Gusiev, 2005; Hetényi, 2004; Kulish and Oskotskij, 1988; Olbrykh, 2002; Lanin, 1992; Markish, 1988) and even film directors (Koltai, 2004; Ursuliak, 2012). Much has already been written on the literary merits of these rare books. These works include valuable studies on peculiarities of V. Grossman's and I. Kertész's writings. For example, in the books and manuscripts by Shimon Markish, one of the first researchers and publishers of V. Grossman's literary works, the reader will find Sh. Markish's unsurpassed reasoning on Grossman's psychological insight. Kulish and Oskotskij (1988), Lanin (1992), Olbrykh (2002), Garrard (1991) and others analysed in their scientific works the motives of fatality and human sacrifice, fragility of existence under dictator ideology, its influence on public attitude and conduct of characters in Vasily Grossman's novel “Life and Fate”. Works by Gusiev (2005), Hetényi (2004), Nad (2003) and others contain valuable information for the modern reader on the unique philosophy of life of Imre Kertész's characters in concentration camps.

2. Material and methods

The novel “Life and Fate” is not only a broad portrait of an age and a searing vision of Stalinist Soviet Union, it is also the story of a family, the Shaposhnikovs, whose lives in the army, the gulag, a physics institute, a power station and a concentration camp are stunningly evoked, from their darkest to their most poetic moments. Judged so dangerous by the Soviet authorities that the manuscript of the novel was immediately confiscated when completed in 1960, Grossman's masterpiece was finally smuggled into the west and published in 1980. I. Kertész's novel “Fatelessness” is based on the impressions of the writer, taken from the Nazi death camps, where he was taken as a fifteen-year-old teenager. After going through the circles of hell in Auschwitz and Buchenwald, I. Kertész, miraculously surviving, returned home and 30 years later described his experiences in the novel “Fatelessness”, which became an integral part of the writer's work.

The scientific inquiry lies in the fact that critical articles focus mainly on the content, the authors' philosophy and characters' thoughts, present commentaries on the world, war, human life under totalitarianism. It is not surprising for much of the novel “Life and Fate”, which is written “in dry, reserved style, without abundance of colours and splendour of artistic solutions” (Dedkov, 1988, p. 240). We find this peculiarity of narration in the novel “Fatelessness” as well. Therefore, the **aim** of the paper is to provide the analysis of the characters' worldview, to reveal the authors' expressive means presenting what the characters went through within the artistic world of the novels under research. To achieve the set goal the **tasks** presuppose a comparative research of the influence of time on Grossman's and Kertész's characters, the role, meaning and sense of light, sound and colour effects in the novels “Life and Fate” and “Fatelessness” that realize the authors' artistic and aesthetic intentions,

as well as ideas by means of artistic word which is "the seed vegetating in souls; it promises thousands of colours [...]" (Belyi, 1910, p. 433). Created in 2005, a film directed by L. Koltai, based on the novel "Fatelessness", is called by Geréb "the space for the embodiment and implementation of different models of the poetics of light" (Geréb, 2005, p. 52). The research was carried out by means of the **methods** of comparative, textual and narrative analysis, interpretation in the context.

3. Results and discussion

Reading the novel "Life and Fate" we can see on the first pages the representation of a German camp during a cold winter. Its description has nothing living; no trees, no grass, no animals, no birds are mentioned. Drawing the readers' attention to this sight, only the fallen snow seems to be alive and its image-bearing role is described by Kuzicheva (1989, p. 5). Snow betokens the coming white morning light of a new day, "*Snow fell early in the morning and lay there till noon. The Russians felt a joy that was steeped in sorrow. Russia herself was breathing over them, spreading a mother's shawl beneath their poor exhausted feet. The barracks, with their white roofs, looked like the huts in a Russian village*" (Grossman, 2006, p. 9). In the novels under analysis white colour also has a kind of 'consoling' sense (Postoutenko, 1996, p. 158). The white snow is breathing, painting and laying "mother's shawl" beneath the Russian prisoners' feet and for a moment they are even happy. White snow in Grossman's novel becomes a spatial image – a source of admiration and reconciliation. For Grossman snow cover symbolizes the mother's white shawl on the tomb of the young lieutenant Tolya. This shawl covers the lieutenant's dead body, "*The dead pilot lay there all night on a hill covered with snow; it was a cold night and the stars were quite brilliant. At dawn the hill turned pink – the pilot now lay on a pink hill. Then the wind got up and the snow covered his body*" (Grossman, 2006, p. 595). Quiet white snowfall finishes the story of Stalingrad's fate during the war, "*The snow filled the air with a soft grey-blue mist, softening the wind and gunfire, bringing the earth and sky together into one swaying blur. [...] This soft, white snow settling over the carnage of the city was time itself*" (ibid., p. 727).

