

## **Traditions of Ukrainian and Russian Ornamental Expressionism: Typological Conformity**

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**Abstract:** The article examines traditions of Ukrainian and Russian ornamental expressionism, defines a stylistic variety of the ornamental prose, the phenomenon of the ornamentalism, the process of the convergence of poetry and prose. The author investigates the search of new lexical and syntactic linguistic possibilities, main categories of the ornamental style.

**Keywords:** ornamentalism; ornamental prose; figured prose; lyric prose; narrative text

Problems of form, especially aesthetic aspects of our Slavonic written language, were always disputable. That is why there were brought up to date thoughts concerning Ukrainian and Russian modernism at the tern of the centuries and tendency to open problematic of postmodernism (Gundorova, 1997, p. 2).

In the article the ornamental prose is regarded as artistic and stylistic variety of an oral art which combines features of prose and poetry. For its designation it is used in research literature different terms: “poetical” or “purely aesthetic” (V. M. Zhirmunskiy), “poeticized” (Y. N. Tynyanov), “non-classical” (N. A. Kozhevnikova), “lyric”, “rythmicised” prose and other. But following L. A. Novikov it is given preference to the term “ornamental prose” in the article because a deep introduction into narration of poetic methods, their intergrowth justifies the concept of “ornamentalism”: indispensable for an ornament is a repeat of one or another figurative motives, stylized details of a figurative whole.

Phenomenon of ornamentality, in scientists’ opinion, is shown in different periods in history of literature: it can be appeared just in Old Russian literature in style of “plaiting of words” (D. S. Likhachev), in literature of XIX century (in works of A. S. Pushkin, A. P. Chekhov, F. M. Dostoevskiy, V. hmid), but more in literature of XX century. In connection of this, in modern science (M. M. Golubkov, Y. I. Levin, E.B.Skorospelova) it is distinguished an ornamental style as an independent artistic phenomenon. There become important in an ornamental style the address of

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words to other words in a text, their interaction by analogy or contrast, which is characteristic to a poetical text. Just a structural connection with poetry allowed recognizing this style as a qualitatively new phenomenon. But do not confuse ornamental works with a metrized prose, vers libre, free verse and other phenomena in literature which are near to poetry. In spite of inclination to a poetic text, type of an artistic word in an ornamental style remains prosaic.

The process of convergence of poetry and prose especially distinctly expressed at the beginning of XX century in the first place in an ornamental prose is a sign of works practically of all the brightest writers of that period. The founder of an ornamental prose at the beginning of XX century is A. Belyy. Owing to contempt of this theoretic and practitioner of the genre of a rhythmical prose in Russian philology there were thoroughly worked out problems of ornamentality. One of the last researches, namely an ornamental style of the prose of A. Belyy (Novikov, 1990), could be a pattern for the analysis of Ukrainian prose. In this aspect it is necessary to take into account moments of influence of N. Gogol on Ukrainian written tradition.

In works of A. Belyy there are maximum expressed such ornamental features as rhythm, sound pattern, leitmotiv, montage, figural prose, means of “super figurativeness”, compound syntax. Storyline as a method of narration organization goes to the sidelines, maximum meaning acquire repetition of images, leitmotifs, rhythm, metaphors and associations. The word becomes self-important, acquires majority of meaning shades. The ornamentality is also present in works of A. Platonov. Violations of linguistic norms which are proper to the writer, bright tropes and figures, polysemanticism of a word, often used the method of removal and other are borrowed by him from the poetry.

The poetry in the prose was spread in French literature, that is why by example of the founder of the genre A. Bertrand and his main work “Gaspar from darkness” in interpretation of one of the best experts on history of the genre of the poetry in the prose V. Balashov it can be thoroughly acquainted with this issue in details.

Y. Tynyanov and formalists in Russian philology have worked out problems of rhythm, written in verse problems of symbolism epoch.

It is necessary to remember about discoverer of this problem – Russian ornamentality – researcher Galina Bakhmetova from Kherson, some moments of her works are not out of date.

To retrace this event (ornamentality) in its “pure” form from different influences, we focus analysis on works of such writers as V.S tefanik and Mark Cheremshyna and their follower Osyp Turyanskiy, the author of single work, poem - narrative “Beyond the pain” (1921, Chicago - Vienna).

