

THE INTERACTION DISCOURSE IN THE REPRESENTATION STRATEGY OF LITERATURE PHENOMENON*

Зимомря І. Дискурс взаємодії репрезентативній стратегії літературного феномена. У статті зроблено спробу розкрити сутність художньої модифікації в австрійській малій прозі ХХ століття з проекцією на виміри реценції та генологічної парадигми.

Ключові слова: австрійська література, мала проза, генологічна парадигма, проблеми реценції, художня модифікація.

Zymomyra I. The Interaction Discourse in the Representation Strategy of Literature Phenomenon. The article outlines the essence of the artistic modification in the 20th century Austrian short stories in the light of the reception and genological paradigm.

Key words: Austrian literature, short fiction, genological paradigm, problems of reception, artistic modification.

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Statement of the problem. Appealing to the already existing experience of Austrian literature deserves a particular attention in the globalization era, which has fostered the intensity of contacts, communication and relationships between nations, cultures and literatures, [1, 341]. Its genre paradigms are characterized by genre mutation and recombination in the creative works of the Austrian authors and by phenomena of similar nature in the national literary context. In this regard, it is worth stressing the fact that a particular masterpiece of modern Austrian literature and its eloquent brand as its national pretheme is that short fiction. In the second half of the 19th century it was at the forefront of art innovation, embodying the challenges of the day [6, 67]. Focusing on the measure of short prose was a fundamental feature of Franz Grillparzer (1791 – 1872) and Adalbert Stifter (1805 – 1868) creativity. In order to represent the specific society interaction with its individual units the artists were ready to make use of the following plot-composite components: a) unbiased and impartial narrator b) storyline framing, c) the events reflection via retrospection. The ironic type of creative thinking made its first appearance. It emanated a careful disbelief in the language as objective means of communication. This mode has become more powerful in the 20th century, when there was a final consolidation of irony as aesthetic style quality (H. v. Hofmannsthal, K. Kraus, Ö. v. Horvath).

In the genre varieties and forms the Austrian authors of short prose texts created a branched phenomenon that is directly related to national tradition and Central European cultural peculiarities. It is not only the short prose diversity and panoramic complexity in the historical and literary sense, but also the forms of its genological parameters (novella, story, narration, short story, concentrated story, prose miniature, essay, poetry in prose) at different historical stages and in different artistic and aesthetic dimensions.

Research analysis. Genologic approach builds a logical compound with the tasks of literary text analysis. They are combined with the use of a broad complex approach to its presentation and panoramic enlisting of interdisciplinary works. It is important that in the second half of the 20th century there was an increased attention on the part of German, Austrian and Swiss literary experts to the phenomenon of artistic interpretation that are inherent in short prose and its genologic varieties. The authors who contributed to better understanding of the paradigm effectiveness to be applied to short prose theoretical concepts in German-speaking area include H. Aust, P. Bürgel, A. Datta, T. Degering, K. Doderer, M. Durzak, G. Feng, W. Freund, G. Jäckel, J. Klein, F. Martini, Z. Mielczarek, J. Müller, E. Neis, L. Rohner, H. Schläffer, M. Schrader, S. Schubert, E. Wassmann, B. v. Wiese. The research works of leading Austrian scientists (K. Adel, A. Doppler, J. P. Strelka, K. Zyeringer, W. Schmidt-Dengler) are crucial to understanding the reasons of tragic life chronicles which were to be found in the Austrian society [14; 17; 20; 21; 23]. They accentuate the factor of conscious combination uniting different societal groups, on the one hand, and the role of fiction in the Austrian national cultural space on the other.

The purpose of the article is to outline the essence of the artistic modification in the 20th century Austrian short stories in the light of the reception and genological paradigm.

The main section of the research. The Austrian national literature achievements are widely known and recognized in the world of the 21st century. However, the question is still relevant: to what extent does the literature reflect the historical existence of people and how authentic is this representation? It is appropriate to emphasize that in the 20th century Austrian national literature witnessed a dynamic evolution, received a particular identity while remaining an essential part of German-language creativity. Some stages in independent Austrian literature were clearly marked by its specific character. At the same time its gradual emancipation from overall German-language cultural space was accompanied by controversial features. This discourse was made much more complex by biographical factors present in the authors' national identity. It was due to the fact that many Austrian writers of the 20th century lived and worked outside the country on the Danube – in Germany, Switzerland, France, the UK and the USA (Hermann Broch, Max Brod, Stefan Zweig, Ilse Aichinger, Ingeborg Bachmann, Peter Handke, Herbert Kuhner).