In the novel "Fatelessness" white light is perceived as 'blinding', 'eye-stabbing'; it fills one with the feeling of cleanliness, 'brilliance' (Kertész, 2004, p. 79). These are the first delusive impressions Köves György has of Auschwitz and Buchenwald death camps. The young character is especially happy about "*Green turf, the requisite white goalposts, the chalked lines of the field of play – it was all there, inviting, fresh, pristine, in perfect order*" (ibid., p. 89). He was impressed by "*an immaculate white asphalt road running as far as the eye could see*" (ibid., p. 82) and the statue of the prisoner "*on a white plinth and hewn from the same soft, dull, grained white stone*" (ibid., p. 123). However, reading these lines we sympathize with Kertész' character, for the young Köves György's visual perception of the real environment he got into, because this environment is overshadowed by the illusory magic light, just like the phenomenal colour of the sky above Auschwitz where the 'Greek fire' and 'pyrotechnic display' are not the festive salutes, they materialize the destructive and horrifying effect of the rays of light – they are the tongues of 'flames and sparks' of crematoriums (ibid., p. 116).

However, magic forces materialized in white colour do not always exert consoling influence on the state of mind of Grossman's and Kertész' characters. In the novel "Life and Fate" a summer day turns into a December cold for Anna Semyonovna Shtrum and she sees the road to ghetto "*white with little parcels and pillows*" (ibid., p. 68). On the way to the death camp in the white daylight Anna Semyonovna sees:

[...] two different crowds: there were the Jews – the men in winter coats and hats, the women wearing thick dresses – and there were the people in summer clothes on the pavement. It was as though even the sun no longer shone for the Jews on the street, as though they were walking through the cold frost of a December night (Grossman, 2006, p. 69).

That day white light turns into "black – a symbol of non-existence, chaos" (Belyi, 1994, p. 201). For Anna Semyonovna "*Hard times have come indeed, there can be no harder*" (Grossman, 2006,

p. 70). The bright summer light is overshadowed by a dark sad colour in the novel "Fatelessness" where the outward appearance of the prisoners "[...] with their heads retracted into their necks, their noses sticking out from their faces, their filthy prison duds that they wear hanging loosely from their shoulders, even on the hottest summer's day they put one in mind of winter crows with a perpetual chill" (Kertész, 2004, p. 138).

Night light in the novel "Life and Fate" exists as a special active force and under its influence the characters feel happiness and pain (Kuzicheva, 1989, p. 5). The author of the novel "Life and Fate" subtly feels and determines this quality of evening light. "*The light of evening can reveal the essence of a moment. It can bring out its emotional and historical significance, transforming a mere impression into a powerful image*" (Grossman, 2006, p. 714). Night light brings to life the characters' world of senses in the novel "Fatelessness". Night light presents not only the terror of war but also unpredictable delight and "happy astonishment" to the young characters of "Fatelessness" Köves György and Annamária, even during an air strike:

The incident occurred the day before yesterday, during the alert on Friday night [...], we heard a bomb actually go off nearby, she started trembling all over. It was really good, because in her terror she clung to me, her arms around my neck, her face buried in my shoulder. All I remember after that was searching for her lips. I was left with the vague experience of a warm, moist, slightly sticky contact. Well, and also a kind of happy astonishment, for it was my first kiss with a girl after all, besides which I had not been reckoning on it right then (Kertész, 2004, pp. 32-33).

In the novel "Fatelessness" the horrifying dark light of the night during bombardment turned into an intimate light, thus creating the emotional atmosphere for the unexpected enjoyment of the sweet tenderness of being kissed by a girl for the first time. A specific intimate light sometimes hides in the night twilight of agonizing camp life in the barracks where Köves György hears his co-inmates in the death camp whisper not only of the past, future, freedom but also recollections of his friend Bandi Citrom of the street lights along "Forget-me-not Road", of "Budapest girls" and "topics of what, between men, sounded like a confidential nature" (ibid., p. 148). In "Life and Fate" the light of 'shell-burst' illuminates for a moment the face and neck of the dirty, lice-ridden radio operator Katya making her in such a way a desired woman for Sergey Shaposhnikov:

The dirty, lice-ridden girl sat there without saying a word. Seryozha could see her white neck in the darkness. Seryozha tried to make her out in the darkness; as though in answer to his wish, her face was suddenly lit up by a shell-burst. Another flare went up and their heads drew together. He embraced her again [...]. Then it became dark again, very dark [...] (Grossman, 2006, p. 400).

