

ЛІТЕРАТУРА ЗАРУБІЖНИХ КРАЇН

Zaichenko S.A.

Master of Arts, PhD Student,

Faculty of Language and History-Geography, Ankara University

SOME ELABORATIONS UPON YANG XIAOBIN'S LECTURE ENTITLED «THE DEVELOPMENT OF CONTEMPORARY CHINESE POETRY»

Yang notes that parataxis is a literary technique emphasizing a kind of syntagmatic or syntactic discontinuity, whereas hypotaxis is the one syntactically more continuous. He demonstrates his point by referring to Xia Yu 夏宇 – a Taiwanese poet who cuts her old poetry book into pieces and then puts those characters together again to form another book of poetry called «Friction: Indescribable». According to Yang Xiaobin, Xia Yu intentionally creates spaces, gaps or lacunas between characters to emphasize the jump, discontinuity. Her poems are syntactically fragmented and therefore represent parataxis. Having presented the theoretical minimum for his audience, Yang proceeds to the main point: Even though «in mainland Chinese poetry, especially post-Misty poetry, the so-called *syntactic hypotaxis* would be a more popular way to write, ... *it* is used in quite an ironic way. Syntagmatic configuration and coherence of the lyric are disconcerted by incompatible semantic elements, which are assembled hypotactically to allegorize the historical ruin» [1]. By this he means that what post-Misty poets resort to is a kind of a made-up, artificial, synthetic hypotaxis, which serves as an allegory of a national disaster, a disrupt, fractured cultural time and space. Yang strengthens his argument by quoting the following passage: «Verses are hypotactically structured with connectives, prepositions, adverbs, etc., which function to interlink the contextual components. It is discernible, however, that these components are forcibly or nonsensically interrelated, since they repel each other as incompatible elements. The semantically irrelevant or unrelatable words, phrases or clauses are syntactically related by function words to construct hypotactic forms». That is, there exists a gap between a syntactically complete and semantically irregular structure of a sentence. In relation to the above-mentioned, Yang Xiaobin recalls Jacques Lacan's language sample of a patient suffering from **Wernicke's aphasia**. **According to Lacan, a patient diagnosed with this type of aphasia** can link sentences very well so that they are grammatically complete, but it does not possess any (or possesses a rather scanty) meaning. Basically, Yang draws a parallel between the way this aphasic constructs sentences and the way language space is formed up in contemporary Chinese poetry. Taking into account the chaos and traumatic alterations in consciousness caused by the Cultural Revolution, such a comparison turns out perfectly reasonable.

Returning to the issue of hypotaxis itself, Yang Xiaobin adds that «poets tend to use connections, prepositions (*so, when, in order to, that, if, and*) in order to make long, grammatically complete and very well done sentences, yet without having real or understandable meaning». Wan Xia's 万夏 «Eight poems on Fate» 命的八首诗 serves as a vivid example of such poetry. Being highly aware of the linguistic issues, «he uses a lot of prepositions, long phrases to connect the previous sentence (clause) to the following one». Wan Xia's hypotactic poems bristle with grammatically flawed sentences. That is, «even though connectives are used smoothly, but semantically speaking, sentences

sometimes make little sense and are not easily understandable. There is a sort of a rupture between the smooth syntax and the fragmented meaning of sentences.» Besides, Yang suggests that the literary technique of hypotaxis present widespread in contemporary Chinese poetry may be viewed as a prophecy, hint, or an allusion to the future disastrous event in 1989, to the approaching violent massacre scene.

Apart from the parataxis (symbolizing syntactic discontinuity) and the so-called *Chinese-style* hypotaxis (semantic discontinuity) techniques discussed above, Yang Xiaobin mentions four more linguistic terms – allegory, symbol, metaphor and metonymy – that are crucially important while investigating the stages of development and the *status quo* of poetry in today's China. To begin with, «if symbolism is something homogeneous, then allegory has to be understood as a discontinuous and heterogeneous phenomenon and therefore very different from a complete identity present in symbolism». According to Yang, over the last few decades poetic scene in China has experienced an about-turn: allegory replaces symbol and becomes a prevailing literary device. Liao Yiwu 廖亦武, for instance, in his «Manifesto of Neo-Traditionalism» 新传统主义 states that poets are destined to be «producers of modern allegory». It is noteworthy that the discontinuity and heterogeneity characteristic of allegory by their very nature resemble semantically fragmented hypotactic constructions used by Wan Xia. Lecturer also makes reference to Paul de Man's deconstruction theory, one of the central concepts of which is *allegory vs symbol*. Put more precisely, Yang interprets contemporary Chinese poets' aesthetic experiments as an «allegoric deconstruction on the level of language», that is, a kind of a peculiar reflection of de Man's linguo-philosophy.

