

According to the development of modernism, the composition of dramatic works is updated at the expense of time and space displacement, the principles of free assembly, the predominance of internal action, methods of lyrical drama, etc. Symbolistic drama, expressive drama, grotesque drama, intellectual drama and so on are the features of the composition.

The development of dramatic genres is considered in the context of the formation of literary trends, styles and individual-author consciousness.

Key words: *drama, conflict, composition, action, image, character.*

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THE POETICS OF INTERTEXTUALITY IN THE NOVEL "THE IMPROVISER" BY H. C. ANDERSEN

Статтю присвячено вивченню особливостей літературної творчості Г. К. Андерсена. Проаналізовано різні погляди вчених-літературознавців на специфіку творчого доробку митця в контексті розвитку традицій романтизму, виокремлено особливості наративного дискурсу, характерні для розвитку літературних напрямків у скандинавському контексті. З огляду на літературні особливості новелістики Г. К. Андерсена, її новаторство, внутрішній зв'язок ідей та психологізації образів досліджено основні елементи поетики інтертексту. У статті виокремлено художні узагальнення як визначальний механізм конкретного втілення естетично «переоформленої» реальності автором. Розглянуто вплив творчості письменника на розвиток науково-літературних традицій і сприйняття світу читачем.

Ключові слова: *літературна спадщина, поетика, інтертекстуальність, Г. К. Андерсен, психологізм образів, роман.*

Hans Christian Andersen's life as a writer (1805-1870) started in the very period of romanticism climax and gradual transition to realism in Europe. Although a prolific writer of plays, travelogues, novels, and poems, Andersen is best remembered for his fairy tales. Andersen's popularity is not limited to children: his stories express themes that transcend age and nationality.

Andersen's fairy tales have been translated into more than 125 languages, have become culturally embedded in the West's collective consciousness, readily accessible to children, but presenting lessons of virtue and resilience in the face of adversity for mature readers as well. His literary heritage is a distinctive phenomenon not only for fiction literature in Scandinavia, but also around the world.

But H. C. Anderson's talent as a writer of many genres has not been depicted completely so far. He is

mostly known in the world as the author of interesting literary tales, but nevertheless even his fairy tales have not been completely analyzed in modern literary critic. Moreover, not all of them have been translated into foreign languages, many of them are still a literary property only of Denmark. Therefore, it is time to consider the literary heritage of H. C. Andersen in all his genre and stylistic varieties. But first, we are to examine how the writer was perceived by his contemporaries, writers and critics of Scandinavian countries, to determine his place in literary process of his time.

Meanwhile, the novel "The Improviser" of the Danish writer is interesting in the cultural aspect, since an important place in its artistic structure is occupied by the Italian theme, the ancient and the modern to the author Italian culture. The subject of the article is to describe the peculiarities of the author's style in terms of the element of intertextuality in the novel "The Improviser" by H. C. Andersen. The aim of this article is to demonstrate the significance of such interpersonal manifestations in this work as architectural, painting, sculptural, musical ecfrasis, as well as literary allusions, citations and reminiscences.

H.C.Andersen's works became the subject of literary Scandinavian critics in the late XIX – early XX century: Georg Morris Cohen Brandes, (1847-1927), Henrik Hertz, (1797-1870), Søren Kierkegaard, (1813-1855), Elias Lunn Bredsdorff, (1912-2002), Johannes Carsten Hauch, (1790-1872).

But the attitude of the writer himself to the statements and estimates literary circle critics was to some extent very tense and dissatisfied. He was too sensitive to any criticism – both positive and negative.

Reviews, reviews, comments influenced the art world and works of the artist. During all his life H. C. Andersen always felt confusion and rejection of his works by Danish literary critics and even more he from the very beginning of his literary career was considered to be a "naive writer." This assessment was made after the publication of a collection of early set of tales and stories "Tales told for children. The first collection. The first booklet. 1835" (Dan. "Eventyr, fortalte for Børn. Første Samling. Første Hefte. 1835"). They had clear features of folk art and were intended only for children audience.

However, the way of H. C. Andersen as a storyteller was made with the help of witty, ironic and partly sad style of his works as "Fodreise fra Holmens Canal til IIIstpynten af Amager (Danish)", (Eng. "Journey on Foot", 1829) and (dan. "Skyggebilleder", Eng. "Rambles in the Romantic Regions of the Hartz Mountains", 1831). The definition of "naivety" done by critics concerned Andersen's unique vision of children's language and cognitive processes, this particular artistic vision became a dominant feature of the individual style of the author and his peculiar view of the world.

