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FILM EDITING AS A METHOD OF CONSTRUCTING THE TEXT IN THE PROSE BY GEO SHKURUPIY

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The article proves that film editing is widely used by Geo Shkurupiy in his futuristic prose. The examples which are given are taken from his three novels and a story, and they show the way the writer created a literary artistic world with the help of film editing. This technique is used to construct the macrotext as well as microtext. This study analyses the way in which the texts are constructed and concludes that these texts resemble film scripts a lot. The case is quite outstanding as the researchers can find out that the features of two kinds of art (cinematography and literature) are combined in literary text. Also it must be mentioned that it was innovative enough for the art at the beginning of the XXth century as film editing (and cinematography itself) was quite a new phenomenon in the world of art.

Key words: film editing, futurism, futuristic prose.

To start speaking about the creating of a futuristic text it is necessary to remind that futurists stated that creative work resembles craft and that is the reason why did they choose certain instruments to work. Dealing with the prose written by Geo Shkurupiy we cannot omit the fact that his work in cinematography (as it is known he worked for several film factories in Ukraine) influenced his literary work a lot.

Film editing was one of the widely used methods to construct the text: «Editing of details to construct the novel can be very different. There are unlimited possibilities for the worker in literature. It can be compared to film editing in cinematography. The novel which is based on the facts is full of formal possibilities» [3, p. 737]. To prove this theoretical statement there can be mentioned a number of examples from Geo Shkurupiy's prose, as the writer often used film editing in it. In fact, film editing in his prose is the basic method to construct the text, on which the futuristic hoaxing is based.

It is important to mention that V. Khalizev stated that «film editing is a method of creating a literary piece in which the discontinuity of the description dominates, as it's «breaking» into fragments. And film editing is connected with the aesthetics of the avant-garde. It's function is considered as breaking of the infinite communication, the statement of circumstantial connections between facts, the playing off discords, making text an in-

tellectual piece, the denial of catharsis, the «fragmentation» of the world and the ruining of the essential connections between the things (...). Inner, sense-emotional, associative connections between the characters become more important than their external, objective, spatiotemporal and causative-consecutive combinations (in the artistic world)» [2, p. 276–277].

In our case the reader deals with not just a write-futurist but with a film scripts writer, who worked for some time in cinematography and had his own views on the situation in USSR cinematography, as it can be proved by his critics. The synthesis of the literature and cinematography wasn't something new for the author and he used it in his prose. The point is that: «... some important analogies exist and they can be drawn between the movie and the novel — I think there can be more of them than between cinematography and theatre. As a novel a movie gives us such a view on an action, which is fully controlled by a director (a writer) in every moment of it. Our sight can't wander the screen as it wanders the scene. The camera is an absolute dictator» [1, p. 55].

It is remarkable that a movie is compared to a novel here, as in contemporary literary studies a point of view exists that: «... the novel in it's infinite unlimitedness, in it's ability to embrace and comprehend all other literary forms is categorically prophetic, always actual genre» [5, p. 6] that is the reason why it can absorb all the aspects of contemporaneity, including the borrowings of some features from the other kinds of art.

Starting to mention several examples it can be stated that a story «The Headquarter of Death» is constructed by fragments, using the method of film editing, as even the events aren't given chronologically, without order transition, moreover, there are some parts which are edited in the text of the story to depict a pycological state of the main character, but they are not connected with the main action in the story, for example parts: «The wind was blowing indifferently» and «Autmn». All this is connected with a general construction of the text. As for the part, which is called «Chuchupak». The author doesn't describe the way home of the main character. Instead of it he writes: «The way back... The hoarse forward... The dust in steppe...», this resembles not the extract of the story, but of the film script. Or, for example, the fragment the main character dreaming in the part «Autmn» changes one another and are similar to a movie: «And autmn fullfilled the imagination with sick fantasies. Chuchupak decided to go to the village and to hand over himself to the custodial guard. He saw already as he was leading through the village, as the doors of every house are opened and curious

faces of rural people are gazing after him sadly. Still it was impossible and he knew it was impossible but he already imagined a great crowd of people, the music is playing and thousands of eyes are watching his glorious figure. The executioner puts the noose on him, but Chuchupak is smiling...» [3, p. 427], and he continues watching the scene of his hypothetical execution, living all the action, including his dialogues with the custodial guard and the reactions of the crowd, which is gazing after everything taking place. These examples prove that film editing is used for different levels of text constructing.

