

Intersemiotic Tropes as Genre Forming Factor

The article probes into genre-forming function of intersemiotic tropes. A study of the collection of short stories “Singing Willow Tree Cradle: frescoes of occupation period” by Yevgen Gutsalo proves that poetic means from related arts pervade a form and content of a fictional text. Special attention is paid to cinematic imagery and fine arts techniques.

Key words: genre, trope, intersemiotics, frescoes.

Yevgen Gutsalo defines genre specificity of his collection of short stories “Singing Willow Tree Cradle” as occupation frescoes and it orients scholars towards understanding of the author’s view of this kind of prose. According to G. Grabovitch, genre is “literature in its microcosm since it incorporates a set of specific texts, a balance of values, norms, impacts, as well as the reader’s expectancies that can be met or defeated” [2; 126]. So, what do we expect to see at frescoes? Bright freshness of colours, freedom and at the same time standardization of composition, conventionalism and epicism. In the light of contemporary views on literature, it is the definition of a fresco that enables interpretation of its imagery in a cross-semiotic trend.

An attempt to trace possible intersemiotic systems in genre-forming patterns of Ye. Gutsalo’s short stories resulted in identifying expressive means pertaining to architecture and painting. Though not quite frequent in the texts, they are characterized by immense expressiveness and possible power of impact. Among the formal components employed in textual poeticality creation there are plain face, texture elements (canvas or paper, cardboard, stroke, dash, etc.), spatial dimensions (vertical, horizontal, and diagonal lines), image positioning (center, up, down, right, left, foreground, background), directions or vectors, facets; expressive means (line, light, shadow, clear-obscure, colour, colouration, spot), geometric figures, complex structures (distant view).

One should not ignore the laws of composition which are similar in different kinds of art: the law of wholeness (inseparability of elements, a need for connection and correlation of all elements; uniqueness of elements); the law of dynamism (the reconstruction of a sense of motion and development of action as time passes in the work of art; novelty); the law of contrast; the law of subordination of all compositional means to the chief concept of the work of art; the laws of composition are formulated as aesthetic categories by Ye. Kibryk [4, 105]. Composition also comprises the rules (of rhythm, the center of a plot structure, symmetry, asymmetry, parallelness, positioning of the main image against the background, the perception of the represented images, etc). and techniques (of rendering a sense of monumentalism; space; horizontal, vertical, and diagonal lines, etc.). Apart from classical forms, some parallels can be drawn with folk forms as some household objects become works of art. The beauty of these objects is achieved due to their ornamentality which turns out to be a means of expressing content and poetic imagery.

As a kind of art, cinematography also appears to be a source of intersemiotic tropes. According to some scholars, cinematography reflects the sharpest ontological

and aesthetic issue of the XXth century – the problem of drawing a borderline between a text and reality [6, 46]. Being born in the époque of scientific and technological progress, cinematography represented an illusion as virtual reality, but it was associated with a dream as its antipode. Cinematography suggested the way of showing “a border between the illusory and real” due to montage techniques. The emergence of a sound motion picture added more syncretism to a movie [1, 17]. In cinema art as well as in the art of the theatre, the perception of reality or activization of accumulated information in the viewer is predetermined by an actor’s emotion [5, 15]. However in literature, as it is observed in Gutsalo’s prose, the perception of reality is predetermined by the author’s emotion [5, 15].

One of the frequently observed type of tropes in “Singing Willow Tree Cradle” is a metaphor based of montage technique which presupposes a combination of different themes, fragments, and images. Montage is closely connected with an inner monologue technique, which in its turn is predetermined by the psychological dominant of the collection: the reminiscences of the five-year-old hero about his horrifying wartime childhood. The introductory essay “In the Spring Wood” represents landscape elements which are based on a dynamic change of shots: «Ще якусь мить тому пустельне, зараз це плесо оживає: з лепехи та осоки вигулькує кілька диких качок» [3, 6] – “Being absolutely deserted some seconds ago, now this deep place in the river gets back to life: out of calamus and sow thistle emerge several ducks”. The focus is constantly changing and the recipient observes a chimerical dance of three drakes and a duck and later on a naively wise talk between the old woman, Lychora, and the narrator who acts as a cameraman: «Очі мої відриваються й летять на весняний простір зголубілої річки, над якою вже розтануло біде молоко туману, тепер вода — в сонячних переблисках, де-не-де сизіє пасемцями тремткої пари» [3, 10] — “My eyes open wide and reach the space of the spring-blue river above which pale milk of fog has melted away and now here and there the sparkling water goes grey with trembling stands of mist”; «Куди тільки поглянеш, скрізь на річці видно качині танці, качині зальоти, качині любощі. В баби Ликори таке цікаве та радісно посвіжіле обличчя, мовби вона помолодшала на багато років» [3, 10] – “Everywhere you can see ducks dancing, flying and mating. The old woman Lychora with her curious and joyfully fresh face seems to become much younger”.