The role of the light that beams at this moment can be accepted by the reader as stylistic mystery, "when in dry [...] writing one sees a colour that seems to be a colour at first, but then you realize it is a patch of light from a completely different reality" (Anninskii, 1988, p. 262). Probably from the reality where bright colours of femininity had not yet been stained by the cruel conditions of war. This Stalingrad night, the transfer of colours of dark and bright rays of lights from the explosion of deadly missiles created a small patch of sunlight that raised, lit up and beautified woman's body and turned Katya's appearance into a symbol of cleanliness and mysterious tenderness. The colour coming from the beams of light that lit up Katya forms in the character's imagination a stimulating ferment that revives the most beautiful feelings and evokes the feeling of mutual spiritual cleanliness. This "*colour is simply an expression of the inner world of the artist*" and his characters (Grossman, 2006, p. 733).

Light, sounds, time of the day in Grossman's novel under analysis become expressive means of the characters' and the author's state of mind (Kuzicheva, 1989, p. 5). This view is also characteristic of Kertész' novel. In "Life and Fate" depending on the author's intentions to materialize in the image of light characters' emotional impulses, we can find the following definitions of light. In Grossman's novel the attacking tanks are characterized by "stabbing light", "*A vast mass of vehicles appeared*

out of the steppes, deafening the Rumanian defences with the rumble of engines [...], blinding them with stabbing light [...]" (Grossman, 2006, p. 634). Or as Krymov feels "grey, stony light" that shines into the windows of the Lubyanka. "*What a grey, stony light it was. The windows looked out onto the central pit of the Inner Prison. It wasn't light at all – it was just dirty water*" (ibid., p. 765). One could see here "glaring official light" at night (ibid., p. 605).

3.1 Light as wisdom

Bright light does not dominate in the artistic space of Kertész' and Grossman's novels. The characters in "Fatelessness" and "Life and Fate" live in a dim, evening light. These works also contain a peculiar source of light whose rays highlight the way to the wisdom obtained by the reader from teachers at the sunset of life. Through their instructive philosophy of existence, they supply us with energy and warmth necessary for doing the further steps in our life. This light is called "the light of wisdom" (Kuzicheva, 1989, p. 5). It usually comes from people who lived a long life. In the novel "Life and Fate" a lot was seen, told, thought over by old people. The readers of Grossman's novel will remember for a long time the wise words and deeds of Shtrum's mother and the old Khristya Chunyak who saved captive Semyonov's life. In Kertész' novel Uncle Lajos's words teach us patient humility with one's fate and submission to the God. However, it should be noted that in the novels "Life and Fate" and "Fatelessness" the light of wisdom comes not only from older characters who have come to the natural end of their long life but also from young ones whose life and fate was determined by the cruel circumstances of concentration camps and unknown small steps leading to the thresholds of gas chambers. Young characters who had done those steps became wise not because of their experience acquired in the course of many years, but as a result of hopeless dead end in their fate as well as the sense of gradually fading light of life in the face of death.

3.2 Light as happiness

When talking about the happiness of camp life Köves György in the novel "Fatelessness" even opposes the wise opinions of adults who had not gone through, like he had, "step by step" the concentration camps of Auschwitz and Buchenwald. Köves György's wise interpretations of time spent in the death camp will help the reader understand the true meaning of the warmth of soul and happiness that Kertész values most. For Köves György,

in a certain sense, life there had been clearer and simpler. [...] For even there, next to the chimneys, in the intervals between the torments, there was something that resembled happiness. Everyone asks only about the hardships and the 'atrocities', whereas for me perhaps it is that experience which will remain the most memorable. Yes, the next time I am asked, I ought to speak about that, the happiness of the concentration camps. If indeed I am asked [...] (Kertész, 2004, pp. 261-262).

Köves György's reflection in the novel "Fatelessness" can be an exemplary lesson of adult wisdom for the readers on the purity of spent life in the blackened environment of war,

we can never start a new life, only ever carry on the old one. I took the steps, no one else, and I declared that I had been true to my given fate throughout. The sole blot, or one might say fly in the ointment, the sole accident with which they might reproach me was the fact that we should be sitting there talking now – but then I couldn't help that (ibid., p. 259).

The reader will remember young Bandi Citrom's insistent words on what the main thing in life is – "*not to neglect oneself; somehow there would always be a way, for it had never yet happened that there wasn't a way somehow – [...], and he in turn had been instructed in this wisdom by the labor camp*" (ibid., p. 136).