The Improviser" (1835) is H. C. Andersen's first novel which brought him a wide world recognition, not only in Denmark. Unfortunately, none of his five novels is still translated into Ukrainian. The following novels "The Improvisator" and "Only a Fiddler" were translated into the Russian language. It is noteworthy that the first translation of the "The Improviser" into Russian was done by Ya. K. Grott and in 1844 and published it in the famous magazine "Contemporary". It was issued as a separate issue and was immediately criticized. V. G. Belinskiy, a famous literary critic, wrote a short review on the work of the Danish writer, in which he marked the colourful and elaborate descriptions of Italian nature, Italian customs, and also expressed his opinion about the character of the protagonist. "The hero of this novel", writes the critic, "has by far the most amusing face: an enthusiastic Italian, a poet, a poet who adores women and fear is fearful, so that no one tempted him ... " (Bredsdorff, 1994).

In the XXth century "The Improviser" was re-published three times in Russia in 2000, in 2005, and in 2011. The fact itself is largely remarkable. However, the recognition of this novel (as well as of the author's literary heritage) in Slavic literary criticism is rather insufficient and to some extent poor. The researchers of Andersen's work basically analyze the plot of the novel "The Improviser" and distinguish the features of autobiography implied in the novel. This is a typical commonplace remark which is frequently occurred in the book of Danish Andersen critic, Bo Grunbeck : Andersen. Life. Art. Personality "(The Complete Andersen, & Hersholt, Jean, 1949).

The set of events in the novel is in Italy in the 1830s. The novel "The Improviser" was introduced to the readers due to a lucky coincidence which happened to be occurred in Andersen's life. Having received a royal scholarship, he set off a journey to European countries. In September 1833 he arrived in Italy and lived there for almost six months, until April 1834. During that period in Italy, the phenomenon of improvisation was still widespread. In the "Encyclopedia Collegiate Dictionary", by Brockhaus and Efron it is claimed that since the Renaissance, poetic improvisations drew up lot of people and encouraged a great interest in Italy, in particular, at the courts of the Dukes: improvisers in Italy are "poets who make or compose, or per-

form with little or no preparation, recite or sing to a musical instrument (Latin *ex improviso* – unexpectedly) without making and having notes” (Westergaard, 1949).

The narration in the novel is based on the story of the narrator, an Italian Antonio, who remembers his childhood over the years. The narrator is a fictional hero. Alter ego of the author he can be called conventionally, because Andersen and his hero have only some facts in common from their lives (heavy childhood, patron's assistance, stay in Italy), as well as certain interests – love of art, a poetic gift.

At the beginning of the novel, the author introduces the reader to the hero – the little boy Antonio, who lives in Rome: “Whoever was in Rome, he knows the area of Barberini with its wonderful fountain: the triton overturns the shell, and the water pumps up a high jet into the air. Whoever has never been there get familiar with its engravings” – «Кто бывал в Риме, хорошо знает площадь Барберини с её чудным фонтаном: тритон опрокидывает раковину, и вода бьёт из неё в воздух высокой струей. Кто же не бывал там, знает её по гравюрам» (Bøgh, 1878). Thus, from the very beginning of the novel, a reader is introduced with a brief description of a famous Rome place of attraction as the Triton fountain, created by the sculptor Giovanni Lorenzo Bernini in 1642. The fountain's bottom is formed by four dolphins and there is a huge sink on the tips of their tails. The statue of Triton, a son of God Poseidon is exposed at the opened parts of the shell. The Triton blows from the shell a jet of water that fills the bowl of the fountain.

The author places his hero on the corner of the street Felice, near the “Triton” fountain. Here he was born and lived with his mother, who was early widowed and Buda was forced to rent a large room for tenants, having moved with his son into the attic of the building. The room was rented by a Dane, a young artist Federico, with whom Antonio has several remarkable stories.

The first chapter of the novel mentions another historical place on the map of Rome. It is the Church of the Capuchins. Near this church, one boy was playing with his friends, trying to reach the copper cross to kiss it. His mother's clergyman, a Capuchin monk, Fra Martn, influenced Antonio. He presented him “a picture of the Madonna crying with bitter tears, which were pouring down into the hell like the rain drops in the rain, where they were caught by the sinners with eagerness” (Bøgh, 1878), «картинку с изображением Мадонны, плакавшей горькими слезами, которые дождем падали в пекло, где их с жадностью ловили грешники» and introduced him to the church gallery: “On the walls of the and also introduced him to the church gallery: “The old portraits of the dead monks were hung on the walls of the gallery, and on the doors of each cell there were patched pictures depicting the sufferings of the holy martyrs”, Antonio recalls (Bøgh, 1878) – «По стенам галереи весели рядами старые портреты умерших монахов, а на дверях каждой кельи были наклеены лубочные картинки, изображавшие страдания святых мучеников».

