

ЕЛЕНА ТУПАХИНА
Запорожье

**ТРАВМА, ПАМЯТЬ, НОСТАЛЬГИЯ: ВИКТОРИАНСКАЯ ЭПОХА
В ЗЕРКАЛЕ ЛИТЕРАТУРНОЙ РЕЦЕПЦИИ РУБЕЖА XX–XXI ВВ.**

В статье с опорой на художественные реинтерпретации викторианского наследия в литературе рубежа XX–XXI веков исследуется широкий спектр движущих сил культурного феномена «викторианского возрождения». Среди наиболее ярко отраженных в зеркале литературной рецепции причин явления – не только «имперская ностальгия» и эстетический ревизионизм, но и глубинное стремление к компенсации исторических и современных травм. Отдельное внимание уделено статусу неовикторианского романа как «текста-памяти», «отсроченного воспоминания», терапевтически проецирующего настоящее в прошлое.

Ключевые слова: «викторианское возрождение», неовикторианизм, травма, хонтология, *Nachträglichkeit*.

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**THE FEATURES OF SURREALISM
IN AMERICAN LITERATURE**

This article is devoted to the analysis of the main features of poetics of American surrealism. We examine the most important aspects of the influence of American surreal poetry of that period on the contemporary literature. The differences between the peculiarities of surrealism in the USA and in Europe are considered.

Key words: surrealism, American literature, experimental poetry, sixties.

The actuality of this research is conditioned by the interest to the features of development of surrealist poetry of the USA. The combination of literary traditions with an innovation in creation of American surrealist poets is the unique example of modern genre synthesis in literature. A research of separate aspects of poetics of their creation will allow to understand general conformities to the law of development of literary process in the USA.

The study of features of any literary epoch, flow or direction begins from setting of the chronologic limits of this phenomenon. In researches, devoted to surrealist literature in the USA, this question is not enough discussed and literary critics do not have the expressly formed point of view on this occasion. In opinion of S. Nessen, the first information about American surrealism is dated to the beginning of the forties of the XX c. [9, 60], D. Tashyan says that the origin of surrealism in the USA is the second half of forties

[13, 196]. There is opinion of P. Zweig, that the origin of American surrealism took place in the middle of fifties of the XX cent. [14, 314].

The study of literature and, in particular, poetry of surrealism causes a lot of problems because until now there is not a withstand point of view, if it is an organic and integral phenomenon for American literature of XX cent. Some researchers consider that surrealism in the USA didn't not form an integral and self-sufficient system, but that is why it didn't create a separate direction. Its key feature was an organic cooperation with other artistic phenomena of that time. P. Tsveig supports this idea [14, 316.], and John Ashbery pointed out during his lecture in the University of «New School» that American surrealism had been only the bad imitation of French surrealism.

There are opposite opinions, so S. Silsbe is inclined to see surrealism of the USA as integral and self-sufficient phenomenon of the American

poetry [12, 8]. Some researchers say that American surrealism is neo-surrealism. On determination of O. Akulov, it is the kind of surrealism which is characterized by the absence of substantial contradictions to principles of neo-romanticism and symbolism, presence of principle of selection, and also waiver of one of key ideas of original surrealism – freedom above rational control, or spiritual automatism [1]. Because of presence of different thoughts about American surrealism, we will make an attempt to consider its main tendencies, trace key disagreements with the French variant of this artistic phenomenon, to define its place in the post-war poetry of the USA.

With the completion of “the period of silence”, which was lasted during the fifties of the XX cent plenty of new directions, flows and schools appear in the literature of the USA. The surrealism occupies a special place among them.

A difference in time between the period of bloom of European surrealism and appearance of surrealism in the USA allowed the American adherents of this direction to give a new glance on it. Differences between original French surrealism and its American variant are sufficiently perceptible. In the USA there was no bright leader, similar to Breton in France, who would have created a theoretical ground for this direction. Bly did such attempts. In the essays he tried to define the program and even basis of new ethics which would be based on the surrealism understanding of psyche of man. But the poet was not disturbed by spiritual researches, instead of surrealism language. In G. Nelson’s opinion, his «appeal to the «vividness» and against a traditional rhetoric approaches him rather to Rilke, Valejo and Neruda, than to provocations of Breton» [8, 69]. Actually American surrealism didn’t not aspire to be, named a movement. In our opinion, a main difference between European and American surrealism is that the first aimed to be a world view and philosophy, and its more late American analogue didn’t try to reach such philosophical tasks, but was the basic way of thinking and a mean for expression of ideas. American surrealisms did not try to create a theoretical ground for their creation, as it was done by French surrealism, and mostly used

technical receptions and artistic facilities which were characteristic for European surrealism.

Scornful opinion of Breton against logic of mental arguments, logic, rationality, sequence, style, tradition and actually literature in the USA was directed against more concrete enemy. If French surrealism contrasted itself the two thousand years of European tradition, the American affronted Richard Eberheart and Robert Lowell, as to one of the brightest representatives of poetry of traditionalism [3, 37]. The «enemy» was not going to fight and experimental force of new poetry spread until, it began to respond the dream of Breton about times, when the armies of poets will study technicians of the spontaneous speech trainings centers.

