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Графостилістичні модифікації фонограм у французькому письмі

Стаття присвячена фамільярному графостилю французького письма, орфограмам з фонетичним еквівалентом (фонограмам), літерам без звукового аналогу (афонограмам) і засобам, за допомогою яких утворюються криптограми.

Ключові слова: *графостиль, фамільярний графостиль, графостилістика, орфограма, фонограма, афонограма, семограма, криптограма.*

УДК 821.111-2.09(73)

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EZRA POUND'S LINGUOPOETICS AND THE TRADITION OF RUSSIAN FORMALISM

The article purports to show that Pound's "make it new" meant the transformation of the genre of ancient epic in the form of dialogue with the tradition on the basis of amoebaean poetics – a strucure of agons and echoes, competitions in singing, devices of structural parallelism as proposed in Russian formalism. Linguopoetics of Pound's Cantos is governed by the epic concept, the idea of the unity between an individual and the universal community. The paramount distinction of the poetic self in the Cantos is its dissolution in historical personae, textualization of the cyclic nature of time.

Key words: *Ezra Pound, linguopoetics, genre, Russian formalism.*

For obvious political reasons Pound's personality and artistic legacy was described in the former USSR at best as odious. Only recently have there appeared the poetics-focused assessments of Pound's poetry and prose, mainly in Russia. But the comparative study of Pound in the context of Ukrainian Neoclassicist movement and Russian Formalism seems to be a fruitful and rewarding strategy that has yet to be meaningfully explored in transatlantic terms.

Although now that Harold Bloom's *The Western Canon* has been translated into Ukrainian, and given that even he has finally granted a place – albeit on the margins of the canon – to Pound, Ukrainian literary criticism of Pound seems to be in the nascent state. In his *Cantos*, Pound strives to unite such different manifestations of the human condition as art, economy, politics, myth, West and East at

the inherent aesthetic level. Semantic and ideological structuring of the "poem including history" is governed by the epic concept, the idea of the unity between an individual and the universal community. The paramount distinction of the poetic self in the *Cantos* is its dissolution in historical personae, textualization of the cyclic nature of time. Artistic characteristic of the work lies both in its *genre* of long narrative poem, "panoramic" form and in what Hegel described as "a comprehensive epic condition of the world" [Гегель 1971, 433]. One of the new facets of the epic that Pound introduced to the modernism's artistic understanding of being is that there seems to be no distinction between Hegelian "modern times" and Bakhtinian "epic absolute past" in his poetic universe. Hence, the linguopoetics of the epic in the post-epic era, the quest for organic and harmonious relations between an individual and modern social institutions.

Pound is known to be a preacher of Modernism who publicly proclaimed "the New Testament of aesthetics" – Make it new. But what is supposed to be made new, what is predicated by the formal subject expressed by pronoun "it", or it can be omitted, as is suggested in the Russian translations of the phrase in some studies?

The argument of this paper is that to "make it new" also meant the transformation of the genre of ancient epic, the dialogue with the tradition on the basis of amoebaean poetics – a strucure of agons and echoes as proposed in Russian formalism.

In a forward to his translations of Pound's poetry into Ukrainian, Eaghor Kostetsky, an ardent promoter of the poet's writings, said that ancient "periplus" is a key to *Cantos*, its main parable. [Паунд 1960, 124]. This view reflects the findings of another translator of Pound, German scholar Eva Hesse. But in terms of *genres,* it may also be argued, Pound's cultural history is codified in the form of roundel, a favorite structure of later Swinburne. Together with Yeats, he was an iconic figure among the turn-of-the-century British writers for Pound. As its versification makeup suggests, the roundel resembles the Poundian "repeats in history" in miniature. The epic-as-roundel functions through the condensation of semantic energy foregrounded in refrains, and exemplified by juxtaposition of intertextual elements. This ouroboros-like approach also calls for a wider context of poetry of Eliot, Pound, and Yeats in terms of their historic discourses. In my

reading, while Eliot constructs history as a palindrome, Pound sees it as a roundel, and Yeats builds it on a basis of what might be termed as the "poetics of the middle." Category of the temporal also differs in high modernism: Eliot's time is eternally present, Pound's is contemporaneous, Yeats' is concentric. In the concept of historic development, history takes on the traits of organic unity due to harmonic coexistence of the traditional and new in Eliot, West and East in Pound, and folklore and myth in Yeats. Contrary to Eliot's pessimistic poetics of history, Pound and Yeats use tragic episodes in human history to show imagination's capacity to create a cyclic history in the form of winding stairs.

