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THE PHENOMENON OF EXPERIMENTAL GENRE FORMATIONS IN WORLD LITERATURE

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The article explores the genre system of short prose from the end of the XIX - the beginning of the XX centuries. In addition to traditional genres, used by writers (short story, story, short story, pamphlet), experimental genres come into view formations – etudes, arabesques and such non-traditional genres modifications like a sketch. We found out that writers were not afraid to experiment, boldly developed new genres, gave them their own names, put a special meaning in the works.

Keywords: genre, author's style, genre formation, imagery, metonymy, nationality, patriotic.

Олеся Тимченко, старший викладач, Феномен експериментальних жанрових утворень в світовій літературі / Харківського національного університету імені В.Н. Каразіна

У статті досліджується жанрова система малої прози кінця XIX - початку XX століття. Окрім традиційних жанрів, якими користувалися письменники (оповідання, новела, повість, оповідання, памфлет), з'являються експериментальні жанрові утворення - етюд, арабеска, а також такі нетрадиційні жанрові модифікації, як етюд, замальовка. Ми з'ясували, що письменники не боялися

експериментувати, сміливо розвивали нові жанри, давали їм власні назви, вкладали у твори особливий зміст.

Ключові слова: жанр, авторський стиль, жанроутворення, образність, метонімія, національне, патріотичне.

Introduction. In the novelistic prose of the end of the XIXth and the beginning of the XXth centuries, demonstrating the freedom of the creative search of the authors, which is indicated by the multi-genre assignment already in the titles and subtitles of the works, one can trace a unique style (M. Kotsiubynsky, V. Stefanyk, M. Khvylovy, P. Kulish, O. Gonchar). Difficulties in identifying an individual style of the writer are explained by the fact that this concept is constantly updated and ambiguously interpreted. Literary experts' dictionaries define style either as a specific feature of the artistic form of a literary work, or as a set of features that characterize the works of a certain time, direction, individual manner of the writer.

The modern stage of development of national literary studies is marked by significant achievements of scholars who focused on the study of the peculiarities of genre experiments of the creators of the nineteenth and twentieth centuries (V. Ageieva [1], O. Astafiev [2], N. Bernadska [3; 4], T. Bovsunivska [5], C. Matsenko [13], R. Movchan [14], M. Moklytsia [15], V. Morynets [16], S. Pavlychko [19], A. Pecharsky [20], J. Polishchuk [21], V. Prosalova [23], O. Romanenko [24], M. Tkachuk [25], and others). Scientists of the literary process throughout the twentieth century addressed the comprehension of artistic formations of experimental writing in Ukrainian prose, using the definition of "experimental" to characterize various works of art (O. Ilnytskyi [7], Ol. Poltoratsky [22], M. Lansky [10], M. Mudrak [17], L. Novychenko [18], M. Shkandriy [29], F. Yakubovsky [30], and others). Despite a few studies of this issue, the comprehension of the phenomenon

of experimental tendencies of individual authors in Ukrainian prose is still relevant.

Thus, the relevance of the article is due to the insufficient study of the artistic paradigm of Ukrainian experimental prose of the nineteenth and early twentieth centuries, which will certainly complement and expand knowledge about the peculiarities of the author's style.

The purpose of the work is to study the phenomenon of experimental genre formations in world literature.

The aim is to solve the following **tasks**:

- 1) to characterize the concept of "author's style" in the field of aesthetic, philosophical and literary studies;
- 2) to consider the literary aspects of the study of experimental prose in Ukrainian works;
- 3) to comprehend the specificity of the visual means;
- 4) to find out the experimental nature of national-patriotic prose;
- 5) to analyse the Image as a work of art;
- 6) to highlight the peculiarities of the works of writers who experimented with genres.

The historical-genetic and comparative-typological **methods** are used to highlight the creative achievements of authors of the nineteenth and twentieth centuries. Among the latest philological methods, the method of "slow reading" is being actualized. We also use the principles of systemic, intertextual, and intermedial analyses.

Obviously, the author's style is a whole system of visual means that includes both the content and the form of a literary work. It is characteristic of this and the aesthetic experience, considers the traditions of national and world cultures. In a work of art, not only the structure of the image, but also its actual content acts as a form. Thus, the very behaviour of the character, details of his appearance, language, etc. help the reader to reveal the artistic

image, because they serve as visual components of his fabric. Every writer is a child of his time, an expression of his generation. Significant enrichment of the individual styles of writers also occurs due to the influence of various types of arts on them, the written word (literature) was combined with music and painting.