In the USA, except Philip Lamantia, Bill Knot and a few others, there were not so many poets who could be named surrealists. Instead of the program and codes of conduct there were many techniques and the conglomerate of opinions which sometimes considerably differed from surrealism in France. Like the list of surrealisms, which Breton pointed in first the manifest, Paul Zweig points the list of the American poets-surrealists:

Frank O'Hara is a surrealist in loneliness;

Robert Bly is a surrealist of old motor-car overlays;

James Wright is a surrealist of childhood in Ohio;

Charles Simic is a surrealist of Yugoslavian folk-lore;

Kenneth Koch is a surrealist of absurdity;

Paul Carol is a surrealist of fashionable words;

Allen of Ginsberg is a surrealist of polymorphic obstinacy and everything else;

Bill Knot is a surrealist of suicide;

James Tate is a surrealist of Bill Knot;

Philip Lamantia is a surrealist of a black sun [4, 315].

Such a list testifies that surrealism lost the initial value and purchased new forms and outlines. Instead of social orientation and aspiration to create the own seeing of the world, typical for European surrealism, the American one gave mind on such linguistic aspects, as carefully neat lines of poetry of dreams, unobtrusive streams of speech, black humor, slangy anti-rhetoric,

nonsense, fantastic landscape and gloomy abstractions [5, 54].

When surrealism attained the USA, it became the refuge of different ideas and techniques that developed in different aspects for diverse reasons attracting poets. For example, as V. Devis says, Bly's argumentation of surreal imagery in his works gave a shove to the poetry of deep images with a fantastic aura, but without surrealism spontaneity.

*We think of Charlemagne
As we open oysters.
Looking down, we see
Crowds waving from islands inside the oyster shell.
The neck swings to bite the dog.
When the fishermen take in the floats
They find nets some giant fish
Broke through at night [2, 27].*

Here we can see images of different realities which can hardly be combined. A poem is built on sharp transitions between these images and on blanks in logical exposition of the text. But the language of poem still has an almost classic clearness and harmoniousness. Its transitions extraordinarily smooth, almost affected and have little in common with surrealism in its classic kind. A similar break between an automatic writing and literary use of images characterizes such poets, as James Wright, Mark Strand, Charles Simic and others. For them surrealism becomes a literary technique which uses an image in order to represent a value and paradoxicality of life [7, 37]. An image replaces a rhyme, size and becomes the basic element of poem:

*We have before us
A magician's coffin
Sawn in half
With a girl in it
A knuckle knocking on wood
For its lips to be read
A heap of sucked wish-bones
Snoring on a plate*

Such poems incarnate the new type of classicism, based on the internal world of an author contradicting with the environment. Their drawback is a generation of certain contradictions, which can be seen in their use of mystery of sur-

real images, though actually, they are distant from a mystery and mysticism [11, 129].

Poetry book of Frank O'Hara «Meditation in an Emergency» and Allen Ginsberg's «Howl» appeared at the end of 50s and became the first main post-war works which marked the beginning of literary revolution in the USA. They allowed to free the flow of free associations, that easily «washed» off the literature of «silent generation». Some poems from collection of *Meditation in an Emergency* are a direct imitation of experience of French surrealists in the area of automatic writing:

*The jumping error pins on the blossoms of baffles
Densely foraging covered hero-Nero of Maltese, of Moor,
Leap, oh leap! Against the fame that's in the noose,
Sister of yearning, of eclogues without overcoats deeply,
And the trumpet rages over filigreed prisoners [10, 16]*

External designing of poems in five lines strophes is not a manifestation of formalism, but rather a joke on literary forms. A language moves smoothly that breaks and surprises a reader with an unexpected surreal implication. The text of poem does not have the expressly noted theme, it is an inconsistency of rhythms and images. Such fragments form principles of an irreproachable style which is basis of the book «Meditation in an Emergency». O'Hara represents paradoxicality of the poetry in such a way: «I give the enthusiasm, although I can get famous due to mysterious emptiness of this sphere» [10, 38]. This enthusiasm allows to oppose the associations of surrealism's principles to logical exposition. A poem destroys the strong walls of forms and values. Ordinary surroundings and workaday situations grow into distant trips:

*The white chocolate jar full of petals
Swirls odds and ends around in a dizzying eye
Of four o'clocks now and to come. The tiger,
Marvelously striped and irritable, leaps
On the table and without disturbing a hair
Of the flowers' breathless attention, pisses
Into the pot, right down its delicate spout [10, 29].*

Even today The book «Meditation in an Emergency» flusters a reader, because O'Hara realized all the risks and all attractiveness of «mysterious emptiness of enthusiasm». He was fascinated by unchanging youth of the soul, but at the same time he sadly realized the monotony of the «logical» world which could hardly be changed. Probably, the final lines of the book demonstrate, what exactly O'Hara wanted to create using his «mysterious emptiness» and what he was afraid to lose:

*Now I am quietly waiting for
The catastrophe of my personality
To seem beautiful again,
And interesting, and modern* [10, 42].

