

N. Anisimova,
doctor of philological sciences,
Berdyansk State
Pedagogical University

LATE POETIC MODERNISM AS AESTHETIC PHENOMENON

Fundamental in understanding of late poetic modernism is an idea about continuous evaluational motion of the aesthetic phenomena. The idea of incompleteness of different waves in development of modernism is complemented by conception of “unuse of modernistic artistic practice in Ukrainian literature”. As D. Zatonsky marked: “modernism is a dynamic system, that is in continuous development and changes constantly” [7, 3]. Every next stage in development of modernism, in spite of its meaningfulness and perfection, gave mighty impulses for another waves and splashes of its functioning. “Thus, modernism is an open system, that contains heterogeneous groundworks, but united by the general aspiring to motion, development, transformation, self-destruction and self-healing, and on the other hand by opposition to any canonization and dogmatism” [10, 343].

In Ukrainian literary criticism problem of functioning of late-modernistic poetic discourse is presented by works of representatives of generation of 80th of XX century (Y. Andruhovich, Y. Buryak, V. Gerasimyuk, S. Kononenko, I. Malkovich, P. Midyanka, I. Rimaruk and others) it belongs to the phenomena which is scantily explored. In the end of XX century generation that appeared on ruins of soviet empire produced its own artistic philosophy, aesthetic model of literary development that requires the sound reading and scientific comprehension.

Important for research of aesthetic platform of late modernism is realization of comparative analysis between different “waves” in development of modernism. The sources of philosophical-worldview principles of poetic generation of 80th need to search in time of early modernism. On the border of XIX–XX of century they were formed under act of theories of thinkers of Modern epoch: A. Schopenhauer, F. Nietzsche, A. Bergson, S. Freud, J.-P. Sartre, A. Camus, M. Heidegger, E. Husserl, J. Ortega-and-Gasset, who in that or other measures appeared in the works of representatives of late poetic modernism.

The German philosopher A. Schopenhauer in his works “Under the Curtain of Truth”, “For That Side of Good and Evil” denied objective cognition, exposed to the doubt of possibility of human mind and deprived existence of man of logic and purposefulness [look: 17, 375]. A philosopher defended truth, essence of which is that a man in the activity mostly follows subjective presentations, but not rational reasons.

The defining feature of poetics of generation of 80th is an idea of Schopenhauer of subjectivity in perception of reality, creation of the sovereign world, subject not to the rational laws, but laws of the poetic thinking. Subjectivity conflicted with principles of social realism, that propagandized absence of creative individuality of artist, but cultivating the so-called “collective thinking” and the young generation of poets of 80th appeared against that. The creative searches of poetic generation of 80th were close to ideas of the known artists-modernists of T. S. Elliot, P. Valery, S. Mellarme and others. In particular, T. S. Elliot considered that a poet must poetize like an actor plays his role: to “limit the personal “I”, to

disengage oneself from every personal interest in relation to artistic reality. Consciousness of poet must purchase the signs of psychic, be passive and submit to artistic reality, but not influence on it" [look: 16, 36]. Consequently subjectivity becomes the defining feature of artistic consciousness on all stages of development of Ukrainian modernism.

As early and late periods of modernism were formed in the critical stages of public and cultural life of nation, they are united by the strained tragedy of attitude, "state of psychical, historical and political limitations, extremeness, that is related to the feeling of modernity with its anxiety, political disagreements, apocalyptic horrors" [15, 42]. In the poetry of generation of 80th these feeling entailed activation, from one side, discourse of existentialism from other, assisted strengthening of eschatology reasons and characters that gave an opportunity to express the features of attitude of a man in the Post-Chornobyl' twenty-four years. Reasons of "end of history" determine the ideological-emotional key of poetry of V. Gerasimyuk, O. Zabuzhko, I. Rimaruk.

It is worth to argue with the researcher of the American art B. Shumilovich, that names subjectivity the specific line of late modernism [look: 18, 238]. We mark that subjectivity as definite feature of modern poetics in the perception of reality and creation of the sovereign world, characteristic for early modernism (O. Oles, M. Voroniy).