A number of moving, without any exaggeration, episodes built on the increasing speed of action further on gets mapped onto cinematically organized acoustic imagery: «І справді, гуска немов танцює гопака, а живе коло доквуж неї крутиться й крутиться, гелгоче й гелгоче, мовби також танцює гопака» [3, 11] – “Indeed the goose is dancing hopak and the vivacious circle is swirling and swirling, honking and honking, as if it were also dancing hopak”.

The novelistic character of the story is achieved through the unexpected development of action, the destruction of idyllic scenes after shots; montage techniques get combined with the cases of personification which enhance them: «І сама річка начеб теж лякається, береться брижами-хвильками поміж зеленими острівцями, і від хмар, що затуляють сонце, з іскристо-блакитної обертається на темно-голубу, прищулену» [3,12] – “And the river itself seems to become frightened: in between green eyots it gets covered with ripples and because of clouds hiding the sun away it changes from sparkling-blue to blinking dark blue”. The

narrator again takes up the function of a cameraman and his glance directs the eyes of the reader: «Дивлюся в небо над річкою, але в ясному повітрі гусей не видно. Опускаю погляд нижче, на воду, й очі мої теплішають від радісного здивування» [3, 12] – “I look up to the sky above the river and don't see geese there. Then I look down at the water and my eyes get warmer with a pleasant surprise”.

The parable “The Age-old Oak Tree Stays Green” is built on a unitary visual symbolic image, which emerges in the mind of the central character in its mythological function: «чорний дуб мовчить, сягаючи до неба, єднаючи землю та небо» [3, 20] – “the black oak tree keeps silence; it reaches the sky uniting it with the earth”. The uniqueness of this image is achieved through the hyperbolically dynamic perception of the narrator: «...чим ближчає дуб, тим виростає і грізнішає, аж поки в мої очах виростає так, що над моєю головою затуляє весь видимий білий світ, сягнув до неба і за небо» [3, 17] – “... getting closer to the oak tree, it becomes larger and more awesome until it turns so huge in my eyes that it seems to hide away the entire world, to reach up the sky and even higher”.

Slightly different cinematic techniques are observed in the most tragic texts of the collection. Thus, the short story "Korniy Potuga Shoots" intensifies the vibration of the sound accompaniment, which enhances the emotional background of the story: «Жіночий лемент спершу ледь вгадується, ледве долинає, гаснучи десь отам, у зеленому вирі верб, що двома крутими хвилями застигли над сільським шляхом» [3, 22] – “A slightly perceived women's yelling melts away in the green thickets of willows which have grown still like two huge waves above the country road”. Sound paroxysms in the short story "Something Terrible Happening" perform a similar emotion stimulating function: «Ми кричимо з бабою Ликорою, б'ється в риданнях Фрося на долівці, — і від цього моторошного рейваху гасне блискунець на кзиндику печі» [3, 137] – “We cry together with old Lycora, Frosya is writhing in crying and because of this yelping the light goes out”. The sound that creates an unexpected visual effect – the lamp goes out – makes the situation even worse as the darkness brings about fear.

In the stories "Frosya" and "Wake", other devices dominate, i.e. the plans of expression and narrative perspectives get changed, and each of which is accentuated by the narrator-observer. Thus, the plans in "Frosya" remind of a pendulum: the boy watches the stork flying, switches his attention to diggers in the neighbouring vegetable gardens, looks at the blossoming trees in the gardens of the entire village, and again turns his glance at the stork that now descends [3, 25]. In “Wake”, on the contrary, the shift of perspectives is different: through the narrator's eyes the reader sees Korniy cutting a locust, splinters are scattering around (the view is getting larger); the author focuses his attention on Korniy's angry face and his mad eyes; further on, the general view description appears: the old locust together with new saplings are blooming [3, 202]. The story “By the Oak Tree on Makoviy Holiday” exemplifies the case of the focal point changing: the boy from the crowd observes the scene; he partially sees the dam where the events are set, but he fails to grasp everything, and when the “the crowd gets hotter” [3, 275], Tarapatyi falls down: “and for an instant my eyes catch the dam” (let us pay attention to the catchy metaphor) – and after that everything disappears, but for the fear of a child who fails to understand the meaning, but feels everything [3, 278]. On the verge of cinema and visual arts, the experiments with lighting emerge: the short story "Invisible Guests", «вечоріє, у