The epitome of Pound's linguopoetics is the ideogrammatic matrix of his works. Umberto Eco's *The Search for the Perfect Language* and his attempt to revisit the Biblical myth of the tower of Babylon seems to be a meaningful development Pound's dictum in Canto 86: "It can't be all in one language" [Pound 1986, 583]. Commenting on the monogenetic hypothesis, Eco writes that "the mother tongue was not the only language, it embraced all languages" [Эко 2007, 360]. One of these languages was Chinese, and employment and symbolic functioning of the Chinese characters in historiography and *belles-lettres* from Hegel, Hawthorne and Melville to Russian Futurism demonstrate evocative parallels. I will return to them later in this essay, but at this point it is worth mentioning that Hegel is the most striking example. Despite his scepticism when he states that Chinese ideogramms constituted a hindrance to the developent of science [Гегель 1935, 128], in *Vorlesungen über die Geschichte der Philosophie* he tells an anecdote about Jesuit priests who were allowed to preach the teaching of Christ in China under the condition that he was referred to as "tan" [Гегель 1935, 125], an ideogram for the heavens that Pound uses in different ways throughout the *Cantos*. In it, oriental ideograms are inscribed into the discourse of Western culture and function as a polyglossal code, the "golden bridges" in the history of humankind as a holistic unity including the fictional ways to mythologize history.

This "ver(s)ification" of history by Pound is based upon such artistic and stylistic devices as the use of hieroglyphs and historical

documents, multilevel metaphors, a superimposition of different genres and parataxic syntax.

Pound's linguopoetics is also based on the tradition of oriental theater. In the drama and poetry by Pound and Yeats, the Noh theater is represented in the form of holistic and synesthetic art constructions. They function against the background of a combination of text, music, dance, stage scenery, and masks. In the poetics of the Oriental theater Pound singled out the artistic expression of the "unity of the image" concept. This concept is transposed onto the post-epic poem which is made coherent through the individual and inner vision. Anatomized society turns into what D.G. Lawrence called a coherent "universal referentiality" [Lawrence 1992, 20].

Hugh Kenner poignantly mentions Russian film director Sergei Einsenstein in his seminal *The Pound Era* and rightly claims that "The Battleship Potemkin" [Kenner 1971, 162] is a telling marker of the origins of the technique of *montage* as an artistic method which both Pound and Eisenstein drew from Oriental languages (Chinese and Japanese, respectively). In this respect Eisenstein's apologetic "October" (1927) and his writings about this film present just another convergence point of Russian formalism and Anglo-European modernism. Ukrainian New Classicist movement of the early 1920s can also offer stimulating insights into comparative studies of that period, especially in relating poetics of the *Cantos* and Yuri Klen's epic poem "The Ashes of Empires" (1943–1947). In addition, Klen's sequence "Provence" demonstrates similar aesthetic functions of the troubadour theme with the topos of Provence in Ezra Pound's poetry and prose. The analysis of the poetic topics, *genre* specifics in engaging in dialogue with the tradition, and versification of their poetry points to complementing dominants in poetic method of the Ukrainian neoclassicist and American modernist. In both cases Provence is an historic-cultural locus, a symbol of focus of classical examples of spiritual and material culture. The Ukrainian neo-classicist recreates the beauty of the medieval poetry and restores the life-giving bond with the tradition while Pound's poetics is based on the rearrangements of the "luminous details".

In 1911–12, Pound published series of essays "I Gather the Limbs of Osiris" where he singled out what he called "donative authors"

[Pound 1973, 25]. His own linguopoetics was in many ways influenced by the "donative" impusle of French literature. As many scholars have indicated, French writers were instrumental in shaping the aesthetic, stylistic and ideological dominants of English-language modernism. But it is seems also to be constructive to look into implicit and explicit poetics of High Modernism whose discource combined creative art and literary-critical reflection. Despite the opposite theorizing vectors of founders of *Imagisme*, the common denominator for them is French literature. An indispensable component in the creation of a supranational, pan-European, transatlantic modern English poetry in Pound's legacy is explicit poetics that posits the theoretical foundations on which the artistic texture is developed. W.B. Yeats, T.S. Eliot, and E. Pound were closely watching the creative achievements of French writers. Innovations in the linguistic conventions in Joyce's narrative were also the result of the influence of French literature. Creative and receptive aspects of the Anglo-French cross-influence inherently correlated with artistic and formal experiments of Modernist poetry and prose.