A unifying factor between two "waves" of modernism is aesthetic imperative: priority of beauty became firmly established in the poetry of generation of 80th, artistic above engaged, there was marginalization of ideology, that all together gave a push to rapid development of "clean" poetry, confined conjunctural influences. It is in this relation possible to compare between the poetics of "eighties" and separate artists of mature modernism – B. I. Antonich, V. Svidzinsky, who also confessed the ideas of creation of poetry out of limits of politics and ideology, cultivated beauty as "all-sufficient ethic and aesthetic cost" [12, 96]. Aestheticism as fundamental line of the poetic thinking predetermines "eliteness (whether intellectualism), novelty (makeitnew) and experiment <...> gravitation to the high culture (Nietzsche), principle of art for an art and bohemian" [3, 34].

Similarity of early and late periods of modernism appears in propensity to the esoteric letter, thick symbolic vividness [look: 6, 23]. Esoteric maintenance is predetermined to the poetry of representatives of generation of 80th – Y. Buryak, V. Gerasimyuk, O. Zabuzhko, I. Malkovich, P. Midyanka, I. Rimaruk and others. This tradition can be seen in early works of poets from Kyiv school. Escape into the inner worlds of poetic word became for the generation of 80th not only the means of dissociation from ideology but also important instrument of development of sovereign artistic time and space, immersion in the space depths of the hidden meaning of artistic image.

Nature of word connects both periods of modernism. <...> As T. Gundorova marked, in modernistic discourse the special role was carried on suggestivity, game of image" [6, 23, 46]. The poets of generation of 80th, avoiding the rational approach to the reality, aimed to create alternative artistic reality, groundwork of which is a game, travesty, parody, and on the whole is theatrical approach in the comprehension of thorny problems of existence of man in the world. The theatricalization of artistic consciousness becomes the defining feature of work of many poets (Y. Andruhovich, O. Zabuzhko, I. Malkovich,

O. Lishega, V. Neborak, and others), witnessing aspiring of artists to the design of the sovereign poetic world, in which their aesthetic laws operate.

There are features that bring together a modern lyric poetry on all stages of evolution of Ukrainian modernism. We mean the gravitation of modernism to irrational, that will be “saved in future in evolutionary movement of literary process, and its gradual leveling will mean social realism gradual defeat “of project of modern” [11, 213]. Irrationalism, the basis of which is unreal principle of recreation of reality was artificially forced out from the sphere of the artistic thinking in soviet literature, the return of it in a home poetry was begun by the poets of the New York group, Kyiv school, and after them to the poetic generation of 80th. It is worth to mark that activation of the irrational beginning in literature of modernism is the display of artistic transformation of philosophical conceptions of F. Shelling, A. Schopenhauer, F. Nietzsche, A. Bergson, O. Wilde, that had huge influence on all XX century, including the poetry of late modernism. Poetry of V. Gerasimyuk, I. Rimaruk, O. Zabuzhko sets quite a bit patterns of irrational approach in an artistic design of reality. Separate poetic texts of poets can interpret only from positions of irrational hermeneutics (“Kyiv story” of V. Gerasimyuk, “Suicidal tree” of O. Zabuzhko, “Bermudian triangle” of I. Rimaruk and others).

At the same time discourse of late modernism of generation of 80th has its own specific features comparing to early modernism at the beginning of XX century. Difference is traced foremost in attitude toward national tradition. Early modernism “declared itself first of all as marginal phenomenon in relation of its traditions, even antitraditions” [6, 17]. For the late period of its development, on the contrary, the special attention is paid to the tradition, folklore sources, mythology that became mighty foundation in filling of ideological gaps, which were formed because of crisis of social realistic aesthetics. A national factor had a great influence in forming of Ukrainian modernism – early, and late, however it follows to bind to animation of national liberation motion that was actual at the beginning of the XX century and in 1980. Without regard to an increase attention to national tradition, in the post modernism poetic discourse there is the double process accented by I. Goloborodko: “Modern resists to the stereotype and simplified, but comports with tradition, forming such concepts, as “traditions of Modern” and “Modern of tradition” [5, 84].

