

¹² Густафссон Л. Смерть пчеловода. С. 89.

¹³ Там же. С. 185.

¹⁴ Там же. С. 186.

¹⁵ Толстой Л. Смерть Ивана Ильича. С. 188.

¹⁶ Там же.

¹⁷ Густафссон Л. Смерть пчеловода. С. 156.

¹⁸ Хлевов А. А. Предвестники викингов. СПб., 2002. С. 183—184.

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**Space and time images
in the tragedy “Winterset” by M. Anderson
and their role in the main conflict’s revelation**

The name of M. Anderson, an American playwright pertaining back to the beginning of the 20th century, became familiar to the Russian reader only a short time ago. In 1998 a collection of his plays with a detailed introductory article by V. Voronin was published; and in 1995 the well-known producer M. Zakharov staged “The King’s Games” based on Anderson’s tragedy “Ann of the Thousand Days” in Lenkom Theatre, Moscow.

Meanwhile in the playwright’s homeland, his name is known nowadays only to professional critics and theatre’ connoisseurs. The author, who was called of “the king of the American scene in the 30-s”, whose talent was acclaimed higher than E. O’Neill’s, is mentioned in modern reference books and encyclopedias just as “the only influential 20th century dramatist writing with the blank verse”¹.

One of the most prominent plays by Anderson, his visiting card, seems to be the tragedy “Winterset”, which appeared in 1935. It is then that both critics and spectators had highly praised the creative experiment of the author, who hoped that the appearance of the work has proved the possibility of developing *ad exemplum* classical drama expressed in verse on the XXth century theatre stage. The writer, who believed in present viability of Aristotle’s concepts of the tragic and the laws of constructing the tragedy as described in “The Poetics”,

creates a play as an argument, which formally and technically corresponds to the standards of antique drama, though based on particularly modern material: the sensational process in connection with the prosecution of Italian workers Sacco and Vanzetti.

The artistic peculiarity of "Winterset" is the richness of its allusions and reminiscences from Shakespeare's tragedy canon. In the vast polysemantic and intertextual space of the play, the plot peripeteiae are sharply defined and the literal quotation from "Hamlet", "Romeo and Juliet", "The tragedy of King Lear", "Macbeth" is highlighted. And all these go together with the deliberate accent on burning political problems.

This combination of different elements gave birth to ambiguous, often quite contradictory assessments by writers and critics. The Marxist wing focused first of all on blaming the bourgeois judicial system in the play, and singled out the situation of an ordinary man's tragic solitude the latter shown incapable of fighting with the faceless state machine. In this connection the critics considered the whole third act to be the fail of the tragedy. It was considered "superfluous, absurd and contemptible"². On the other hand, the classical study of literature went in for the analysis of the play's poetics, its philosophical and religious aspects.

It should be noted that the text of the tragedy certainly gives cause for all the interpretations mentioned above, as it deals not only with social problems, but also with "another play" which takes the reader away from the concreteness of depicted events and leads to general reflections about a human-being and his place in the world. The problems of "the other play" reveal first and foremost the figurative fullness of the monologues and dialogues of the characters.

This article dwells upon space and time images leitmotivs in particular. These form a united symbolic line within the framework of the play and, in fact, expose the essence of the philosophical conflict of the tragedy.

"The builders" of the world's complete space and time models in "Winterset" are its main character Mio Romagna and an old rabbi Esdras, whose son Garth was an immediate participant to the crime in which Mio's innocent father appeared to be involved. In the text of the tragedy, the images in question appear for the first time in Garth and Esdras's dialogue, where the second character tries to dissuade his

son from his intention to disclose the truth and gets a gangland bullet for this.