Film editing is also the most important method to organize the facts as a construction in the novel «Miss Adriena». For example, the novel opens with the dream of the main character. It is distinctly stated in the text: «Engineer Franz Karkash built a large bridge. It was shining blue over the English Channel as a great rainbow. Franz Karkash stood watching the creation of his fantasy till it melt in the fog. It was just a dream» [3, p. 642]. The second and the third parts are edited without any movement transition. The reader reaches the pigeonry of Andriash Vale straight from the street where Franz Karkash was wandering. The same absence of transition is between the fourth and the fifth parts, as from the room, where Franz Karkash is watching a sick baby in a cradle the reader gets to the street, where Adriash Vale meets Peter.

This way the movement of the subject develops from one part to another, breaking and winding, making one subject textual picture, but creating several subject movements simultaneously: Franz Karkash and his relationships with the other workers, the situation on the plant, the strike, relationships between Franz Karkash and Jackelina and the way of self-development of Jackelina as a woman and a mother of a sick child. And both subplots influence the main plot as they influence the main character's actions. This way the recollections are edited into the text frame. For example, when Franz Karkash is freed from prison Leon Mustak told him what was going on with Jackelina, while he was staying in prison: «Leon went up the stairs to the doors of the Karkash's apartment, when the smell of gas became obvious. It made him nerveous. The doors were closed and the smell was coming from them. Leon started knocking. The neighbours came hearing him scaming. They broke the door. The apartment was full of gas, and Jackelina was unconscious on the floor» [3, p. 686].

We see a chronological breaking of the plot again as there was no episode, depicting Jackelina's suicide beforehand. But in this episode two sub-

plots gather into one and will not get separate, dividing the life of the main character, as it was done by the author before this moment in the text, and it can be called a special method of organizing the facts in the text as Geo Shkurupiy stated in the article «The alarm for friends — false alarm»: «Obviously, anything can be done with this 'binding element», it means that the organization of the facts in recording them means nothing, building them in special construction means. Such construction, such editing can exist only in futuristic story or in futuristic novel» [3, p. 739]. After quitting Franz Karkash left for Odessa. In this episode in the end of the novel the author used the method of circular plot structure, as he changed: «It was just a dream» (as it was at the beginning of the novel) to «Dreams come true» in the end of it, as these words open the nineteenth part of the novel.

It seems that Geo Shkurupiy used all the possibilities of film editing in a literary text while writing «Doors to Day». The writer used this method not only to organize the key facts to construct the text, but even in organizing details. They help to understand this novel better. Let's start with the event, which takes place in the pub, where most of the characters of the novel take part and Theodor Guy is watching the chaos around himself. In the end of this part it becomes clear that the following movement will have nothing in common with a reality, as the author gives a hint, stating: «Guy hoaxed the action. Hoaxing reality broke into simple dust of dreams» [3, p. 450]. From Theodor's imagination the writer shifts the action to the «Preface» and then to the third part, which is called «The Thing», they are fully excursive and do not continue the plot of the novel. The plot movement starts developing only in the fourth part in which in different fragments the writer depicts the story about Theodor Guy was preparing hoaxing his death, making a performance of his suicide, then the author breaks the chronology of the narration and tells about the main character, giving the story of his life with his father, pointing out that they were workers, who took part in rebellions, also the writer depicts Theodor meeting his future wife, showing his personal self-development with his friends and enemies being around. In the thirteenth part the author returns to the picture which was spoken about in the part «The Thing» for a first time: «Often in the evenings, when Maria was absent, Guy was in his bed and looked at the picture, which Maria had bought and, seeing nothing, was dreaming about different ways to change his life. Novels were created in his imagination, but they could be true only on the paper. Running his strength through the dust of dreams, Guy created fantastic projects, which improved reality» [3, p. 520].