Certain parallels can be conducted between late and mature (“high”) Ukrainian modernists. Just after the supervisions of Y. Kovaliv, in creative work of poets of generation of 80th “traced and the inherited genetic lines from folklore practice, early P. Tichina, M. Bazhan, B. I. Antonich, I. Drach, M. Vingranovskiy, and also A. Rembo, G. Apollinaire, J. Prever and other masters of world lyric poetry” [9, 107].

There was “national classic canon” (V. Ageeva) in works of representatives of “high” modernism of 20–30th, however this process then was not completed through ideological oppressions. “So that famous Zerov’s “adfontes” at the end of age again became more than topical. The search of sources conduced to beginning of century nevertheless, to the unmastered experience of home modernism” [1, 44].

A major feature that allows to carry out typology comparisons are certain between the mature and late periods of modernism, it is related foremost to the phenomenon of synthesis, about that thoroughly enough D. Nalivayko wrote. In opinion of scientist, both “early” and “late” modernisms carried out passing to the modernistic poetics of synthesis,

presence of existence of the modern world in its complication and variety. This passing to the fundamentally new options of “poetics of synthesis” more distinctly showed up in the poetry of modernism late works of Rilke and Apollinaire, Elliot, Pound, Pasternak and other poets [13, 45–46].

Late Ukrainian poetic modernism of 80th absorbed in itself the phenomena of synthesis, distinctly demonstrating impossibility of clear differentiation after stylish tastes. Now the representatives of this generation can not be classified after concrete stylish flows, as style of every poet is the synthesis of different directions of modernism. Marking plenty of flows, schools, individual phenomena in modernistic literature, “that is not taken to the artistically-stylish denominator”, D. Nalivayko comes to the conclusion: “But here such paradox of modernism strikes the eyes: at all great number actually modernistic and avant-garde flows work of its large artists took place mostly out of these flows, not laid in none of them <...>. All of it, finally, suggests an idea, that it would follow to distinguish in modernistic literature, will say conditionally, in carnating fundamental modernism that exists pose or above these flows and schools in itself fundamental models and intensions that are not very subject to that “dialectics new”” [13, 46]. To fundamental modernism a scientist takes the vertex phenomena of modernistic literature foremost, in particular works of Kafka, Joyce, Proust, Muzil Broch, T. Mann, Deblin, Benn, V. Volf, Lourence, Elliot, Paund, Folkner, Klodel, Gide, Saint-John Pers, Pirandello and others.

The lyric poetry of poetic generation of 80th is problematic to attribute to the phenomena of fundamental modernism. Although in works of its representatives there are signs of “that deep aesthetic-artistic revolution that took place in the end of XIX in the first half of XX century” [13, 46], however it arose up as an original world view and aesthetic-artistic reaction on deepening of spiritual crisis of society, for stagnation in social realism cultural space. Thus, late modernism denies possibilities of previous cultural epoch to resist to the destructive capacities, that generates sharp, and sometimes bellicose antitraditionalism of modernism.

A unifying factor between mature and late modernisms is seen foremost in the gravitation of artists to basic principles of philosophy of existentialism, which poets of “transitional twenty-four” hours mastered from the predecessors – E. Pluzhnik, T. Osmachka, V. Svidzinskiy, and afterwards – from the poets-modernists of the New York group, Kyiv school. In 80th Ukrainian poetry had a tendency to depoliticization of lyric poetry, ignoring the ideological discipling of power, there was a sharp necessity to fill a world view vacuum that arose up after the discredit of social realism. Existentialism that came on changing to social realism and formed philosophical groundworks became dominant discourse in works of poetic generation of 80th and formed philosophical base of works. The personality increases in a lyric poetry, ontological and existential reasons have become more actual [8, 10–63]. Ideas of labours of M. Haidegger (“Time and existence”), J. P. Sartr (“Existentialism is humanism”), A. Kamu (“A myth about Sisyphus. An essay about absurdity”) found bright artistic expression in the texts of poets of 1980th. Reflections of thinkers of Western Europe about a tragedy and crash of traditional humanism, historical deadlock humanity ended up in that, difficult and contradictory character of communication of individual with the surrounding world, its estrangement from the world compelled the

representatives of late poetic modernism to appeal to philosophy of existentialism, revising looks to reality and place of a human in it.