To our mind, I. Bunin should be referred to the writers who paid tribute to an ornamental prose. For example, in the story "Late at Night" (1899) it is consciously created guideline at recollection as main text forming principle; there is occurred weakening of the role of the storyline. In narration there are varied descriptions of natural images and descriptions of feelings expressed in general by through motives of dream, childhood, silence, fault, which running through narration create ornamental framework and are the indicator of motion at external absence of storyline. Thanks to ornamental methods love situation in narration provokes philosophical experience. Bunin, in such a way, in his prosaic works refers to poetic principles to subjectify the prose contrary to the occurred to affirm initial self-worth of life.

Tendency to openness of emotionality causes in works of expressionists a special intensity, tension, "head notes" of images. Just the term "expressivity" lost long ago a scientific definiteness, as well as other analogical terms "epos", "Romanism" and others. It is often used in different contexts, often in exclusively meanings. More often a different expressiveness in the art is called "expressiveness" as opposed to the ingenuity. In such a broad interpretation the expressiveness becomes a generic feature of a whole kind of art, for example, music, artistic methods (abstractionism), characteristic of variation of a lyric poetry such as "rhetorical", "imageless".

Till now it was not necessary for Ukrainian and Russian philology to mark out poetry in prose to a single theoretical aspect, because this prose is poetic itself.

We remember words of Aimee Beekman: "There are more epithets in Ukrainian short story than in the whole Estonian poetry". Different descriptions, landscapes, pictorial pictures, out - story elements (ornamental); details were considered just a lyrical poetry. The more rich was a social background of reasoning, the more clear became those out-story lyrical digressions. They were called for liberation of the work from pessimism, depression. Such a binary opposition became correlation between lyrical and epical principles in a new poetry.

For an adequate perception of Ukrainian and Russian ornamentality it is necessary to take into consideration that Ukrainian and Russian ornamental prose has genetically some components of its traditions in itself. For the first it is a Bible tradition and a tradition of lyroepos from "The Tale of Igor's Campaign". The revival of Old-Russian literature, the richening of writer's dictionary, transference of metaphority on the prose, search of new lexical and syntactic opportunities of Russian literature language – all that made a significant influence on an ornamental prose of 20-th years. The prose of 20-th years is characterized also by an intensive storyline, by a sharp social conflict. A novel, a tale, a story, an essay in the form in which they were formed in previous years, are met rear in 20-th years. At that time began an unprecedented mixture of genres which with all definition announced about itself on the other stages of the development of Russian and Ukrainian

literature. For the prose of 20-th years it is a typical problem- thematic and genre variety.

We have to consider the turn of XIX and XX centuries as a gold century due to richness and brightness of talents. A lyric prose of 1960-th years in works of most brilliant writers in a certain degree restored the line of the literature of the beginning of the XX century, which bent for the ornamentality. Beside of a special word use an ornamental prose of the XX century is distinguished with a special construction – montage, which is characterized by absence of a storyline, variety, nonlinearity of narration. Such a type of the narration is present by O. E. Mandelshtam, B. Pilnyak. By means of a montage composition it is grounded bitonality and fortuity of compositional conjunctions of text fragments, its mosaicity which is proved only by caprice of a sensible mind.

The conception of “lyricization” characterizes more exactly an ornamental prose as a phenomenon of the first part of the XX century because this artistic phenomenon appeared due to decisive experiments of writers-modernists, a deliberate introduction of poetic elements to a text. Poetical methods in an ornamental prose is not just a particular method but a main constructive principle of text organization. The investigators wrote a lot about a stylistic mastery of O. Bergolts, V. Soloukhin, V. Kataev. In their books – “Day stars”, “Dewdrop”, “A tale that is told” the ornamentality could be considered as a style characteristics of a lyrical prose, where a brightly expressed style expression become an integrate quality of works of those authors. Thus such a selective linguistic ornament in a lyrical prose accompanies only definite parts of the text; it is not only a particular method but performs constructively important functions for a whole work.

Poetry in prose for M. Cheremshyna and V. Stefanik are analyzed in the aspect of an ornamental style where it is necessary to consider a wide use of folklore emotional and expressional moments. Tendency to an open emotionality causes in works of expressionists a special intensity, tension of images. Ukrainian prose is poetical, rich of various descriptions, landscapes, pictorial portraits, it carries definite traditions. It is necessary to consider a lyrical prose of V. Stefanik as a classical example of Ukrainian ornamentality in genre poetry in prose. The writer began his works from poetries in prose. There are eleven of them. The first collection of V. Stefanik “A blue book” consisted of 15 short stories, the second collection “A stone cross” consisted of 9 short stories, the next collection “Road” – of 13 short stories. A main feature of the prose of V. Stefanik is “a special poetical language” for which there are typical a repeat and appeared on its base leitmotifs. They perform different functions in a narration: by sufficiently worked out storyline leitmotifs exist simultaneously and when a storyline is relaxed, the leitmotivity of construction replaces a storyline, compensates its absence (E. B. Skorospelova). The leitmotiv could be any element of a text – a word, a phrase, a detail, a feature of a portrait, a character of a personage, a separate episode and so