Later in the text the writer edits one of such «projects» of the main character as the fourteenth part is demonstratively called «The Trip» and it depicts the tribal of ancient people. Theodor Guy is one of them. During several parts the author depicts every day life of this tribal, it's customs, discoveries and relationships, which reflect the life of the main character. In these parts the writer dwells on the meaning of the fire in life and development of people society: «Fire! Unchangeable cause of culture. The friend of a human. Joy for women and children. Fire! It's heat of life, it's light makes people's hearts warm for centuries. Fire, the feature of Ens Supremum and a fear of all animals and vultures, it hadn't to fade, it had to be looked after carefully» [3, p. 524]. Finishing this «trip» the author ruins symbolically this imagined world of the main character through the fire, as, coming back into reality, Theodor burned the picture: «Theodor Guy rubbed his cheek thoughtfully, opened the cover, broke the picture, he put the pieces of it into the hearth and set a fire. Little by little a real fire ate the fire of the colors made by unknown artist» [3, p. 595].

After this, such an extentional episode, the author returns the reader to the funeral, which Theodor Guy decided to organize, the twenty-second part is called «A Marvellous Funeral». But in the next part of the novel «Doors to Day» it turns out that all the movements of the plot existed only in the main character's head: «Guy smiled. A marvellous stealing of corpse, savage, discoverer Guy, the ancients, horde, Sunshine, unhappy love of a savage and hoaxed funeral — all that was Guy's fantasy. Fantasy mixed up with a real biography of Guy, Theodor Guy, who was sitting in the pub» [3, p. 607].

So, the whole episode, which consists of twelve parts is a subplot not a movement of a main subject. It demonstrates only the inner life of the main character, his recollections and fantasies. Moreover, the reader notices the other examples of the main character's changed states of mind in the text later: «Guy took the gun and shoot at these people, who were disappearing as fog in his eyes. Copper jazzband plate fall to pieces because of the final stroke of broken sound, the drums rolled and the music burst in... Guy saw that he was still sitting at his place near the table. It was still noisy and easy-going in the pub, and Stephan Tereshchuk and Dmytro Gamuz were watching everything going on from their places» [3, p. 607].

The next part is connected with other events, when Guy is preparing and leaving the city. It is remarkable that this part is divided into smaller fragments, which are connected with Theodor Guy on his way, his thoughts

on his way to the Dniprelstan, where he finds work and meets Oxana again. These examples deal with film editing only in constructing the text, futuristic hoaxing of the facts, from which the author «builds» his novel. Talking about smaller fragments of the text it is important to stress that in every of them excursions, recollections and dreams of the main character are edited. Especially interesting from this point of view is the part called «The Rout» not only because of the fact that formally every event has its own number, but because of the fact that it is written as a film script. It seems that they are numbered as shots for a film editing, from which is done the full picture of depicted events. That is the way in which one part of the novel «Doors to Day» is fully constructed.

The narration goes like this: «1. Several polish officers. They are looking through the binoculars at a distance. 2. Gun. 3. The military near the gun. (...) 7. The third shot. 8. The panorama of the town. The shrapnel is exploding as white clouds above the buildings and chimneys of the town. (...) 35. Gurchak's face. Gurchak is watching far away. His face is coming closer and changes onto... 36. The face of Andriy Guy, who is speaking to the workers. (...). 65. Military man as an assault rifle leaves the room. 66. The night. The headquarter. The writing in Polish on the door. The door opened, the military with the guns come outside and they form up the line quickly» [3, p. 511–513]. The genre structure of the text is complicated by a part of a film script adding as a fragment of the text. Such narration of the events resemble film scripts. Separate remarks of the characters the author underlines with other style of writing, this resembles the styles of intertitles. That is why it can be stated that two kinds of arts are mixed up in this novel by Geo Shkurupiy, as he edited in his literary novel the text, which resembles a film script.