Poetic texts of representatives of generation of 80th are adopted artistically and transformed by existentialists (absurdity of the world, alienation of personality in society, loneliness and doom of a human, his solitude in posttotalitarian space and other factors). Inter sections between mature and late modernisms are seen in similar motivation of address to existentialism. Representatives of Renaissance of 1920th (E. Pluzhnik, T. Osmachka, V. Svidzinsky) submerged in the world of philosophy of existentialism, its ideas gave a spiritual rescue from despotism of the totalitarian system. Poetic generation of 80th marked off and from state ideological structures, and from pressure of social realism. Basic priorities in poetry became eternal values such as: sense of life and work; nature, man and universe; love and art; urbanization and nature and others. A human in poetic texts of generation of 80th is examined as all-sufficient constituent of macrocosm, that was the powerful faint sound of humanistic wave of work of sixties.

The poetic generation of 80th draws together with the poets-modernists of 20th (B. I. Antonich, V. Svidzinskiy) idea of revival of spirituality, national groundworks. M. Tkachuk made an accent on it [14, 180] and N. Bilotserkivec, that marked: "All that took place in 80th is possible to compare to 20th, when ten of the most various formal and informal literary associations, groups, directions, styles coexisted in the peaceful competition. The first collections of V. Gerasimyuk appeared, I. Rimaruk, I. Malkovich, the representatives "of the lost generation" returned – V. Kordun, and M. Vorobyov. There was a poetry national depths, folklore-mythological, heathen bases of folk consciousness, "order" [2, 43].

Culture unites the modernistic searches of poets of 20th and 80th of XX of century, by clear discipling on the creative mastering of world and the culture of Western Europe. In particular, in the aesthetic reference-points and tastes the poetic generation of 80th gravitates to culture of neoclassicisms (M. Drai-Khmara, M. Zerov, Y. Klen, M. Rilsky, P. Philipovich), and afterwards to cultural selfless devotion of sixties (L. Kostenko, I. Drach, D. Pavlichko and other). For example, among poets of 80th Ukrainian neoclassicism poet I. Rimaruk became a "bookman" in a spirit the best traditions of it: he owns perfect stylistic adroitness of letter, the world of his poetry is full of historical, mythological and literary offenses and reminiscences. The saturated culturological world of lyric poetry brightly appeared in works of Y. Andruhovich, Y. Buryak, N. Bilotserkivets, O. Zabuzhko, I. Malkovich, P. Midyanka.

The substantial difference of late modernism of 80th from mature modernism of 20th is seen in an ideological plane. Mature modernism is marked by clear ideological definiteness: aesthetic consciousness of its representatives, in opinion of S. Yakovenko, "goes back into the side of collectivism whether the speech goes about nietzschean myth about Dionis, or Sorel's myth of social revolutions" [19, 61]. The representatives of late poetic modernism, in their turn, proclaimed the antiideologism, categorical non-acceptance of any canons and regulations. It is possible to see intersections with the poets of the New York group, that resolutely dissociated oneself from engagement and public problems.

Thus, characteristic expression of late modernist poetic discourse generation of 80th century was the desire to oppose the cultured social realism of life which is built on creative

imagination of the artist's so-called "new artistic reality" and has become the characteristic display of discourse of late modernism of poetic generation of 80th of XX century. Necessity to "escape" from "romanticism of week-days" of soviet twenty-four hours' reality became the special laws by important reason of aesthetic-artistic searches in the Ukrainian poetry of 80th of XX century. Subjectivism, irrationalism, suggestivism, esotericism, aestheticism, actualization of ideas and problems of existential philosophy bring together late poetic modernism with the previous "waves" of its development. On a change to the dogmas and canons of social realism modernistic tendencies the synthesized lines of early and mature modernism are recognizable in that clearly designated in texts of poetic generation of 80th. At the same time the new phenomena witnessed steady motion of the Ukrainian poetry to be included in European and world cultural spaces. Perceiving and creatively mastering the artistic achievements of previous phases of modernism, the representatives of poetic generation of 80th showed defining features that witnessed evolutionary development of modernism.

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