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PICTURE OF A. BECKLIN “THE ISLAND OF DEAD” AS SEEN BY POETS

*Any our act – and thought is one of them –
is the question or answer
which are addressed to that part of the world,
which is surrounding us at this moment.
Life is the continuous dialogue and individual –
is just one of communicants.
Jose Ortega y Gasset*

Art rarities do not lose their meaning with time cause they function (according to M. Bachtin) in “great time”, they find response in next generations of recipients, inspire appearance of new art values: numerous texts-descriptions, texts-answers, texts-interpretations, texts-additions, texts-extensions. As the source of appearance of verbal work could be any artifact: painting, musical or sculpture masterpiece, architecture ensemble, movie, which receive another reception (due the reception by another consciousness of individual-author interpretation) which can be essentially differ from the first intention of author, it can transform under the influence of new point of view, certain state of mood, which makes recipient to reveal own subjectivity to feel emotional states, inspired by the art work.

In literature discourse of last decades it is trends the growth of interest for the presentation of figurative kinds of art in art works, which is proved by works of Leonida Geller, Suzi Frank, Zhuxhi Heteni, Robert Hodel, Severyn Vislouh, Nina Bochkareva, Yuri Shatin, Irina Zayarna, Maria Rubins, Olena Tarannikova, Lesya Generalyuk, Irina Zhodani etc. This is promoted from one hand by that fact that painting becomes more conceptual from other hand, that fact that writers aspire to achieve its visual appearance, especially if there are united literature and painting practices.

In article we consider that verbal image, for example, of picture of famous artist won't be its exact mirror reflection, copy, it will be the description of visually accepted images, encoded colors, shadows, lines, in other words, those methods which were used by artist. Author of verbal text as the recipient recreates his own seeing of artistic intention of painter, process of cognition of artifact, his understanding of compositional solution of topic. It creates its image of already pictured people, subjects, text about the picture, text-reply, text-response, text-interpretation of the painted by the artist – thus, interpretation of interpretation.

Difference of arts is the source of new content, it generated complicate art structures, which, according to Yuri Lotman, promote “establishing of equivalences” among those types of art, which is impossible to translatead equately with the help of language of artistic literature. “In painting we deal with "conditionality", which is in that fact that three-dimensional thing is transferred to the two-dimensional plane, – underlines Roman Bobrik, – it means that thing loses its three-dimensional character, but it doesn't lose the direct connection between

the subject and its painting image (in semiotic aspect this image is called "iconic sign") [1, 193]. In context "word and thing", which this word names, there is no connection, but there is the agreement, not the similarity. The difference between verbal description and painting one is in this.

Art really earnestly protects its kind's specific, its especial communicative ability, which is considered to be necessary element of high aesthetic meaning of each kind. Transposition of visual elements into the verbal text is assisted by their dynamic cognition, that's why verbal picture essentially differs from painting, made by colors and accepted by sight. In literature text is recreated the image sense of color, from, that impression which were made on recipient.

Art phenomena of different times and people allow poets to find corresponding to own research motives and images, they became the inexhaustible source of inspiration for them. Thus the painting "The island of death" (1880) of famous Swiss artist Arnold Becklin even now disturb seers. It is still mysterious and enigmatic – as – serious warning of future cataclysms, appearance of exclusion. Dull island, described by author, reminds about the another world, about the death of civilization, about the ternal reston the cemetery, in other words, this picture provides different points of view, it provides new attempts of individual-author's interpretation of images which were accepted visually. Not in vain details of this picture were caught by other artists – as the necessary precondition of success among public. This deals firstly with cypresses which were accepted as the symbol of sables and sadness and quickly were transmitted to another pictures. For the artist Valentin Serov these tree even "sounded" in "Beckling's manner" cause the remind him "Island of Dead".