Medieval art and poetry was one the modes Pound used to promote new poetics for the modern age. Cultural praxis by Ami Lowell, Marinetti, and Pound demonstrate a complex social and artistic processes that characterize the interaction of avant-garde, elitist literature and popular culture at the formative stage of Anglo-American modernism and Italian Futurism. While Lowell, this precursor of Oprah Winfrey's Book Club, used theatrical gestures to promote serious poetry for the commoners and Marinetti's exploitation of what Jean Baudrillard calls simulacrum together with performances, undermined the borders between opposing realms of cultural production, Pound propagates high literature within the framework of patronage. Similar to T.S. Eliot's's concept of cultural exchange in the bourgeois society, Pound transposes dichotomies of medieval poetry unto the structure of modern state which must reflect aesthetic principles of hierarchy and ritual.

Animalistic imagery constitutes an integral part of the artistic reflection of reality in Pound's linguopetics. Analysis of the catalogue of the symbolic, mythological and hieratic animals that inhabit the world of *Cantos* demonstrates that in Pound's aesthetics

animalistic images operate as nodes in a cluster of perpetual motion, the point of an endless spiral which generates the energy of nature and the vision of the earthly paradise.

Ironically, some images taken from nature in the Poundian usage is totally different from that established in Russian formalism. For example, such dissimilarity includes amoebaean imagery. In a letter to Harriet Monroe, Pound writes: "The intelligence of the nation more important than the comfort or life of any one individual or the bodily life of a whole generation. It is difficult enough to give the god damn amoeba a nervous system", and goes on to posit his artistic credo against the backdrop of Soviet political discourse when he claims that modernists "ain't bolcheviks, but only the terrifyin' voice of civilization, kulchuh, refinement, aesthetic perception" [The Letters 1951, 317–318]. In a similar vein, Peter Brooker uses the figure of amoeba to imply an apparently formless structure of the *Cantos* and its inclusive imagery. He underscores that Pound "aestheticizes history and politics, or more precisely reads back into art a conception of both as a contest between individual men and the disarray of life's materials" and treats this gesture as inherently fascist in terms of Walter Benjamin, thus "A shorthand indication of the ramifications of Pound's particularly amoebic aestheticism is to be read in the sliding designations given to the term 'to Kalon', glossed first as 'Beauty' but subsequently as a principle of 'Order' exemplified by Mussolini. This is a symptomatic transition, but the elision of art, ethics and politics is proof of needs still to be unravelled particularly in the expansive realm of Pound's poetry in the *Cantos* [Brooker 1982, 23].

Despite such a terminological difference, the concepts of representatives of the Russian philological school who continued and redefined ideas of Alexander Veselovsky and Alexander Potebnya seem to be rather relevant for the study of Pound's artistic modes of representation. In particular, it concerns the amoebaean composition of poetic language.

Veselovsky considers epic repetition as a chronological moment which is expressed through amoebaean, antiphonal performance of lyric and epic stories. The plots of poetic contest by two singers analyzed by Yuri Tynyanov, and the motivation for amoebaean

construction of lyric verses suggested by Victor Zhirmunski, are concordant with aesthetic principles adhered to by Pound to promote indispensably American values. This is especially true for the *Cantos*, the genre of which Pound described as "epic containing history" [Pound 1934, 46].

Such an interface between poetry and historiography has been thoroughly investigated by Hayden White in his *Metahistory: The Historical Imagination in Nineteenth-Century Europe* [White 1973, X]. Wolf Schmid emphasizes that similarity of the work by the historian and the writer is based upon "the distinction of Russian formalists between the concepts of "fable" and "movement" or rather, their English equivalents "story" and "plot". … One cannot but agree with a fundamental analogy he creates between the historian and the narrator, with his principle message that Clio, the muse of historiography, composes stories" [Шмид 2012, 161–162]. In Pound's *Canto* 8 this interconnection is transported to the correlation between truth and Calliope, the muse of epic poetry. "Slanging each other" [Pound 1986, 28] ends with the victory of truth over skillfully recreated, integral model of reality, which is represented by an ancient form of the epic. Pound had revisited one of the main artistic laws of the ancient genre which Nikolay Rymar, following Friedrich Schelling, calls "the aesthetics of the epic" [Рымарь 1989, 27]. The triumph of truth over Calliope suggests that semantic focus of the renewed epic will not be a retarded action, the starting point and the resolution of the plot of which have been defined by culture and tradition, but rather the attempt to create a new reality.