Their conversation opens with curses of a world, where, as Esdras puts it, all men “walk the streets to buy and sell, but a spreading crimson stain tinges the inner vestments, touches flash, and burns the quick”³. As the play starts, this world has turned out for Garth to be limited by the bounds of a wretched poky little room in the basement of the house, where he has to “sit forever, and look at the door”. Depicting the scenery in the first act Anderson places a “wall of solid supporting masonry” near the house, “an apartment building... with a dark basement window and a door in the brick wall”. This wall is associated with a prison, a dungeon or a cave. (The image of the world-prison, well-known from “Hamlet”, correlates with each character of the masterpiece in one way or another, alongside with the motifs of illness, rottenness, decay etc.) In this room-cell, where they live “among the drains, where the waterbugs break out like a scrofula on what they eat”⁴, it is in this narrowed and limited world that Garth most acutely feels his faults. “Yet till it’s known you bear no guilt at all — unless you wish”, — his father says⁵.

To clarify his idea Esdras has to turn to the substantiation of his own viewpoint on the world and the place of a human being in it. The American theater theorist, D. G. Lowson, speaking about the early plays by Anderson pointed out that his characters were people for whom “the only needs are emotional ones. Inasmuch as emotions are timeless so the placement of the relationship between a man and an environment is his relations with the Universe”⁶. The statement is true for the characters of “Winterset”.

“When we’re old, — an old rabbi muses, — we know that what is seen is traced in air and built on water”. As for the rest, they are just “names of names, evanid days, evanid nights and days and words that shift their meaning... there was nothing to find but the names of things, set down that we might call them by those names and walk without fear among things known”. In this unreal world

The days go by like film,
Like a long written scroll, a figured veil
Unrolling out of darkness into fire
And utterly consumed. And on this veil,

Running in sounds and symbols of men's minds
Reflected back, life flickers and is shadow
Going toward flame. Only what men can see
Exits in that shadow⁷.

Man is deprived of understanding the real essence of things, that is why all he has to do is to elevate himself above the world and recreate the meanings of old words anew. And therefore "there's no guilt under heaven, just as there's no heaven, till men believe it — no earth, till men have seen it, and have a word to say this is the earth"⁸.

S. Kliger in his article devoted to the study of Hebraic Lore in "Winterset" defines the main idea of the play as that of justice. According to the scholars' point of view, Esdras's thoughts in the tragedy are the reflection of the Judaic doctrine of "justice deferred", which claims that there is no real justice in the world and it cannot exist because a human being, by virtue of his moral imperfection, is not able to dispense justice.

The critic proceeds with his idea by noting that Esdras's advice to his son is a display of Pharisaic morals, which appeals to every single man's conscience and proclaims his moral independence from a hostile and unjust world; it is senseless to struggle against this world, and we have to resign ourselves to it. It is for the same reason that we should search for the atonement of our sins not before humanity but in our own soul, in the penance laid upon ourselves.

One can consider the fact that the time perspective of human history (anticipation of the Messiah) was always closely connected with the idea of the banishment, the dissemination of the Jews throughout the world, i. e. the time characteristic, which is considered to be the characteristic feature of a Talmudic tradition. It is this banishment that turns out to be a necessary element for human life experience and thus the true moral which values that, according to S. Kliger's idea, must come to the protagonist⁹.

Esdras's words become clear in this context:

Space is time,
That which was is now — the men of tomorrow
Live, and this is their yesterday. All things
That were and are and will be, have their being
Then and now and to come¹⁰.

Basically we deal here with an almost word-by-word interpretation of “Ecclesiastes or the Preacher’s Book”. In this light, the conception of space as expressed by Esdras, is traditional and original at the same time. This is the space, where the static and the dynamic turn out to be combined. The world created by God is eternal and unchanging in its major characteristics (until some special interference from the above). The thing we call time is only an imaginary movement of a subjective person’s thought which cannot pass beyond the limits and the possibilities prescribed for it. The categories of Good and Evil are also subjective in this world and any attempt to change the eternal law of the Universe is doomed to fail.

It is these space and time images and symbols, the formation of a certain model of the space construction, that are used by Anderson to express the position of moral relativism held by Garth’s and Miriamn’s father. This moral relativism is connected with the position of moral maximalism, embodied in the image of Mio Romagna, in the framework of the tragedy.