Picture of Swiss artist had the great influence not only on masters of tassels (among them Icaak Levitan, Salvador Dali, Nicholas Roerich), but also on composers (Sergei Rachmaninoff), writers (Vladimir Mayakovsky, Masako Bando, Bogdan Lepky Peter Karmansky, Roger Zelazny), filmmaker (Andrei Tarkovsky, Oleg Kovalov). Obviously, there were more other interpreters of this picture, than we have noted here. But this was not our goal – to cover the whole spectrum of interpretations which on one hand proved the interest of audience and on the other hand (Adolf Hitler for example had bought this picture, cause he felt the prognostic potential of the picture) and on the other hand – to show deep and incomprehensibility of prediction of author which gave him great popularity. The picture revealed the existence of phenomena out of the "plot's space". This gave the opportunity to feel ineffable: not that the artist has painted but that what the audience could feel which was more meaningful than the visible one. The artist just has made the hint, he was giving the freedom for different understanding: from superficial-traditional to the hidden-allegorical, about which the seereven had no idea. In semiotic aspect picture and literary work which describes this picture are the texts which consist of different types of symbols. These texts with the help of different methods are reflecting the art world which does not double the real one. We have to find factors, reasons that provided such choice, such composition of components exactly in the implementation of certain elements of art world.

The goal of this article – to compare verses of Ukrainian poets of Bohdan Lepky ("Island of Dead") and Peter Karmanskyi ("Island") with their source, meaning the famous picture of Arnold Bekling "The Island of Dead"; to determine the differences of poetic

interpretations of picture which was created according to laws of another semiotic culture. Art was the sphere of own realization source of poetic reflections for both poets. The important goal foundation for poets was the revival of their point of view on picture which actualized their aesthetic experience. "Visual forms – lines, colors, proportions are able for the articulation, Suzann Langer considers, – but the radical difference is in that fact that visual forms are not discursive, laws of this articulation differ from the laws of syntax" [5, 22].

In the article we consider peculiarities of recoding of visual images with the help of verbal and that fact that one of mentioned poets-interpreters – Bogdan Lepkyi – wanted to become professional artist, entering the Academy of art at Vienna. Reception of picture by artist-professional has its specific cause it allows to understand peculiarities of compositional solution of topic, promotes the wish to start the polemics with the artist, to overcome him also. The scale of emotional reactions is not limited by this rank surely. It can achieve unexpected shadows even the leveling of aesthetic essence of artifact.

"Sometimes game became exceptionally virtuosic because the author of the text (the main dysponent of rules) states inter-textual markers, naming the titles of art compositions, naming their authors or elements which are recognizable. Thus author operates with utopian (in context of language) promise of access to the piece of art, – states Lesya Generalyuk. – the reader understands that cognition of visual composition trough the verbal text is unreal but because of the role of "ex-fractional hope" the seer agrees to be the participant of this paradox game. Though sometimes the reader is interest more in the text than in the subject of its description. Because this test due to the involving of adjacent arts widens associated channels and general cultural sphere of reception" [2, 60]. Skillfully described (by poet) art artifact can catch attention of reader thanks to its immanent peculiarities (not only due to the rarityre sources), it can make the interest in author's vision of this art phenomenon. Ukrainian poets which had to become the witnesses of horrors of World War I, were looking for the answers which had disturbed their contemporaries in human experience, in world culture. They were attracted by the picture of A. Bekling firstly by the island covered with mist, which was motionless in the distant. That's why we have such titles of verse: "Island of Death" – Bogdan Lepkyi and "Island" – Peter Karmanskyi. Picture was exiting their imagination, actualizing life and aesthetic experience and was allowing to react on contemporary reality through its prism. "Surely, reception is the auto-portrait, in which the other text acts the role of the mirror, – considers Olga Chervinska" [10, 43]. In this case we deal with the text of picture which attracts attention of poets with its ambiguity and randomness. The verbalre construction of picture is not only the result of reception but the method of attracting attention to this artistic phenomenon as to something interesting, important in history of culture. Besides, this is the method to recreate own vision of visually accepted images, recoding it with the help of artistic culture. B. Lepkyi in the headline for the title of verse – "to the image of Bekling" – pointed on the inter-medial connection with first source, Karmanskyi, obviously considered the reader's erudition, not explicating th connection with the picture.