Now that we have presented the theoretical framework, it is time to let this bare (Yang Xiaobin's) theory «grow its own fur». To this end, one should answer the question on how to most accurately spatially illustrate the so-called Chinese-style hypotaxis. The figure most vividly representing integrity, unity, completeness and continuousness is a solid line [—————]. Quite the contrary, a dashed one [- - - - -] symbolizes fractured consciousness, ripped up, torn space, incompleteness and fragmentariness and therefore can serve as a schematic illustration of this peculiar hypotaxis. Spaces along the line signify the aforementioned gap between a syntactically complete and semantically irregular structure of a sentence. An experimenter with geometric shapes in painting Paul Klee once said that a **line** is a **dot** that **went for a walk**. In our specific case a dashed line would be a dot that is trying to walk smoothly, but constantly stumbles and falls into the voids of cultural memory. A **unified, integral image** of the world is out of the question; a mood of uncertainty prevails in the works of post-Misty poets, all the more so that integrity in our postmodern era with rhizomes at every step is looked upon as something quite *démodé* and indecent.

The geometrical elaborations presented above are not random. They have – for the most part – been inspired by the overall tendency in linguo-philosophy according to which reality is textualized and text, in turn, is granted properties of space. Eventually, language and literature itself (e.g. Maurice Blanchot's «The Space of Literature») start being regarded as a kind of a two-dimensional space. Lacan, to whose aesthetic principles Yang Xiaobin constantly resorts in his lecture, was among the first to apply spatial terms to language *per se*. Put more precisely, Lacan derived from Jakobson's works the idea that language is divided into two main axes (horizontal and vertical), each of which is ruled by a specific linguistic law – metonymy for the horizontal axis, metaphor for the vertical axis [2, p. 50]. There are numerous references throughout Lacan's work to the two axes of language. The aforementioned Wernicke's aphasia, for instance, is that associated with the

horizontal axis [3, p. 16]. Yang Xiaobin, in turn, pays tribute to Jakobson and Lacan's theoretical observations by saying that contemporary poetry is predominantly metonymic.

And what is not less important, production of meaning through metaphoric and metonymic processes takes place in all forms of semiotic systems including painting. Jakobson himself acknowledges the relationship between painting and linguistics by saying that Cubism is metonymically oriented, while realism is metaphorically oriented [4, p. 51]. Overall, the 20th century significantly narrowed the distance between literature and fine arts. So, it is not mere chance that we addressed to the issue of spatiality and geometrical figures when analyzing the state of affairs in avant-garde poetry in today's China. Even though we are dealing with the peculiar «Chinese-style» hypotaxis, it would be rather naïve to insist that these avant-garde poets developed their theories in total vacuum.

Once again, a dashed line is a symbol of horizontal/ textual fragmentariness, fracturedness, that is, fragmentariness existing on the level of text, literature and language. Taking into account the tendency of removing barriers between literature and fine arts and their constant interference, there is supposed to exist a vertical counterpart, or rather to say, a vertical prototype to this fragmentariness in painting. The concept of fragmentariness in the European art developed with the emergence of artistic movement called Analytic Cubism. In Cubism objects are analyzed, broken up and fractured into a multitude of abstract geometric forms. Such a structured dissection results in a fragmentary image of multiple viewpoints and overlapping planes. Cubism is also known to have created the prerequisites for the emergence of Dadaism. This fact is noteworthy because **Yang Xiaobin associates the last one with a** countercultural movement in Chinese **poetry Feifei** (No No). Based on the information above, the phenomenon of semantic decomposition in contemporary Chinese poetry possesses some obvious similarities with the deconstruction techniques used in Western avant-garde painting.