вікні сідає сонце, й уся хата залита промінням, що сліпуче біліє, наче спряжене в печі молоко» [3, 112] – “the twilight falls, the sun sets in the window and the entire house is flooded with dazzling white rays like milk cooked in the oven”; the essay "In the spring forest", «ранковий ліс пронизаний гострими, широкими мечами сонця, що яриться густим полум'ям у синьому небі» [3, 13] – “in the morning the wood is transfixed with wide sword blades of the sun which reddens with its thick flame in the blue sky”.

Other works expose a bordering of the exaggerated dynamism and physiological well-being of the hero, and the same applies to the outer world and the inner world of the narrator. The author does not hesitate to talk about his vulnerability, extraordinary ability to sense the pain of others as his own, psychosomatic phenomena, accompanying his emotions. In the story "Prokip Dudka Spoke", the concept of vortex is a dominant one in the plane of expression: «хай несе світи... ось-ось зніме над землею, понад городами і садками, понад селом ...здається, що звалюся з землі, так вона шалено крутиться... І я ж так само шалено швидко кручуся на землі, стрімко лечу, лечу, лечу!» [3, 235] – “let it carry the worlds, it is going to get up to the air, above the gardens, the village .. it seems to me that I will fall down from the earth as it is whirling madly ... and I'm also whirling madly on the earth, and I fly, fly, fly!”. If to consider the short story "Something Terrible is Happening", in it the psycho trauma gets quite a tangible incarnation, which again reminds of cinematic techniques (an illusion is associated with a dream, in this case, with delusion, fainting): «В голові моїй паморочиться, якісь в очах лілово-сині спалахи світла. Я начебто пливу кудись у цих спалахах світла, яке вирує довкола мене, аж поки тону в них» [3, 137] – “My head is dazzling, there are some purple-blue flashes of light. These flashes of light take me away and I'm gradually melting in them”. In the short story "Why but not on the Everlasting Oak", the whirling world not only renders a consciousness of the little boy overwhelmed with impressions of disasters of cruel and unjust world: «...світ кружляє довкола мене ... на дубі: пасіка, церква, школа, ярмарок, баба Ликора з кошем яблук, усі персонажі» [3, 257-259] – “the world whirls around me ... on the oak tree there is a beegarden, a church, a school, fair, old woman Lycora with a basket full of apples, all the personages ”, but also represents the author's concept of so-called "perpetuum mobile": a cinematically fragmented image gets observed from different perspectives.

In the analyzed texts, we can observe specific fine art characteristics: a plane, textural elements (stroke, dash). In the short story “A Cradle for Varochka”, the portrait of the chief character, Aunt Nila, is almost fantastic: «ружові пелюстки її щік, начеб срібною зоряною мглою куряться» [3, 48] – “rose petals of her cheeks are covered with starry silver mist”. The spatial dimension correlates with a temporal one, modeling an unexpectedly mythicized chronotope in which special places are given to both cynical and fabulous images. The essay “Horse” features the change of day and night. The night and day are contrasted and the metaphors reveal a visual antithetic nature: «велетенським кажаном ніч узяла Овечаче в свої пазурі» – “the night as a huge bat clawed the sheeplike things [3, 221]; «ранок: мовби жар-птиця прилетіла, звила собі гніздо в моїх грудях, а вже з грудей, а вже з очей, а вже з моєї душі світить на бабу Ликору в хаті, на садок за вікнами, на Овечаче в безмежному світі» [3, 222] – “morning: a fire bird seems to come and make a nest

in my soul, and from my soul and my eyes it shines at old woman Lykora, the garden and everything that is sheeplike in this world”.