Role of poets-interpreters of famous picture can be compared with function of revealing of hidden senses, discovering of something new in known, because the

reproductions of this picture which were edited, gained great popularity. "Artist does not create, he discovers that what was existing before him – etern alone, – Yuri Lotman staed. – His function while creating text reminds the role of developer in creation of pto-ro-image. But this role is not passive" artist if a person, which with its moral activity proves the right to implement role of the mediator, "developer". With this developer earlier stated notions have to appear in the world" [7, 165].

The picture was the source of impression sand impulse for the poetic reflections as for B. Lepky for P. Karmansky. Poets mentioned in their verses only some details of the picture: "Slumbers among the waves quiet and formidable, / Leading upwards with the mountains' tops over the Black Ocean" [3, 94], "It [island – V. P.] stands, formidable, quiet in grey mountains, / And sleeps in quiet dream, coverd with mist" [3, 95]; "There is the rock in the sea, / Black forest grows there ..." [6, 500]. Static of picture gains the dynamic lighting on the notion of action ("slumbers", "lead", "stands", "groes"). Thus transplantation of picture's images is subordinated by laws of artistic literature as type of art, which is able to reconstruct the dynamics. Change of time planes – past / present / future – was giving the prognostic character to the words of B. Lepky:

Хто терпів за життя,
Най собі відпічне [6, 500].

Recreation of art by the literature takes place usually throught he verbal transmission of visual impressions, picture's composition, its distant or foreground. Text which is been creating on the basis of laws of another semiotic system (art) during the reconstruction with the help of means of artistic literature, loses its artistic-plastic peculiarities. Unlike the figurative arts in literature the invisible visible is transferred. Ivan Franko comparing creative activity underlined: "Artist gives us the impression of colors, poet calls out reminiscences about colors; artist appeal to sense, poet appeals to imagination" [8, 414]. B. Lepkyi as the interpreter of A. Beklin's picture appealed not to visual impressions but to another sensation: tactile (waves in his versare "winter", "paddle" is "crystal"), audio ("Хто роботу зробив, / Хто відбув свою путь / Хто свій день пережив, / Най чимскорше йде в путь"). As the artist he made accentinhisverses with such definitions as "picture" ("Autumn night in village", "Guest").

In process of important perception of picture we can determine certain fragments, cadres. According to Anri Bergson process of perception (forming of thought) takes place on principle of cinema (stringing and cropping). Artist during the process of realization of creative intention assembles details, situates on the picture, describing different foreground.

It is possible to add dynamics into the picture, to make move static details with the help of separation of big or small cadres, their place on the picture. "Art is not only the art oc cadre's composition, but it is the art of assembling" [4, 11], – underlines G. Klochek.

In the picture "Island of Dead" there are determined such cadres: small boat with the coff in in the middle of river Sticks. On the foreground there is the figure of carrier dead – Kharon. We can see the gloomy island in distant and tombs, cut in mountains with elm trees over them (in another variant of picture we can see cypresses). Attention is focused on the figure in white (it is in the center of the picture). It appeared thanks to the ask of widow (of financier George fon Bern) which visited artist's workshop. She did not hide her admiration

within complete picture and persuaded author to draw the similar for her. B. Lepkyi, reacting of author interpretation made the accent on the last transfer:

... На скалі смерті храм, –
Одинокий пором
Доїжджає до брам [6, 501].

Ferry carriers to the place of eternal rest. There is no movement. The eternal quietness is here. A. Bekling's picture was for B. Lepkiy the source of poetic reflections, reason to express his understanding of inevitability of life's end. This is his philosophy, his vision of accepted images.

Karmanskyi's diptych "Island" we can spot more deep generalization which are realized due to identification of island with people, which is riving cruelly.