Austrian literature is closely and genetically linked with German literature. German, Austrian and Swiss socio-historical development possesses its differential signs. However, this distinctive dimension is characterized by a high efficiency of complementary function. Its essence lies in the organic entry of artistic achievements of the German, Austrian, Swiss and German-speaking literature in the informational context that can directly affect the aesthetic views shared by the recipients from the Rhine, Danube and Rhone area.

The development discourse of Austrian literature, its dominant genre lines that intersect directly or indirectly in German-speaking cultural area, deserve a detailed and systemic analysis. The investigation of these matters comprises an attempt to clarify the nature of genological paradigm and reception, causing the need for multi-faceted understanding within the scale of the values defined. In its turn, this supports the emergence of specific interactive mirrors, in which the development parameters of Ukrainian art traditions acquire their new meaning. The Austrian literature, which at the turn of the 19th – early 20th centuries engaged in an active dialogue with Western Ukrainian cultural space as a part of the Austro-Hungarian monarchy, manifests itself as an indisputable phenomenon. Thus the Ukrainian cultural factors found their original incarnation in art models typical for the Austrian authors [2; 3; 5; 7; 9; 10; 11, 13; 16; 18; 19]. There was also a feedback effect, with its source in the «Island Literature»

(P. Rykhlo). The multicultural world of Ukrainian ethnic lands (Galicia, Bukovyna) gave to the German-speaking cultural space such artistic masters of artistic word as Leopold von Sacher-Masoch, Karl Emil Franzos, Soma Morgenstern, Alexander Granach, Joseph Roth, Joseph Kalmer, Alfred Margul-Sperber, Georg Drozdowski, Rose Ausländer, Manès Sperber, Paul Celan, Adam Zielinski. Their spiritual achievements create a vivid array of German-speaking writing.

The short prose corpus – because of its receptive capacity – can be viewed as the evidence of representational artistic achievements common for Austrians as well as Germans and Swiss. The specific characteristics disclosing small epic forms created by notable Austrian writers should, in my opinion, be focused on the following priority tasks: a) clarifying distribution features and national literary perception, their interactive nature (reception as a form of interliterary ties), b) identifying the creative learning specificity and reinterpretation of artistic experience in the dynamics of development characteristic for a particular literary system, primarily Austrian and German (literary reception), c) literary facts evaluation in the process of art samples functioning while perceiving short prose texts through the binary value prism of objective and subjective factors: the author-creator-addressee-recipient (receptive aesthetics), d) elucidating Austrian short prose genre and stylistic peculiarities of the 20th century (genological discourse). Combining the innovative approaches with traditional principles makes it possible to identify common and differential tendencies, to split art phenomena as to the frequency of usage, uniqueness and fixed efficiency which predetermine a high-quality enrichment of national culture considering the aesthetic effectiveness at the level of contextual reception and genological paradigm.

The development of the 20th century literary studies in Western European countries has been stimulated by a wide use of varied approaches to literary text analysis, including the genological position (R. Wellek, H. Burger, K. Hamburger, P. Hernadi, K. Polheim, J. P. Strelka, Tz. Todorov). In Ukrainian literary studies a great emphasis was placed on the theory of poetological genre categories (O. Astafyev, L. Hrytsyk, R. Hrom'yak, I. Denysyuk, M. Zhulynskyi, M. Ilnytskyj, H. Klochek, N. Kopystyanska, V. Marko, M. Moklytsya, L. Olyander, M. Tkachuk, S. Khorob, H. Shton'). Given the changing social and political circumstances in the early 90s of the 20th century in Ukrainian academia, the defining phenomenology, psychoanalytic interpretation, hermeneutics, archetypal criticism, semiology, receptive aesthetics, feminist poststructuralism, neo-mythology, intertextuality, imagology principles began to play an important and ever increasing role [4, 238]. There occurred a partial substitution of the usual names with new definitions. To these concepts belong Greek-speaking compound «genology» (gr. génos – genre; logia – understanding, knowledge; lógos – opinion). This term was first implemented in scientific use by P. Tieghem (1871 – 1948). Perceiving genology as a branch of science should help to reveal the literary work characteristics at the level of understanding the nature of a genre as «practical markers» («étiquettes commodes»), which correspond to the artistic reality [22, 99–100]. This problem is characterized by diverse interpretations, and its dimensions are placed at the intersection of several scientific disciplines and various arts.