In the novel "Life and Fate" Grossman's lessons on the essence of friendship, the description of the road to Calvary of medical officer Sofya Levinton, reflections of a Jew physicist Shtrum when filling in "*the questionnaire royal, the questionnaire of questionnaires*" (Grossman, 2006, p. 560) will remain forever in the memory of the reader. These instructive lessons of writers and their characters illuminate the sorrowful moments in the twentieth century by means of an eternal, undying light of memory.

3.3 Sounds in the novels

A special role both in “Life and Fate” and “Fatelessness” is given to the power of sounds. By means of sounds Grossman's characters are insistently searching for signs of life (Kuzicheva, 1989, p. 5). One should pay attention to the vitally important role of sounds in Kertész' novel. The sound of 'cauldrons' became the source of delight and even turned out to be comfortable for Köves György and his camp fellow countrymen. This magic sound of 'bells' coming from 'clattering' of 'cauldrons' radiated energy that made everybody move, incited people to act quickly, opened a desire to remain alive and “*to live a little bit longer in this beautiful concentration camp*” (Kertész, 2004, p. 189). And the sound of some phrases György heard in the camp in his mother tongue help him to understand the value of “*that oft-cited joyful experience of unexpectedly hearing the familiar strains of one's own language abroad*” (Kertész, 2004, pp. 91-92). However, there is in the novel “Fatelessness” a special, horrifying sound. For instance, this is the sound of slap on the face, whose weight 'blushed' on the left cheek of Kertész' character as it is in the novel “Life and Fate”, where commissar Krymov's “*blow on the face was the outward sign of a moral catastrophe. He could respond only with dumbfounded amazement*” (Grossman, 2006, p. 601). In the novel “Life and Fate” even silence roars in its own way in the intervals between battles causing “heads whirl”:

It felt very odd, even inconceivable, to eat kasha in silence, to write a letter in silence, to wake up at night and hear silence [...]. The silence then gave birth to many different sounds that seemed new and strange: the clink of a knife, the rustle of a page being turned in a book, the creak of a floorboard, [...], the scratching of a pen, [...], the ticking of the clock on the wall of the bunker (Grossman, 2006, p. 644).

3.4 The force of emotions in the novels

There is one more force in Grossman's and Kertész' novels, “the power of suffering soul, depression and grief” (Kuzicheva, 1989, p. 5). Let us recall prisoner Abarchuk's “fit of despair” at night in Grossman's novel: “*[...] Not just the usual sullen despair of the camps, but something fierce and burning like malaria, something that made him scream out loud, fall off the bedboards and beat his fists against his skull*” (Grossman, 2006, p. 159). And, as Kuzicheva claims, at the moment physicist Shtrum is interdicted from work, science and probably even life, his despair turns into fear. Fear turns into horror, whose essence is revealed when faced with the government's anger. It weakens a person, exhausts and gradually eats up the soul, turns a man into a slave (Kuzicheva, 1989, p. 5). For Shtrum only “the narrow strip of light” from the window of a small house and the evening light in a dark lane give the feeling of happiness and joy:

The snow, the night sky, the cool fresh air, the trees and their dark branches, the narrow strip of light escaping through the black-out curtain of a one-storey wooden house – everything was so beautiful. There was, however, one glimmer of brightness at the bottom of his despair – he and Marya Ivanovna had behaved honourably (Grossman, 2006, p. 742).

In contemplations about life at war Grossman and Kertész speak of a man's “sadness of a soul”. In the novel “Life and Fate” there was something “sad and melancholy” even in the long cry “A-a-a-ah!” uttered by the Russian infantry as they staged an attack. When this cry of soldiers “*[...] crossed the cold water; it lost its fervour. Instead of valour or gallantry, you could hear the sadness of a soul parting with everything that it loved, calling on its nearest and dearest to wake up, to lift their heads from their pillows and hear for the last time the voice of a father, a husband, a son or a brother [...]*” (Grossman, 2006, p. 39).