At the turn of the XIXth and XXth centuries, the symbolism of landscape details, which became a characteristic feature of the stylistic manner of writers, especially increased in literature. A vivid example is the work of M. Kotsiubynsky, namely: the novella "On the Stone", subtitled "Watercolour" ("sample" in the draft), in which the features of the writer's artistic style are already clearly visible. According to the definition of the literary dictionary, edited by V.M. Lesin: "Aquarelle (fr. Aquarelle) is a work of painting made with watercolours. Writers sometimes use this term to define the genre originality of works" [12, p. 12].

In the work, pictorial means of painting prevail, colorful pictures of the sea and mountains clearly appear before the reader's imagination, filled with the incessant hum of life. The writer often uses color epithets ("blue", "greenish", "white", "dark", etc.), the comparison is mostly chosen based on visual impressions, because of which we clearly see pictures of nature, everyday life, drawn with the brush of an artist, but at the same time the pictures are moving. M. Kotsiubynsky often resorts to nuanced colors ("blue", "greenish", "grey blue"), conveying the game of color contrasts. Visual images are often intertwined with sound.

In general, M. Kotsiubynsky often presents images as a painter. Even his sounds have a certain color ("silvery laughter of wet leaves", "black silence", "golden smile", etc.). Characterizing Ali's game, the writer also fills his story with the melody of the zurna: it is rhythmic and, according to the melody of the zurna, monotonous. Here is one of the beautiful examples of the landscape. "The sea was increasingly losing its calm. Seagulls took off from

one of the shores of the rocks, bowed their chests to the waves and cried over the sea. The sea darkened, changed. Small waves came together and, like blocks of greenish glass, imperceptibly crept up to the shore, fell on the sand and broke into white foam. There was chattering, boiling, noise under the boat, and he jumped up and swam, as if he was carried somewhere on white-maned beasts... The water near the shore began to turn cloudy and yellow; along with the sand, the wave threw stones from the bottom of the sea onto the shore and, running back, dragged them along the bottom with such a roar, as if something big was gnashing its teeth and growling. For half an hour, the surf jumped over the rocks, flooding the coastal road..." [9, p. 374–375].

In connection with the coloristic solution of the novel, it is also important to note that M. Kotsiubynsky resorts to coloristic details but uses the play of colors to deepen the psychological characteristics of the characters. For the writer, the colorful detail also becomes a means of achieving new artistic generalizations. And this is another feature of M. Kotsiubynsky 's stylistic manner.

Among the peculiarities of the creativity of writers of this time, we can observe the emergence of several experimental passions. Thus, M. Kotsiubynsky called his works "Apple Blossom" and "Unknown" sketches. The collection of works by V. Stefanyk "Stone Cross" had the subtitle "Studies and Pictures". O. Gonchar called the collection of short artistic essays, which arose because of a trip to the Japanese islands, "Japanese sketches". In M. Khvylovy we can also see works with the subtitle "etude", these are "The Tie" and "The Tale of the Sanatorium Zone", the genre specificity of which we will consider in the next section. In literary studies, small independent literary sketches, mostly plotless, are also called etudes or studios (from the Italian studio - study) [12, p. 143]. An idyll (Greek: idyllian - a small image, picture) is a bucolic genre based on an idealized

image of the natural life of a person in harmony with harmonious nature [11, p. 221]. According to the definition of V.M. Lesin, an idyll (Greek: idyllian - a picture, a small poem, a song) - a poem in which the carefree and happy life of ordinary people - shepherds, peasants, fishermen - was depicted in an embellished form against the background of magical nature. Idylls are close to bucolic [12, p. 161]. The idyll genre is most vividly presented in the works of P. Kulish. Let's consider the features of this intra-genre modification using the stories "Orysia" and "Girl's Heart" as an example. Kulish wrote an idyll story based on the material of the sixth and partly the seventh songs of Homer's Odyssey. Having preserved in many respects their plot canvas, he completely replaced ancient realities with Ukrainian flavor, moving the action to the times of the Hetmanate. In addition, the folk legend about Turova Krucha is woven into the plot of "Orisa". At the center of Kulish's idyll is the ideal of the universal harmony of human, more specifically, national existence in its historical retrospection: love reciprocity, motherhood, family harmony, Cossack-elderly farm life, the closeness of old-world man to nature, imaginary social harmony among socially heterogeneous peasants is poeticized.

The universal in the idyll is closely intertwined with the national-patriotic. As for the idealization of the Old World in it, rustic life in the bosom of nature, then it fully corresponds the genre requirements of the romantic idyll created by the author of "Orisa", calling it an "idyllic" in the subtitle. The artistic value of it the work consists precisely in the fact that it is a perfect artistic work an example of a romantic idyll in Ukrainian literature. The story "Girl's Heart" according to the author's definition, too "Idyll", like "Orysia", but unlike it, is addressed to modernity. The marriage of a peasant girl, Olenka, and a wealthy, intellectual man developed Cossack Pavlo Piddubny, the writer expressed a dream about an organic combination of a woman's "true heart" and a man's mind, "natural" and educated man, the idea of culture progress

of the people under the leadership of the national intelligentsia. The first the situation of the story is the aspirations of Olena and Ignat the widower marriage is not carried out since the partner was taken in Moscow, the second one is already an innovative invention of folklore plot, or reproduction in one's own ideological interpretation incident from life.