The principles defining the nature of genological paradigm were investigated by A. Warren, R. Wellek, J. Gielen, S. Skwarczyńska, K. Bartoszyński, F. Wollman, J. Hrabak, I. Pospišil, A. Marino, K. A. Reis, G. Eror, V. Lukov, B. Ivanyuk. The reality of a genological paradigm characterizes the semantic plurality. It is evidenced in the artistic practice within the 20th century literary process. Hence the significant differences in the European literary studies as to the modeling of genre theories. At the turn of the 20th – beginning of the 21st century the

Zymomrya I. The interaction discourse in the representation strategy...

literary study is marked by a tendency towards the liberation from skepticism in the ordering of genres that characterizes postmodern reality. Genologic discipline demonstrated a flexible ability to adapt to contemporary challenges and to develop the concepts that can reflect recipient's expectations of the literary work. There are the following convictions that lie in their basis: genre is a moving, dynamic and historically variable structure. It is transformed, influenced, modified depending on the cultural and historical context. The rejection of genre problematic and the denial of its relevance pose a threat for a situation where new models of artistic events will be lacking abstract ideas: they are devoid of connections to the genre memory code, as well as diachronic and synchronic relations with typologically close works.

In the German-speaking world the modes of application specific for the word «Genology» («Genologie») is much narrower in comparison with traditional terms «Genre poetics» («Gattungspoetik») and «Genre Theory» («Gattungstheorie»). Special attention is drawn to the problem of interpretation of short narrative forms and detection of their genre dominant in German, Austrian and Swiss literature. The short prose is associated with a significant number of authors (T. Mann, B. Brecht, B. Borchert, S. Lenz, Ch. Wolf, G. Wohmann, W. Schnurre, H. Lange, U. Timm, A. Schnitzler, F. Kafka, R. Musil, H. v. Hofmannsthal, S. Zweig, I. Bachmann, I. Aichinger, T. Bernhard, P. Handke, G. Fussenegger, R. Walzer, M. Frisch, P. Bichsel, U. Widmer) within the receptive process. The separation of both synchronous and asynchronous content, style, genre-compositional lines is of vital importance. These lines took place in literary texts transformations in the national literatures with the projection on a particular time, and namely 20th century.

Defining the basic parameters of genological paradigm in Austrian short prose models of the 20th century takes into consideration a concrete realization of its genre potential, while abstracting from its features, first and foremost, from similar works in the German and Swiss literature. Generalized features inherent in a short narrative form of a literary text are deemed important as they clearly demonstrate its difference from the big epic genres. In this regard special attention in the process of short prose text structure analysis should be paid to the phenomenon of «formal mimetism» (M. Głowiński). It is linked to the narration of «personal self», which creates in a recipient an authentic impression of events happening in the narrator's life. This effect is achieved through the author's imitation of conversational elements to render the characters' feelings and emotions, particularly in the sphere of an inner monologue. Convincing examples of this are to be seen in such works as «Leutnant Gustl» («Lieutenant Gustl», 1900) by A. Schnitzler, «Wonderful day memories» («Erinnerung schöner Tage», 1907) by H. v. Hofmannsthal, «A Country Doctor» by F. Kafka («Ein Landarzt», 1917), «Amok» («Amok», 1922) by S. Zweig, «A cap» («Die Mütze», 1966) by T. Bernhard, «The greenhouse looking» («Glashausbesichtigung», 1970) by G. F. Jonke, «Three mountain stories» («Drei Bergerzählungen», 1977) by B. Hell, «News from north and south» («Nachrichten aus Nord und Süd», 1978) by H. Artmann, «Dr. Lipsky night kingdom» («Das nachtländische Reich des Doktor Lipsky», 1979) by H. Eisendle. It should be stressed that a novel «Lieutenant Gustl» by A. Schnitzler is an example of a narrative structure with its meaning and interpretation representing artistic views and achievements of Austrian authors coming from different generations, including H. v. Hofmannsthal, F. Kafka, S. Zweig, T. Bernhard.

At the turn of the 19th and 20th centuries a specific emotional tone was characteristic of many Austrian writers. It was similar to psychological glut as a state of spiritual desolation. In the literary works of A. Schnitzler, H. v. Hofmannsthal, R. M. Rilke one may observe the reflection of the general mood process with a constant feeling of inevitable breakup to befall the multinational monarchy. The short prose of interwar period (F. Kafka, R. Musil, E. Ca-

netti, J. Roth) had an important role in the adequate assessment of situation that was typical for contemporary Austrian society. Artistic transposition touched upon various dimensions, including political and sociological spheres. It found its implementation in the following motives: «power and talent», «talent and power», «mediocrity and omnipotence». E. Canetti's openly communicative artistic style is marked by skepticism. Its essence was to develop such language strategies that would allow for «personal self» to defeat an interlocutor as a threat for their existence.