The pioneer of Dadaism Marcel Duchamp in his painting «Nude descending a staircase» shows a human figure in motion in a style inspired by Cubist ideas about the deconstruction of forms. There is nothing in it resembling an anatomical nude, only abstract lines; **movement** is being dissected into separate **phases**; even if one attempted to put back together these phases he would not end up with a unified image [5]. Figuratively speaking, trying to achieve unity is like *waiting for Godot*, because physical reality itself is something fragmented and discontinuous. The same principle applies to the post-Misty poems – syntactically united words and phrases in most cases do not constitute semantic unity. Therefore, hypotaxis technique in Chinese poetry can be regarded as a sort of a textual analogue, horizontal projection of Duchamp's painting/a mix of Cubist and Dadaist ideas adjusted to the horizontal space.

References:

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Лебедева В.А.

викладач,

Дніпропетровський національний університет

імені Олеса Гончара

**КИТАЙСЬКО-АМЕРИКАНСЬКА ДИФУЗИЯ
ЯК КЛЮЧОВА ХАРАКТЕРИСТИКА КУЛЬТУРНОЇ ІДЕНТИЧНОСТІ
В РОМАНІ ЕМІ ТАН «ДОЛИНА ДИВУВАНЬ»**

Емі Тан – сучасна американська письменниця китайського походження, яку літературознавці цілком справедливо вважають однією з найвизначніших постатей китайсько-американської літератури. В фокусі нашої уваги – останній з романів письменниці, який не розглядався ані в зарубіжній (за винятком презентаційних оглядів в періодиці), ані в українській науці. Творчість Емі Тан зацікавлює, насамперед, надскладною дифузією китайської та англо-американської літератури, а в обраному для аналізу романі деконструкція стереотипів орієнталізму покладена в основу галереї характерів, в яких «китайське» й «американське» утворює неподільне ціле.

Науковий інтерес до творчості Емі Тан спалахнув одразу ж після публікації її дебютного роману «Клуб радості та вдачі» у 1989 році. Проблемам вивчення літературного доробку письменниці присвячені численні праці літературознавців та культурологів як на Заході, так і на Сході (Б. Адамс, Г. Блума, С.С. Вонг, Ш.М. Ма, Т.В. Надута, Є.М. Бутеніна, Ц.Ц. Цзоу, Ж.Х. Чжан, С.Ц. Юй). Осмислення критико-аналітичної рецепції творчості китайсько-американських письменників дозволяє стверджувати, що на сучасному етапі спостерігається відхід від вивчення творчості таких авторів в межах дискурсу етнічності та мультикультуралізму, поширення набуває тенденція до транскультурного тлумачення їх творчості. Про вихід китайсько-американської літератури на істотно новий рівень говорить Сяо-хуанг Ін у своєму масштабному дослідженні «Chinese American Literature since the 1850s». Дослідник зазначає, що успіх китайсько-американських письменників зараз вже більше залежить від тематичного змісту та художніх винаходів авторів, ніж від етнічності, оскільки «багате розмаїття тем та стилів перетнуло кордони кольору, статі та соціального класу» [2, с. 233]. Плідний підхід до вивчення творчості транскультурних письменників пропонують в своїх працях українські науковці. Так, варто відзначити такі монографії вітчизняних вчених, як «На перекрестке культур Востока и Запада: транскультурный феномен творчества Фрэнка Чина» (2013) В.І. Ліпіної, В.В. Селігея та «Проблематика и поэтика творчества Эми Тан в аспекте литературной имагологии» (2015) Т.В. Надутої, В.І. Ліпіної.

В основі сюжету роману «Долина дивувань» – історія дівчини Вайолет Мінтьорн, народженої у Шанхаї від матері-американки та батька-китайця. Прийом інтроспекції, запозичений літературою з психології, в тексті роману стає засобом художньої репрезентації китайсько-американської ідентичності. За визначенням О.С. Федотової, інтроспекція – це «зафіксоване в тексті художнього твору спостереження персонажа за своїми почуттями й емоціями, спроба проаналізувати ті