Another genre creation of the beginning of the 20th century is the image literary - a small prose work, often close to an essay built on the material of a specific life story fact or event. A sketchy image is characteristic of the samples people with several bright strokes, and underdeveloped plot [12, p. 279]. I. Franko called one "Galician images" from collections of his works. The subtitle "sample" is under the works M. Kotsiubynsky "Pe koptyor", "Witch", "Duel" and "He is coming!"

In "Duel" M. Kotsiubynsky spoke against the negative phenomena of contemporary life that prevented free development man, revealing his activity, ridiculed the worthlessness and emptiness bourgeois life, common people. The work, in fact, is psychological "sample", a subtle analysis of the process when from the depths of the human beings "stand up worthlessness, falsity and compromises" and push her on meanness. By the subtle disclosure of the characters of inconspicuous, small, sometimes completely worthless people, after a deep exposure to the vulgarity and pettiness of their interests, M. Kotsiubynsky is close to A. Chekhov. In the next work "He goes!" there are no direct images of events. They are perceived through stories by individual actors. It is characteristic that, while working on the work, the writer consistently replaced all descriptive points ("from author") directly reproduced dramatic scenes, "missed" through the anxious imagination of the characters. To depict events not directly, but "through the eyes of the characters", to reproduce an image or even an entire event through some detail the writer often uses metonymy: "the toothless shouted mouths, screamed wrinkles of wisdom and experience,

said beards and whites and skinny hands" [9, p. 458]. The story is colored with disturbing, red colors. A bloody shade lies on everything: "Evening was approaching. Sun grew, burned and quietly descended. The red fog was rising in the west, and as if bloody ghosts were approaching the city from there. At first timidly, alone, and then in whole ranks. Silently they passed in a procession between the fallen walls, leaving hot, red marks on the stone and reflecting in the windowpanes their bloody faces. The ancient walls trembled with terror for everyone, the wrinkles of the walls, and only the red poppies that grew above the eaves, guests were greeted with laughter. And when the sun went down and the night came, like black the thought of the land, the red guests disappeared and the town completely froze..." [9, p. 465]. The bloody scale conveys the anxiety that grew in the hearts people, reinforces the disclosure of the terrible content of the events reproduced a writer Even the roads overgrown with poppies spread out, like bloody rivers between green bread. Even the bells rang red.

In the image "He's coming!" the ability to depict the mass, the people, not as a continuous faceless crowd, but clearly individualized (Shohat Ambrum, coachman Yosel, Bobe Esterka, etc.) is revealed. This is a complex collective, which has a certain face and is slowly maturing. In general, the short story clearly shows how much importance the writer attached to color and sound elements in his works -they create the necessary background for the image, evoke the desired mood in the reader. The next genre that arouses interest is the subpoena in the second half of the 19th century, which was sometimes called small epics works, short stories and stories. Thus, Yu. Fedkovich called the story "Talentless Love" a summons, and "The Heart cannot be taught" a summons. Yu. Fedkovich's prose work "The heart cannot teach" shows the tragic fate of soldiers in the imperial army, exposes the Austro-German military system, and presents true pictures of the life of the impoverished Bukovinian mercenary and poor. Yu. Fedkovych

continues to develop social themes and portray life's social conflicts. Ivan, the hero of the story "The heart cannot be taught", was famous among the people, that he punishes the rich who rob and mock the poor peasants. The image of Ivan is a noble Protestant man who has "a heart as pure as one pure diamond" [27, p. 268], is also revealed in terms of domestic relations. The writer skillfully shows the deep emotions of this hero, passionate feelings of love, the desire to achieve the goal at all costs. Freedom-loving, decisive, hot-tempered, haughty - these are the traits of Ivan's character that are revealed in everyday relationships. He cannot bear the betrayal of his wife Elena and kills her; at the same time, he commits suicide.

Conclusions. Thus, researching the experimental genres presented in the work of writers of the late XIXth and early XXth centuries, whose creative manner remains unexamined to the end, we conclude that the writers boldly experimented, developed new genre formations, gave them their own names, invested their own specific meanings in works. In general, the study of the phenomenon of experimental genre formations in world literature will contribute to a more thorough analysis of the entire literary process of the XIXth and early XXth centuries.

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