A similar element is not peculiar for Kenneth Koch's works. He plays on whimsicality and affectation of surrealism and he is master of representing absurd appearances. Provocative absurdity of his poetry, is similar to the works of French surrealists who proclaimed the absurdity of typical perception of the world and called to the release of consciousness and departure from the standard way of thinking.

*Of all this is the sunset, a basilica of friendly
brassieres –*

*The government of Switzerland may not be
overcome by gonorrhoea!*

*Finland wants "boats". The sheep want to go
to Finland.*

*"Sand will not make you a very thrilling over-
coat" the house said to me;*

*Our peach tree sat down. "Chalk was dream-
ing of the lightning and thunder" [6, 43].*

Accidental combinations of objects and images in this poem have something in common with the appeal of French surrealists to the use of arbitrary associations and protests against logic and mind, that, in their opinion, was the unique method to create the real art.

Koch carries surrealism in the sphere of humor and irony. His humor abuts upon a satire, and absurdity of images passes without being noticed to the sphere of social and cultural criticism. In Koch's poetry the use of surreal objects not so wide spread and they are used mainly as jokes of absurdity [4, 57].

Sea, dogs. There they are, has, gold, in, hen.

*Pardon me. Little matadors. Carcass's neat
gold*

College, he: yo-yo-terebinth, what little lungs!
[6, 74]

It should be mentioned that the elements of surreal language became widely used and found the continuation in the poetry of the second half of XX century. Such poets, as David Ignatov or William Stanly Mervin can not be named surrealists, however the addresses to subconscious in their works can be compared to the surreal visions. It confirms borrowing of literary methods from surrealism and their use in other poetic movements, such as confessional and beat poetry.

A considerable part of the American poetry of the 60s adopted inspiration from the poetry of French surrealism. More known American poets-surrealists were able to open new themes the basis of which was the language of irreproachable fantasy and illusions, while for poets, whose contribution was not so substantial, surreal position became the source of rhetoric. As a result American surrealism was a faith not in «wonderful», but in irrational. The 60s in the USA was a period, when surrealism stopped to exist as direction and grew into a poetic language.

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ОСОБЛИВОСТІ СЮРРЕАЛІЗМУ В АМЕРИКАНСЬКІЙ ЛІТЕРАТУРІ

Робота присвячена аналізу основних рис поетики американського сюрреалізму. Розглянуто найважливіші аспекти впливу американської сюрреалістичної поезії того періоду на сучасну літературу. Зазначено головні відмінності між особливостями сюрреалізму в США і Європі.

Ключові слова: сюрреалізм, американська література, експериментальна поезія, шістдесяті.

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ОСОБЕННОСТИ СЮРРЕАЛИЗМА В АМЕРИКАНСКОЙ ЛИТЕРАТУРЕ

Статья посвящена анализу основных особенностей поэтики американского сюрреализма. Рассмотрены наиболее важные аспекты влияния американской сюрреалистической поэзии того периода на современную литературу. Обозначены различия между чертами сюрреализма в США и Европе.

Ключевые слова: сюрреализм, американская литература, экспериментальная поэзия, шестидесятые.

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ОСОБЛИВОСТІ МЕНТАТИВУ В СУЧАСНІЙ УКРАЇНСЬКІЙ ЕСЕЇСТИЦІ

У статті на матеріалі збірок А. Бондаря, В. Карп'юка, Т. Прохаська проаналізовано ментативну організацію сучасних письменницьких есе як дискурсивної практики, визначено їх провідні комунікативні стратегії.

Ключові слова: есе, письменник, ментатив, стратегія, збірка, дискурсивна практика.

Сучасна українська письменницька есеїстика – багатовимірне й різноаспектне явище, що стрімко розвивається, дедалі активніше набуваючи нових форм. Есеїстична творчість, слабо представлена в українській літературі ХХ століття, на початку ХХІ століття стає надзвичайно популярною серед письменства. Причин цьому декілька. По-перше, посилений інтерес до людської особистості, який виникає щоразу в перехідні епохи. За таких обставин есеїст бере на себе функцію помічника читача в пошуках себе, свого місця й

призначення. «Есе – жанр епох перехідних, часів зламів, зміщень соціального буття, розривів соціального просторово-часового континуума. Коли більшість людей випадає зі звичних меж, традицій, устоїв і стереотипів поведінки» [7, 49]. При цьому есеїст, впливаючи на інтелект та емоції читача, прагне активізувати його думки, переконати у власній позиції, але, головне, спонукати до мислительних дій, до співпереживання й співміркування. Відтак інтерактивність есе в перехідні часи посилюється: автор, прагнучи розібратися в тих чи