In the second half of the 20th century Austrian writers such as F. Habl, F. Braun, H. Doderer, R. Henz, E. Canetti, E. Fried, K. Bayer once again began to play a prominent role in the German-speaking cultural area. In the situation of diversified correlation of realities and relevant artistic versions, short epic works were placed in the foreground. They allowed writers to make quick adjustments to the understanding of Austria's past and contemporary history and to interpretation of human ideas and concepts. This process was concurrent with a developing «storytelling crisis». R. Musil recognized its symptoms in the early 30s in a monumental novel «The Man Without Qualities» («Der Mann ohne Eigenschaften», 1931 – 1932), in which there is a violation of logics and causal relationships between the language means organization and structuring the world order. Inconsistency of traditional narrative style with modern challenges was later realized by such significant figures of Austrian literary process as M. Scharang, I. Aichinger, T. Bernhard, P. Handke. Their works are full of essay reflections that aimed to emphasize the retreat from the conservative narrative mode [15, 19]. Many «miniature texts» («Kurztexte») replaced it in the field of experimental short prose variety.

It is difficult to imagine and explain the development of the Austrian literature and specificity of 60s and 70s of the 20th century without innovations at the experimental level of speech and creative thinking. Already in the 50s these innovations characterized the «Vienna Group». This literary group's leading representatives only indirectly caused to the genre and thematic factors modifying short fiction. They focused their attention primarily on introducing innovations in drama and poetry. An emphasis was laid on language as an expression means, which is not only characterized by a unique gnoseological function of reality, but also by material expression on the level of fictionalization. This idea significantly contributed to the works of many authors and refers to the concept of linguistic-philosophical grounding of reality present in the works of P. Handke, B. Hüttenegger, P. Rosei, K. Hoffer, G. Roth, H. Eisen-dle, G. Rühm. On the other hand, it deals with the radical speech-experimental constructions of H. K. Artmann, H. Becker, G. Falk, A. Glück, F. Shmatz.

The emergence of the book «Stop with the Tales and Other Stories» («Schluß mit dem Erzählen und andere Erzählungen») by M. Sharang was a peculiar expression of literary works with plotless text structures in the early 70s. The thematic choice of this narrative scheme rejects the art story principles. This greatly deepened the communicative cleft between the art and its potential recipient. Such situation demanded active measures aiming at partial refusal from experimental approaches for the sake of plot organization to be employed in the image system. The traditional Austrian genre of lyric-epic opened its new, expressive possibilities of aesthetic evaluation of a changing world in the creative activity of H. Rosendorfer, P. D. Wolf-kind, P. Marginter, E. Fitzbauer. Their use of a variety of literary allusions indicates adherence to contemporary literature context. The revival of traditional narrative forms in Austria, in contrast to similar processes under totalitarian conditions, was combined with non-ideological principles and natural orientation to continuity in the adoption of artistic experience. Until the late 80s of the 20th century the reception of works written by a number of Austrian authors

Zymomyra I. The interaction discourse in the representation strategy..

was regulated by social and political doctrines in Russian and Ukrainian literary studies. It is true of H. Doderer's works, who consistently created artistic models based on the conservative tradition as a consolidating factor. Through the period of transition in Austrian literature, that was accompanied by rethinking of value system and art concepts, the creative activity of H. Doderer visibly stimulated the evolution of thematic horizons and genological paradigm of short prose.

In the 70s F. Innerhofer, J. Schutting, G. Wolfgruber, E. Nowak, B. Frischmuth, P. Rosei, R. P. Gruber, T. Bernhard, P. Handke exposed the destructive social mechanisms in a realistic manner. In this way they once again brought Austrian literature closer to understanding the reality and its pressing problems. This trend has gained momentum over the next decade due to immense mobility and external instability developed in small prose conflicts. In mid 70s Austrian literature has acquired a shape of an orderly art system. The latter fact made it possible to pinpoint specific coordinates of progress in the sphere of a literary process in wartime and post-war periods. Austrian short prose of the 20th century was represented by a polygenre body. In the 20th century it constantly evolved giving some prompt answers to topical issues. The small epic forms did not only enrich the great prose artistic achievements of writers coming from different generations, but laid the groundwork for the establishment of Austrian literary tradition.

Conclusions. Austrian short prose art of the late 20th century fully reveals its poetics, presents textual drama as a means of art behavior, discloses emotional experiences, mysteries, paradoxes and psychological patterns. Conflicts between reality and dream, relationships between characters, awareness of one's inner self and respective modeling of artistic reality – all these elements conditioned the expansion of genre boundaries in the given period. Short prose genres modification in the literary works by I. Bachmann, I. Aichinger, T. Bernhard, A. Zieliński, P. Handke, E. Fitzbauer, M. Hahn, H. Kuhner creates their individual writing expression. It results in a distinctive phenomenon that was caused by different trends and directions in Austrian literature of the 20th century. Representational strategy involves the implementation of subjective manifestations of reception, rather than its constituent play, with the aim to achieve a systemic interaction model between national literatures.

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Статтю подано до редакції 23.06.2014 р.