The feeling of horrifying calm is accumulated in Köves György's sad soul when he reports the reader:

that after so much striving, so many futile attempts and efforts, in time I too found peace, tranquillity and relief. For instance, certain things to which I had previously attributed some vast, practically inconceivable significance, I can tell you, lost all importance in my eyes. Thus, if I grew tired while standing at Appell, for example, without so much as a look whether it was muddy or there was a puddle,

I would simply take a seat, plop down, and stay down, until my neighbours forcibly pulled me up. Cold, damp, wind, or rain were no longer able to bother me; they did not get through to me, I did not even sense them. Even my hunger passed; I continued to carry to my mouth anything edible I was able to lay my hands on, but more out of absentmindedness, mechanically, out of habit, so to say. As for work, I no longer even strove to give the appearance of it. If people did not like that, at most they would beat me, and even then they could not truly do much harm, since for me it just won some time: at the first blow I would promptly stretch out on the ground and would feel nothing after that, since I would meanwhile drop off to sleep (Kertész, 2004, pp. 171-172).

3.5 The power of time in the novels

The force of time renders special influence on the characters' life in Grossman's and Kertész' novels. The perception and the sensation of time turns out to be more striking at war, the feeling of time is lost. In the novel "Life and Fate" Grossman is excited at the variety of personal time (Kasavin, 1990, p. 167). In the novel the time an inmate spends in prison remains in his memory as "a sense of simultaneous quickness and endlessness":

After dancing all night at a New Year's ball, a girl will be unable to say whether the time passed quickly or slowly [...]. The night at the ball is full of looks, smiles, caresses, snatches of music, each of which takes place so swiftly as to leave no sense of duration in the girl's consciousness. Taken together, however, these moments engender the sense of a long interval of time that contains all the joys of human existence (Grossman, 2006, p. 32).

During combat "one second can stretch out for eternity, and long hours can crumple together. The sense of duration is linked to such fleeting events as the whistle of shells and bombs, the flashes of shots and explosions" (Grossman, 2006, p. 33). Kasavin claims a man can revive time, paint it with unprecedented colours when he cannot otherwise actualize the variety of his personality (1990, p. 167). Köves György also tries to recall in time and picture in his mind the former look of Bandi Citrom and "compare him with his initial appearance, back then, on my right in the row, or the very first time at work, his sinews and muscles still rippling, bulging, dimpling, lithely flexing, or ruggedly straining, like an illustration in a biology textbook as it were, then, to be sure, I found it a little hard to credit" (Kertész, 2004, p. 153).

The character of "Fatelessness" observes the cruel influence of the unstoppable gradually degrading force of time. This time process under the conditions of camp life takes the out of his view the members of the Kollman family. And only then did Köves György understand that apparently, time can deceive us. Kertész' young character can compare the duration of each day spent in the camp only to "the dumb storybooks of his childhood", in which seven days for the king meant seven years (ibid., p. 164). Köves György could not believe that three months of camp life would make him "a decrepit old man so quickly" (ibid., p. 165). He reasons, "Back home that takes time, fifty or sixty years at least; here three months was enough for my body to leave me washed up. I can safely say there is nothing more painful, nothing more disheartening than to track day after day, yet again how much of one has wasted away" (ibid., 2004, p. 165). He recollects being a free young man with golden-downed, pliantly smooth skin, "now that same skin was drooping in loose folds, jaundiced and desiccated, covered in all kinds of boils, brown rings, cracks, fissures, pocks and scales that itched uncomfortably, especially between my fingers" (ibid., 2004, p. 165). However, time not only destroys human lives and fates but sometimes also cures by means of bright colours or grey shades of recollections from the past. Quoting Grossman, even at the front when people were under fire "ulcers and sciaticas usually cleared up of their own accord" (Grossman, 2006, p. 243). And in Köves György's recollections there would always remain the unforgettable light of fire and "happiness of the concentration camps", provided he did not forget (Kertész, 2004, p. 262).

4. Conclusions

The paper presents novel results in a comparative study of the influence of visual and sound effects on the world of Vasily Grossman's and Imre Kertész' heroes. The light and sound gamma in these novels

create such a background of the sphere of feelings that possesses magic power, helps to reveal and better understand the emotions of the characters, brings the readers closer to the real time and involves them in the conditions and events experienced by the characters. Thanks to the method of comparative analysis we have identified in the literary texts those parts where the aspects of light, sound, colour and time used by Vasily Grossman and Imre Kertész are in tune. The light, sound, colour effects and the aspects of time became integral expressive tools for figurative embodiment into the texts of the novels "Life and Fate" and "Fatelessness" authors' ideas, artistic and aesthetic intentions.

Based on the method of textual analysis it can be concluded that the hidden colours, lights and sounds occupied proper places in the novels, their function is artistically motivated by Vasily Grossman and Imre Kertész. The sounds of voices, shades of colours, aspects of light and time in the novels "Life and Fate" and "Fatelessness" are immortal, they possess the undying bright sparkle of life and energy.

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