It is this new reality that Alexander Genis, for example, ascribes universal sense to Pound's slogan "Make it new" to mean "Making the world new" [Генис 2000, 203]. Alexey Zverev, who mainly analyzes the poetic genre convention, underlines that Pound's phrase "Make it new" presupposed a crucial and self-conscious task – "a comprehensive renewal of artistic language" [Зверев 1979, 16]. In the words of Hilda Doolittle, this new perception, "make-it-new" principle expressed through the modern resonances of collected and appropriated lines from different times and cultures, resembled "the process of a Phoenix, rather than of a magpie" [H. D. 1979, 46].

Nikolay Anastasyev treats Pound's "epoch-making appeal "Make it new!" in the context of literary manifestos calling to jettison Raphael and others from the ship of modernity [Анастасьев 2007]. It is worth remembering, however, the authors of "A slap in the face of public taste", the manifesto of Russian futurism of 1912, legitimized new art by embracing Orientalism: "The Academy and Pushkin are even more incomprehensible than hieroglyphs" [Манифесты 1967, 50]. For Pound, Chinese characters were not, as in Joseph Brodsky's stylized "Letters from the Ming Dynasty", scary like any other illegible writing. American yarn and eastern ideograms in the works of Pound make for an organic, total historiosophical, intersemiotic and aesthetic system where American history is part of amoebaean dialogue between modernity and the past, East and West. His Oriental experiments form an integral link in the continuum of the tradition of American literature. In his own way, Pound takes on the discourse of Herman Melville's *Moby Dick.* Ubiquitous and hieroglyphical, "mysterious cyphers" upon one Sperm Whale astonished Ishmael (Chapter 68) [Melville 1988, 305].

In addition to the amoebaean poetics, another link between Russian formalists and Pound is the poetic function of language defined by Roman Yakobson as the set toward the message as such, focus on the message for its own sake", and promotes "the palpability of signs" [Якобсон 1975, 202–203]. Yakobsonian division between the poetic function and referential messages resembles the second chapter in Pound's *ABC of Reading* in which the author poses the questions like "What is literature, what is language", "What is the use of language, why study literature". Pound's understanding of literariness of fictional texts is akin to the Jacobson's essay "Linguistics and Poetics": "Literature is language charged with meaning. Great literature is simply language charged with meaning to the utmost degree" [Pound 1934, 28, 36]. For both Jacobson and Pound it is obvious that language is used for communication but "literature is news that STAYS news" [Pound 1934, 29]. Or, in terms of Russian formalists, it always remains defamiliarized, taken out, according to Shklovsky, of automatism of perception of genre stereotypes.

Pound's *The Spirit of Romance* also envokes comparisons with Russian formalism. In the Introduction to *The Spirit of Romance*, Pound puts forward his famous dictum "all ages are contemporaneous" [Pound 1968, xiv]. He goes on to say that Theocritus and Yeats must be weighed with one balance. Less that twenty years later, in a letter dated March 4, 1929, Victor Shklovsky, the father of the "defamiliarization" theory in literature, wrote to Tynyanov: "Literature is atemporal, i.e. rather than resembling a grand piano it is organistic – the sound carries on. Thus, [literature] means contemporaneity of cause and effect, i.e. people are different but they still are in the air. Don Quixote and Turgenev are contemporaries" [Тынянов 1977, 568]. Tynyanov's theory of "literary fact" is also a telling and revealing analogue of Pound's "luminous detail". One of the aspects of *Cantos* as an epic poem in its logic of fiction can be described by Tynyanov's definition of the "epic with system shift". It is characterized by the disrupted chronological organization of the narrative which is replaced by literary and historical fragments, white spots in official history, and "minutiae of literature" all of which are combined by poetic imagination.

It seems significant that Pound singles out Theocritus in the ancient literature. Scholars note that the subject matter and genre of his bucolics are determined, in particular, by the agon, competitions in singing, and amoebaean constructions, i.e. a folklore device of structural parallelism widely employed in Pound's *Cantos*. As Tynyanov has demonstrated, the name of Theocritus was used in Pushkin's time as a symbol of poetic hierarchy.