on, which is repeated in a text every time in a new variant, becomes “current”. Hereby a text becomes more complex, semantically richer. It is not considered for a passive perception, an appeared uncertainty, indeterminacy of an ornamental text need so-authorship from a reader.

Presence of leitmotiv structure and a special rhythm are defined by repeats on all levels of a text which are one of the main categories of an ornamental style. Different types and complexes of repeats are able to synthesize an ornamental field of a higher figurativeness, expressivity, force a reader to react adequately on a hidden author’s motivation in choice of a word, suggest a motion of an author’s mind and are a cause of intensification of expression.

In Russian literature the main representative of this genre I. Turgenev finished the poetry in the prose named «Senilia», and the author said: “As a matter of fact it is nothing more than last distressing breath (politely expressed) of an old man (Turgenev, 1967, p. 611). V. Stefanik wrote 11 poetries in prose during three years – from 1986 till March 1898. At that time V. Stefanik prepared to publish a collection of poetries in prose “3 autumns” but because of lack of money that collection was not published. From various letters of V. Stefanik we can be acquainted with hundreds of fragments which correspond to poetry in prose. It’s a pity but these works were published only once in the third volume of the academic three-volume edition of complete works of Vasiliy Stefanik which was published in 1954 with twelve thousand edition.

Ornamentality of Mark Cheremshyna has individual peculiarities of writer’s prose. His poetry has national elements of national song traditions, folklore rhythms, and so on. In this genre the writer achieved maximum of expressiveness, effort, symbolic generalization on the level of traditions of world ornamentality. For example a lyrical work of Mark Cheremshyna “Christmas carol-singers of science” is filled with emotionality, national poetic character of images, rhythmical language. Summit of the Ukrainian expressionism is the narrative of Osip Turyanskiy “Outside of pain”, which demonstrates indignation and anger of synthetic moments of two tendencies – lyricism of V. Stefanik and M. Cheremshyna with European, or more exactly, Austro-German expressionism on an epical level. Ornamentality is a phenomenon which is more fundamental than a word’s play in a text. It has its backgrounds in world outlook and in mentality of symbolism and vanguard, that is, in thinking, which by rights ought to name mythical.

We marked out typological correspondences of traditions of Ukrainian and Russian ornamental expressionism. An ornamental prose is a style phenomenon. The method of a repeat in an ornamental prose organizes “a dynamic composition” (the term of L. A. Novikov), where external events are absent or reduced and dynamics appears due to thought movement, from memory to memory.

Philological study and theoretical explanation of an ornamental prose is a merit of a formal philology. In other words it is peculiar for writers - ornamentalists the movement from a direct method in a text to a content.

But it is impossible to achieve lyricism without a deliberate introduction of poetical components to a prose text. A picture from the position of perceiving mind, expression of different leitmotifs, revealing of points of view of characters, creation of a multivalued subtext, intensification of a suggestive function of a word, autobiographism and others allow changing a scale of description, to go into an existence level.

Though an ornamental prose of the beginning of XX century and a lyrical prose of 1950 - 1960 are cognates, in the article it is marked out their difference. Scientists rather ambiguously value both conceptions, it is impossible to mark completely scopes of these phenomena. Conception "lyrical prose" was actively used in practice and in philology in the period when bold experiments with an artistic word were not welcomed. Authors of a lyrical prose, not using "radical experiments" to an artistic word, strived for possible "allowed" artistic means, addressing to "eternal themes" to make a new direction in literature process of the middle of XX century. We consider that a main feature of a lyrical prose could be defined as "lyricism" which is first of all an instructive description of this phenomenon. Lyricism concerns first of all genre, theme, system of characters, image of an author.

An ornamental prose it is the result of influence of poetic principles on narrative prosaic text. In principle, symptoms of treatment of narrative texts could be found in all periods of history of literature. But this phenomenon is distinctly forced in those epochs when prefer poetical principles and mythical thinking lying in its base (Shmid, 2003, p. 265).

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