Film editing is also widely spread in the novel called «Zhanna from the batallion». In spite of excursions and chronological breakigs the novel itself is a kind of changing the film shots. The style of writing resembles a film script too. «A person in a black student's coat and a black hat came out of the corner of the street and called into another person in black boots, short, woolen inside coat and a cap. The person in a black coat stepped aside to give a way but the person in black boots stood in his way.» [4]. Also it is important to remember about the fourth part «The Letters», where the letters by Golubiatnikov are edited, fully cited, it is not a retelling or just a recollection about their existence.

To sum up, it can be stated that the examples, given in the article, prove that film editing is the most important method to construct the text for ev-

ery of it's level, while speaking about the prose by Geo Shkurupiy. This is obvious as it was influenced by his work in cinematography and being interested in a new kind of art, that influenced his literary work consciously or unconsciously.

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МОНТАЖ ЯК СПОСІБ КОНСТРУЮВАННЯ ТЕКСТУ У ВЕЛИКІЙ ПРОЗІ ГЕО ШКУРУПІЯ

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У статті йдеться про роль монтажу у конструюванні футуристичної великої прози. Монтаж виявляється одним з основних способів, яким послуговується український письменник-футурист Гео Шкурупій у роботі над своїми романами та повістю. Спираючись на його літературно-критичні матеріали (статті й маніфести), досліджено, які переваги має монтаж у процесі створення тексту, та як ці ідеї відбиваються у створених ним художніх творах, чи послідовно автор дотримується тих теоретичних засад, які сам проголошує важливими для конструювання прозового тексту. У статті наводяться приклади того, як саме автор використовує цей принцип у своїй великій прозі (романи «Двері в день», «Міс Адрієна», «Жанна-батальйонерка», повість «Штаб смерти»). Показано, що монтаж письменник використовує як на рівні архітектоніки, так і на рівні розробки сюжетної дії. Зазначено, що таким чином деякі тексти (наприклад, повість «Штаб смерти») стають формально близькими до сценарію, який є типовим жанром у кіноіндустрії. Открім цього, визначено, що монтаж, більш характерний для створення кінотекстів, стає наскрізним засобом конструювання текстів у великій прозі українського футуриста. Такий підхід до роботи з літературними текстами на початку ХХ століття був достатньо незвичним, що зумовлює новаторство підходу Гео Шкурупія до створення текстів, оскільки монтаж, запозичений із кіномистецтва, на період першої третини ХХ століття тільки починав свій шлях у літературних творах на рівні свідомого його використання у них саме

задля формального конструювання літературного тексту, побудови його сюжетного фактажу (адже футуристи наголошували на тому, що виключно фіксують дійсність та мають справу з фактами, з яких вони створюють певну конструкцію тексту). Все це доводить те, що український футуризм, як нове мистецтво, не тільки абсорбував ідеї футуризму інших національних літератур, але й мав свої характерні особливості поетики, що репрезентує творчий доробок одного з найяскравіших його представників — Гео Шкурупія.

Ключові слова: монтаж, футуризм, футуристична проза.

МОНТАЖ КАК СПОСОБ КОНСТРУИРОВАНИЯ ТЕКСТА В БОЛЬШОЙ ПРОЗЕ ГЕО ШКУРУПИЯ

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В статье проанализирована роль монтажа в конструировании футуристической крупной прозы. Монтаж стал одним из основных способов, который использовал писатель-футурист Гео Шкурупий в работе над своими романами и повестью. В статье приведены примеры того, как именно автор использует этот принцип в своей большой прозе, что, в свою очередь, говорит о новаторстве его подхода к созданию текстов, так как монтаж, позаимствованный из киноискусства, в первые десятилетия XX века только начинал заявлять о себе в литературных произведениях на уровне сознательного его использования в них именно для формального конструирования литературного текста.

Ключевые слова: монтаж, футуризм, футуристическая проза.

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