During the first two acts he appears as a person in the world he felt to be unjust and who “couldn’t think of anything he wanted to do except curse God and pass out”¹¹. We learn the tragic story of the hero’s life through his dialogue with Karr in the second scene of the 2nd act. But the truth of Mio’s personality and his perception of the world and humankind are revealed before us only during his conversation with Miriamn in their first meeting. In this scene Anderson makes the protagonist express his thoughts and feelings not only by the language of facts, but also by the language of symbols. The method used by the playwright here proves to be the same as earlier with Esdras case: the circumstances of his personal life are rendered to correspond to Mio’s general insight of space, of the structure of the Universe.

M i o: This earth

Came tumbling down from chaos, fire and rock
And bred up worms, blind worms that sting each other
Here in the dark. These blind worms of the earth
Took out my father — and killed him and set a sign
On me — the heir of the serpent and he was a man
Such as men might be if the gods were men

But they killed him —
As they'll kill all others like him
Till the sun cools down to the stabler molecules
Yes, till men spin their tent-worm webs to the stars.
And what they think is done, even in the thinking,
And they are the gods, and immortal, and constellations
Turn for them all like mill wheels — still as they are
They will be, worms and blind. Enduring love,
Oh gods and worms, what mockery!¹²

This monologue, like the majority of the monologues in the play, is permeated with Shakespeare, starting with the introduction of the literal quotation from “Hamlet” into the text and ending with the general mood of bifurcation, antipathy, which governs both the Danish Prince and Anderson’s character. This also applies to their similar understanding of a human being and their especially acute perception of the primeval separation of physical and spiritual origins in the world. This perception is explicitly depicted in “Winterset” by Mio’s words that the earth is made from stone and fire, i. e. particularly real although not material substances. The element of fire in the mythopoetic tradition is also ambivalent; it reconciles the functions of destruction and purification, salvation in itself.

The differences between these characters are, however, no less obvious. Hamlet is living in a situation when “the time is out of joint”, and thus he stands for the reestablishment of the Great Chain of Being. Shakespeare’s character is less dependent on his spatial characteristics (comp.: “I could be bounded in a nut-shell and count myself a king of space”), but he feels the temporal continuum quite clearly, which cannot be true to Anderson’s character. The only question that really tortures Mio is the question of how the man should live through those last moments

Until he steps
From this lighted space into dark! Time pauses here
And high eternity grows in one quarter-hour
In which to live!¹³.

In that way, regarding the category of time, Mio's position also turns out to be a peculiar inversion of Esdras' position: while eternity as the latter understands it is absolute and objective, it absorbs the past, the present and the future, Mio's eternity is relative, it can compress into several minutes, which appear to be the most important and axiologically saturated. Anderson inserts moral categories every time where Mio reasons about space:

There was a war in heaven
Once, all the angels on one side, and all
The devils on the other, and since that time
Disputed have raged among the learned, concerning
Whether the demons won, or the angels¹⁴.

Mio and Esdras' viewpoints on space are similar in one aspect, in their attitude to the real world as the world of lies and crimes, but they see the way out of the existing situation differently. Esdras prefers resignation and Mio, as a protagonist, required to be positive and more pure, chooses to reject the existence of reality at all:

When it rains, some spring
On the planet Mercury, where the spring comes often,
I'll meet you there, let's say. We'll wait for that
It may be some time till then¹⁵.

Being, as it was mentioned above, an ardent follower of the main thesis of "Poetics", Anderson pays a special attention to Aristotle's "scene of recognition", which, as the American playwright states "should consist in a discovery by the leading character which has an indelible effect on his thought and emotion and completely alters his course of action"¹⁶.

This scene in "Winterset" appears to be the final dialogue between Mio and Miriamn, as a consequence of which Mio rejects the idea of his revenge for his father, and as a result, denies the thoughts about death, which had chased him, and declares his desire to live.