One of the leading methods of expression in three-dimensional art is a reproduction of direction, vector, or angle. Let us consider the lines taken from the essay “Wells”: «відро глухо впаде там углибині, розбивши дзеркало на друзки, скаламутивши срібний блиск» [3, 99] – “the bucket hits the water, braking the mirror to pieces and stirring its silver surface”. There is a number of similar metaphors which model geometric shapes and complex buildings. The latter are not just literally described, they possess an enhanced metaphoricity. Let us consider a fragment from the essay “At Godmother’s”: «жайворонки співають у небесних високостях, так рясно їхніх пісень довкола, начеб жайворонковими піснями зацвіла ясна блакить» [3, 216] – “the larks sing high in the sky and there are so many of them that it seems that the blue sky blooms with the birds’ songs”. Finally, the means of expression (line, light, shadow, light and shade, color, flavor, spot) take a special place in the works of Ye. Gutsalo: «Голови в качурів-селезнів зелені, аж блищать сяйливим зеленим блиском, і шиї спереду так само виблискують. І — білі кільця на шиях, немов обручі, які перепиняють оте зелене струменисте сяйво, аби воно з качурів-селезнів та не постікало на воду» [3, 9] – “Drakes’ heads are green, glittering green and so are their necks. And white circles on their necks guard the shining green light, so that it doesn’t trickle down into the water”.

The textual tropes that relate to architecture are specific and even unique. Unlike fine art techniques they may have both a direct (the short story «Тарapatyі»: «кущ ведмежого вушка, схожий на велику розлогу дзвіницю, що горить жовтим полум’ям» [3, 42] – the bear’s ear bush resembles an enormous bell tower that blazes with a yellow light) and indirect character («Where Are the Parents?»: «круглі бані церкви такі легкі, що, здається, ось-ось відірвуться й полетять невагомими, грайливими пухирцями в безмежжя блакиті» [3, 83] – “round domes of the church are so light that it seems that they will go loose and fly away like weightless joyful bubbles up to the blue sky”). The above mentioned images belong to sacred architecture. Such kind of tropes either render particularly strong emotions or forecast oncoming events; however, they are not frequently observed in the prose. In the tragic story “Black Eyes in the Window of the Neighbour”, we observe veiled with mystery «очі некліпкові — наче зі старої, дуже давньої ікони, яка зчорніла й струхлявіла від своєї ветхості» [3, 171] – “still eyes like the eyes at a very old icon that went dark and crumbly as time passed”, and the implied reader understands who the neighbour of old woman Lykora hides.

The collection of short stories contains extraordinary figurative allusions at weaving as a form of applied art. So, the narrator sees the meadows as «як зелене полотно, а по цьому зеленому полотну гаптовано де кущ верболозу, де кущ калини. І чорна галка на калині — мовби вигаптувана в перкалевому повітрі. Та ні ж бо, не вигаптувана, бо зривається, летить і тане. А левади зостаються незрушні, бо такі виткані, а верболози й калини також незрушні, бо такі вигаптувані» [3, 5] – “as a green canvas on which sometimes a willow tree and sometimes a snowball tree are embroidered. And a black crow is perching on a snowball tree as if it were embroidered on the cotton air. But no, it is not embroidered as it catches the air, flies and melts away. And the meadows stay because they are woven, and the willows and snow-ball trees are still as they are embroidered”.

Further on it is said: «На скатертині з лугової трави, наче вишитої ранніми квітами, ген-ген видніють дикі сірі гуси!» [3, 11] – “On the tablecloth of meadow grass which seems to be embroidered with early spring flowers, you can see wild grey geese flying far away”. It becomes evident that all pleasant tactile images (it is already a realm of psychology) are associated with a piece of cloth even at the most dramatic moments: «Тарапатий уже біжить споришевими зеленими ряднами попід вербами і тополями, коли мої ноги зірвалися з місця і також побігли по тому м'якому тканню» [3, 56] – “Tarapatyi is already running across knotgrass covered cloths beneath willows and poplars and my feet too start running on that soft fabric”.

So, the intersemiotic tropes in the collection of short stories by Yevgen Gutsalo demonstrate that small genre forms require special imagery that brings out their genealogical identity; such opportunities are provided by means of cinema and fine arts. Frescoes as individual kind of writing genre allows the author to experiment with multiperspectiveness of an image and fully reconstruct his poetic perception of the most tragic events in the history of Ukraine.