І хоть з усіх боків хижацькі дикі орди
Гризуть твоє нідро з нахабністю вовків,
Ти б'єш їх по лиці страшним бичем погорди
І величчю терпінь тривожиш ворогів [3, 95].

There are different senses in the mysterious image of island ("Народе мій, се ти!.. Закаменілий з болю, / Дрімаєш від віків, як вигаслий вулкан"). Relationships of author-interpreter and reader in both cases were grounded on the elements of trust because in another case the reader would have refused from their service.

Poets-interpreters re-discovered artifact during the determining of its unexpected nuances. Thus, in his verse, Lepkiy noted that the island – is a "temple of death" in the diptych of P. Karmansky the accent was made on the fact that it is people which is frozen with suffering. This people has dreams of freedom only in its memory. In the form of a mysterious island filled different meanings eternal rest – nation. The relationship of the author and the reader – interpreter in both cases based on the elements of trust, because otherwise the reader would have refused their services.

Reacting on picture, talking about it, poets have been revealing their vision.

"Adopted material gains receives a different degree of conceptual rethinking. It is in the situation in which it is exposed by dissimilar compositional and stylistic changes, and therefore we can talk about the different forms of its reproduction and transformation" [2, 73]. Reproductive and converting components in the process of reception give to gained element certain novelty. The converting component in creativity of Peter Karmanskyi was manifested more bright than in creativity of Bogdan Lepkiy. The verbal presentation of artifact was revealing the explications of different content shades which were influenced by artifact itself, attitude of its creator, emotional state of recipient, his life experience, culture competence.

Communication of Ukrainian poets with author of picture "Island of Dead" took place with the help of mediation of this picture. This gives an opportunity to consider this colloque not at the level of inter-personal relations, but at the level of arts' polylogue: art and literature. On the basis of comparison of two lyric compositions with the source we have found out that the picture was the impulse of poetic reflections, self-determining for both authors. Poets-contemporaries B. Lepkiy and P. Karmanskyi manifested their vision of the artifact. They actualized their own life experience. Individual-author vision of the picture stimulated the

gaining of art values. It allowed to compare different points of view about the picture: Philosophical and existential (Lepkyi) and national-statehood (P. Karmanskyi) which resembled the state of grim of island with the situation of enslaved people.

Verses “Island of Dead” and “Island” were not the mimicry of event with the help of language means, not by diegesis in sense of auctorial language, but they were the “mimesis of states” of both recipients [9, 24].

Being the response to the metaphorical content of the picture they were reflecting the explicated position of observers and, thus, were reducing the distance between different semiotic systems, were realising the role of mediator between them.

Verbal description of visual art works, according to Sabrina Veyndzher can be realized, on the one hand, as comparable to the content of the artifact, and on the other – as a mimetic way of writing that reproduces the peculiarities of the painting.

The researchers noticed that the visual samples (due to great suggestive power) can simulate verbal constructions that describe them.

Unbiased reproduction of spatial or qualitative features of artifact yields to interpretative tendencies. Thanks to this we deal with the unique vision of artistic sample, there are reproduced subjective feelings and impressions caused by it.

Verbal version of picture, implemented by P. Karmansky was determined firstly by the national color, which was marked by the traumatic experience of the poet as a direct participant of the national liberation struggle of the Ukrainian people in 1918–1920.

Modeling notions were realized for the evoking impressions which are adequate with the author’s one.

Descriptive elements did not gain “bright expression” nor in the poem “Island of Dead” nor in “The Island”.

These elements (given by individual strokes) had not been reflecting the diversity of staff. They reflected only black color scheme that clearly dominated in the verse. The authors mainly remembered island’s forest (or trees), ferry or boat. Authors were giving them only their (individual) interpretation.

Interpreting attempts of Ukrainian authors proved the interest in picture, its great importance in the history of culture. Transmission (with the help of artistic word) of content of artist’s composition took place through the prism of subjective perception of the verbal text’s author (which had been accepted the artifact in his own way). Thus he was revealing it to the reader in this way, in other words, he was realizing the interpretation of interpretation.

Література

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