In his "The Theory of Verse", Zhirmunski defines amoebaean constructions as a "continuation" of previous works and dialogue with the tradition. Amoebaean composition appears in a bookish poetry, together with Romanticism and imitation of folk poetry. Zhirmunski points to examples of this distinctly fictitious style in Dante Gabriel Rossetti's poem *An Old Song Ended* (song of Ophelia) and in a famous poem by Maeterlinck, written under the influence of both folk songs and of Rossetti [Жирмунский 1975, 479]. Original reinterpretation of this tradition can be found in Andrey Voznesensky's poem *Song of Akin*. In it, the ancient tradition of singing competition is transformed into a quest for a soul mate, a longing for the dialogue: "Not the glory and not a cow, / not heavy

earthly crown, / Send me, Lord, an other – the one who would cope to sing with me" [Вознесенский 1987, 630].

So, a new facet of the epic introduced by Pound into the artistic representation of reality in Modernism is, in particular, in the fact that in his poetic universe, there is no "modern time" in the Hegelian sense, nor Bakhtinian "epic absolute past" associated with it and construed in axiological aspect. Polemicizing with Bakhtin, Sergey Averintsev who calls the article "Epic and Novel" brilliant and profound, emphasizes that for Bakhtin the epic suggests only Homer, but for Virgil's epic the term "epic past" is irrelevant. Bakhtinian dichotomous antithesis of traditionalism that does not know reflection, and reflection that had already broke with traditionalism, Averintsev offers to add a third intermediate – "a durable balance of reflection and traditionalism" [Аверинцев 1981, 11]. Reflective traditionalism built on the basis of amoebaean poetic structures seems to provide a productive key to the specifics of Pound's modern epic and its modes of ver(s)ification of history.

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Стаття надійшла до редколегії 20.12.14

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Лингвопоэтика Эзры Паунда и традиция русского формализма

Целью статьи является попытка продемонстрировать, что идея Паунда "творить по-новому" предполагала и трансформацию древнего жанра эпоса в форме диалога с традицией на основе амебейной поэтики – структуре агонов и перекличек, соревнования в пении, приемов структурного параллелизма,

которую выдвигали представители российской школы формализма. Лингвопоэтика "Песен" Паунда основывается на концепте эпичности, идеи единства индивидуума и всемирного сообщества. Определяющей чертой поэтического "я" в "Песнях" является его размытость в исторических масках, текстуализация циклической природы времени.

Ключевые слова: *Эзра Паунд, лингвопоэтика, жанр, российский формализм.*

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Лінгвопоетика Езри Паунда і традиція російського формалізму

Метою статті є спроба продемонструвати, що ідея Паунда "творити по-новому" включала і трансформацію древнього жанру епосу у формі діалогу з традицією на основі амебейної поетики – структурі агонів і відгуків, змагання у співі, прийомів структурного паралелізму, яку обстоювали представники російської школи формалізму. Лінгвопоетика Паундових "Пісень" ґрунтується на концепті епічності, ідеї єдності індивідуума і всесвітньої спільноти. Визначальною рисою поетичного "я" у "Піснях" є його розмитість у історичних масках, текстуалізація циклічної природи часу.

Ключові слова: *Езра Паунд, лінгвопоетика, жанр, російський формалізм.*

UDC 81'42:82-34=811.133.1

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PARTICULARITÉS DE L'ÉCRITURE FÉMININE ET MASCULINE DANS LES CONTES D'AUTEUR FRANÇAIS DU XVII^{E} SIÈCLE

Une analyse des points communs et des différences dans l'écriture féminine et masculine sur le matériel des contes d'auteur français du XVII^{e} siècle est faite dans l'article. En particulier, de tels éléments architectoniques comme titre, sous-titre, corps du texte, moralité illustrent le mieux le style expressif "romanesque" dans les contes féminins, leur déviation de la structure et de la sémantique traditionnelles du genre et l'écriture ironique, plus laconique des hommes. Le rôle de la stylistique Charles Perrault au cours de la formation des particularités du conte d'auteur français est également analysé.

Mots-clés: *écriture féminine, écriture masculine, XVII^{e} siècle, conte d'auteur français, Charles Perrault.*