H. C. Andersen describes the state of a child, whom the monk brought to the underground room of the temple, where the relics of the monks were carefully kept, and laconically warned that he would now see the “dead”. “There I saw skulls, skulls! They were put into regular rows and formed entire walls and even separate chapels and niches, in which there were skeletons of the most famous monks. They were wrapped in brown robes, clad with ropes, and in their hands they held decorations in these chapels were of collar-bones and vertebral ridges, <...> of small bones <...>. I pressed myself firmly to the monk ... ” (Bøgh, 1878). – «Там я увидел перед собою черепа, черепа!.. Они были сложены в правильные ряды и образовывали целые стены и даже отдельные часовни и ниши, в которых стояли скелеты наиболее прославившихся монахов. Они были завернуты в коричневые рясы, подпоясаны веревками, а в руках украшения в этих часовнях были из ключиц и позвоночных хребтов, барельефы – из мелких костей <...>. Я крепко прижался к монаху...» (Bøgh, 1878).

A reference to the Capuchin Church, descriptions of its underground storage needs some comments. A reader who has never visited Italy, he himself will have to look for additional material to understand what the Church of Capuchins is and what it is known for. It is about the Church of Santa Maria della Concione, built on Antonio Kazan's project between 1626 and 163. It is located near the square of Barberini and Fountain “Triton”. The remains of about four thousand monks which were forbidden to bury in the monastery cemetery were brought into the church, and its crypt, that is, an underground room of the temple, consists of six rooms with decorative ornaments, laid out of bones and skulls. Remembering the horrible feeling from what was seen in the temple, the narrator comes to the conclusion that it was inappropriate to bring a child to such a place. But for the author of the novel, such descriptions are important. Describing Rome as a place with which a certain part of the hero's life is associated, Andersen creates a mosaic canvas, and in this mosaic there was also a place for the Church of the Capuchins (so-called members of the monastic

order) and to describe their peculiar attitude to death. This church is not only part of the history of Rome, but also the history of religion.

The writer does not give any historical commentary on this episode. It ends with the fact that, having left the underground premises, the boy was suppressed by what he saw and calmed down only when he returned to the monk's cell, where "the wonderful yellow oranges looked at the windows, and a gray painting hung on the wall: angels were lifting the Mother of God to the heaven..." (Bøgh, 1878) – «в окна заглядывали чудесные жёлтые апельсины, а на стене висела пёстрая картина: ангелы возносили Богородицу на небо...»

Another sight of Roman architecture, which is mentioned in the first part of the novel, is the Spanish staircase. In the notes, the writer explains that the wide stone staircase in height from the four-storied buildings that stand next to them, connect the Spanish square and the hill of Pinchio. "This staircase is a gathering point for the Roman beggars and it is called Spanish according to the name of the square" (Bøgh, 1878) – «Лестница эта является сборным пунктом римских нищих и называется Испанскою по имени площади» (Bøgh, 1878). This place in the novel is associated with the name of Uncle Antonio, the beggar-cripple of Педро, who was called "the king of the Spanish staircase", since he sat at one of its stages from morning till night.

The second part of the novel tells about the adventures of nine-year Antonio. He was accepted as a singer in the Capuchin Church. During the Feast of All Saints, the monks took him to the chapel of the dead, where he was led by Fra Martino, the first time he visited the monastery. Here, under the impression from what he saw, the boy was unconscious. This event did not pass for him without a consequences, his fantasy began to work hard. The reputation of "God's Choice Children" followed him. When on Christmas he was instructed to give a speech at the Church of Saint Mary Arachelly (an Anglican parish church, built in 1110), he decided that he would invent it himself. The artist Federico first saw his gift and said that "there is a poet hiding in his heart", but Antonio himself decided that there is a good angel in his heart that gives him prompts.

Thus, the author's works were first considered by the critics, journalists, philosophers of Scandinavian countries, especially of Denmark. However, critics noted some features of his works as simplicity and accessibility of the style of the writer. It was important for the development of Andersen's studies all over the world to account for the works by S. Kirkegaard, J. Brandes et al. The translations of writer's works into other languages (English, Eastern Slavic, etc.) contributed a lot to intensify research in the XX century. However, the full richness of genre and stylistic heritage of H. C. Anderson has not been not disclosed until now and we see the further development of the research in this direction .

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THE POETICS OF INTERTEXTUALITY IN THE NOVEL "THE IMPROVISER" BY H. C. ANDERSEN

The article is devoted to the study of features of literary works by H. C. Andersen. The author analyzes the different views of scholars and literary critics on the specifics of the creative works of the artist in the context of the development of the traditions of romanticism which are distinctly embodied in the process of the development of literary trends in the Scandinavian context. Given to the issue of the literary peculiarities of H. C. Andersen's novels, their innovations, the inner connection of the author's ideas and the psychological essence of images, the author investigated the main elements of the poetics of the intertextuality. The article highlights the artistic generalizations as the defining mechanism of the concrete embodiment of the author's aesthetically "redeveloped" reality. The author examines the influence of the writer's creativity on the development of scientific literary traditions and the perception of the world by the reader.

Key words: *literary heritage, poetics, intertextuality, H. C. Andersen, psychology of images, "Improviser", novel.*

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