According to the rules of the tragedy genre this change in the protagonist's character should become his final insight. However in refusing the idea of revenge, Mio renounces his earlier conceptions of the world and to some extent agrees with Esdras' viewpoints and goes the way

of “justice deferred”. That is the conclusion, to which S. Kliger, who equates Esdras’ position with the author’s position in the play, comes. But the thorough reading of the last act and especially the final monologue allows us to question this identification.

One of the eight rules that Anderson as theorist formulated for himself reads: “The story must consist of a conflict inside a single human being between Good and Evil, and such categories are defined according to the audiences judgment”¹⁷. As it has already been discussed, Mio’s inner conditions as well as his conception of space are far from being harmonious, though the visibility of harmony is nevertheless present in Esdras’ discourses. The philosophical conflict of the play gains a peculiar acuteness due to the fact that each character appears to be the bearer of “his/her own truth”, either drawn from experience or read from the books. And though the heroes’ positions are rather contradictory than contrary, and in the denouement we are confronted not with the victory of one of them but their further correction, there is a peculiar synthesis, reflected in the Esdras’ last dialogue:

Esdras: On this star,
In this hard star-adventure, knowing not
What the fires mean to right and left, nor whether
A meaning was intended or presumed,
Man can stand up, and look out blind, and say:
In all these turning lights I find no clue,
Only a masterless night, and in my blood
No certain answer, yet is my mind my own,
Yet is my heart a cry toward something dim
In distance, which is higher than I am
And makes me emperor of the endless dark
Even in seeking!¹⁸

The ethical and moral tension of space perception, which is Mio’s nature, is amalgamated with Esdras’ wise serenity, hallowed by a secular century-old tradition. And all that together responds to Anderson’s cherished idea that “what the audience wants to believe is that men have a desire to break the molds of earth which encase them and claim a kinship with a higher morality than that which hems them in”.

By the final dialogue the author assigns to the reader’s mind a new concept of Space, where the human being, while acknowledging

unknown powers, nevertheless does not resign himself, but feels his complicity in them.

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- ¹ Cambridge Guide to American Theatre / ed. by Don B. Wilmet and Tice L. Miller. Cambridge, 1993. P. 40.
- ² *Stevenson Ph. M.* Anderson: Thursday's Child // New Theatre. 1936. Sept. P. 5—7, 25—27.
- ³ *Anderson M.* Winterset. Washington, 1935. P. 18.
- ⁴ *Ibid.* P. 109.
- ⁵ *Ibid.* P. 19.
- ⁶ *Лоусон Дж. Г.* Теория и практика создания пьесы и киносценария. М., 1960. С. 208.
- ⁷ *Anderson M.* Winterset. P. 19.
- ⁸ *Ibid.*
- ⁹ *Kliger S.* Hebraic Lore in Maxwell Anderson's "Winterset" // American Lit. 1946. Nov. Vol. 18, № 3. P. 219—232.
- ¹⁰ *Anderson M.* Winterset. P. 59.
- ¹¹ *Ibid.* P. 26.
- ¹² *Ibid.* P. 47.
- ¹³ *Ibid.* P. 120.
- ¹⁴ *Ibid.* P. 119.
- ¹⁵ *Ibid.* P. 86.
- ¹⁶ *Anderson M.* The Essence of Tragedy and other footnotes and papers. Washington, 1939. P. 48.
- ¹⁷ *Anderson M.* Off Broadway Essays about the Theatre. N. Y., 1947.
- ¹⁸ *Anderson M.* Winterset. P. 133.

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Словообразовательные модели неологизмов как средства выразительности рекламных текстов (на материале английского языка)

Известно, что живой язык находится в состоянии непрерывного изменения и развития, причем самым подвижным его компонентом является словарный состав. Изменению, развитию и увеличению подвержена прежде всего лексика вследствие ее большей динамичности по сравнению с другими уровнями языка.