

Vlasenko N.I.

RENAISSANCE TRANSFORMATIONS OF ROMANCE POETICS: THE RHETORICAL ARCHITEXT AS A SPRINGHEAD OF NOVEL AESTHETICS

Natalia I. Vlasenko, PhD in Philology, Associate Professor of
Foreign Literature Department of Oles Honchar Dnipro National
University, Ukraine

Abstract

The article reveals the trans-historical epicentre of problematizing the genesis of romance/novel reflectively localized in the Renaissance transition from the traditionalist forms of genre to its post-traditionalist frames; the study substantiates the model of reconstructing the trajectory of the late-traditionalist reshaping of the romance dialogism leading to the establishment of the novel dialogics; the author focuses on the ways of renewing the modality of the classical rhetoric in the fields of transforming genre topoi emerged at the edge of traditionalism in the European Continent and in England.

Keywords: communication, genesis, genre, transitivity, dialogicity, modal and topical parameters of genre-formation, imitator-demiurge.

Having crossed the Rubicon between the second and the third millennia A. D., the mind of post-traditionalism realized the sense-generating resource of communication underestimated by the ratiocentric mainstream of the modern thought connected with the anthropological turn of the culture and depersonalizing the subjectivity at the background of arguing for his/her cognitive core. Such realization of the irreducibility of the ultimate communicative experience occurred in the interaction of theological, philosophical and humanitarian discourses paving a way out of the self-identity crisis caused by perceiving the contemporaneity as “the End of History” (F. Fukuyama) through the renovation of the interpersonal dimension of the cultural dialog.

In the course of verifying the subjective authenticity by the ethical perception of the alterity the post-metaphysics manifested itself as “an agnostic position” [1] stating the insufficiency of rational knowledge for the person's self-definition and initiating the renewal of its post-traditionalist interdiscursive field intended to regain the unity of Human Spirit and Intelligence in it. Presupposing the comprehension of the historical changes of correlating the Self and the Other in the communion with the Personal Source of being, the concept of reuniting rationality and spirituality inspires the shift of priorities in all the spheres of humanitarian studies. It displays itself as focusing on margins and transitions of the culture marking the transformations of the dialog structure. The investigations in this field should be predicted by the elaboration of the methodological approaches aimed at revealing the communicative potential of the transitive cultural phenomena that will allow to overcome the inertia of reducing them to the pre-forms of the realia of durable epochs prioritized by restrictive and schematic representations of the historical-cultural progress as “a movement from myth to logos” (J. - F. Lyotard).

In the sphere of literary criticism such a focus of the reflection predetermines the study of historical-literary and historical-theoretical issues of defining both *dialogicity* and *transitivity* in the context of paradigmatic characteristics of artistic consciousness and creative activity.

Among all the areas of the special scientific interest aroused by comprehending the dialogic nature of the literature revealed in its transitive forms the way from romance to novel should be recognized the most urgent problem solved neither on the horizon of disclosing the logic of historical genre transformation, realized in the literary practice, nor at the background of uncovering the changes of theoretically defined laws of creativity in the historical-literary process. The definition of the romance/novel as a dialog proposed by M. M. Bakhtin [2] has clarified the aesthetic formation of the genre dialogism. But the spectrum of its poetic realizations remains uncertain because of the lack of understanding of the late-traditional transition from romance to novel. The deadlock of defining its configuration reveals itself in the ambiguity of retrospectively both the Renaissance ways of reviewing the tradition of the genre and its reception of rhetorical creative models performed in the period of traditionalism.

Formed at the threshold of founding the romance theory these vectors of the genre reflection have problematized the academical history of the novel. In spite of the controversial character of the reflective establishment of the genre space all the outstanding participants of this process – from G. Giraldi Cinzio, G. B. Pigna and P. D. Huet to Chr. Fr. von Blankenburg, G. W. Fr. Hegel and M. M. Bakhtin – limited the Renaissance transformations of the

romance poetics by the tendencies characteristic of the Continental Europe. As a result the Elizabethans' literary innovations giving rise to the novel in the English literature but auto-meta-textually correlated with the rhetoric have no definite status in the genre meta-text [3, 4]. The further limitation of the Renaissance rethinking of the romance tradition was caused by perceiving the rhetorical word constructive for it as an expression of the monologic worldview. Such perception of the rhetoric led the foundations for defining the novel dialogicity as anti-rhetorical orientation [5] deepening the meta-textually established gap between traditional and post-traditional versions of the genre. Its bridging should start with revealing the variety of the Renaissance ways of transforming the romance poetological organization in the course of analyzing the rhetorical architext as a springhead of the novel aesthetics that is **the aim of the investigation** in this article. Its achievement presupposes the combination of **historical-genetic and historical-typological approaches** methodologically grounded by historical poetics.

In the West European cultural space the transition from traditionalism to historicism was marked with the movement for the revival of the ancient culture intended to reactualize its senses open to rethinking on the foundations of Christianity but neglected in the course of the medieval revision of the antique thought. Started with Dante's reception of Cicero's construct *humanitas* indicating the epicenter of debate between rhetoric and philosophy of antiquity as to the person's self-definition, this reversionary intention of the late-traditionalist mind resulted in the synthesis of philological and philosophical studies with the focus on the human being initiated by F. Petrarca, performed by the constellation of thinkers exemplified by such figures as G. Boccaccio, C. Salutati, P. Bracciolini, L. Bruni, G. Manetti, M. Ficino, G. Pico della Mirandola, Erasmus of Rotterdam, T. Starkey, T. More, R. Ascham and others, and inspired the personal creative self-realization in all the liberal arts predicting the anthropocentric landmarks of modernity responsible for the delimitation of spiritual and rational dimensions of the personhood.

Manifesting itself as the *studia humanitatis* the Renaissance anthropology expounded the idea of *humanity* in the course of departure from the eclectic background of its initial rhetorical actualization detached from the Revelation to the horizon of perceiving this concept established by the Biblical testimony of creating the human person "in the image and likeness of God" [6]. Aesthetically opposed by the classical rhetoric to the depersonalized nomothetic principles of being and conceptualized in Aristotle's topological aesthetics as a logic of expressing the universal in the singular, the topology of personal existence was grasped by the Renaissance humanism in the aesthetic dimension correlating with the meta-ontology of personhood uncovered in patristic

Trinitology founded by the Cappadocian Fathers – Basile the Great, Gregory the Theologian and Gregory of Nyssa [7]: the self-fulfillment of the created personality was connected with imitating Creator's activity in human creativity.

Implying the unity of intellect and virtue as the basis of person's dignity the accentuation of the creative capacity in the human similitude of God might lead to establishing the theocentric ethic-aesthetic model of the interpersonal relationship. But affirming the *ratio* separated from its spiritual origin as a source of the moral perfection of the created person, the Renaissance humanist reflection initiated both the dissociation of vertical and horizontal of communication and disconnection of ethic and aesthetic criteria of the person's self-realization.

Such transformation of the traditionalist space of the person's self-definition gave rise to anthropocentrism awakening its power of problematizing the personal identity in the course of destructing the topoi of traditionalism formed as the generalized markers of singularity. Predicting the secularized disposition of the cultural dialog formed in the era of modernity and condemning the rationally oriented personality to search for his/her authentic Self in the endless communicative interaction with the Other eliminating the ultimate situation of communication, the Renaissance dialogization of the “ready senses” of the traditionalist culture [8] inspired the renewal of the primary rhetorical domination of modality over topics in the late traditionalist field of transforming the romance poetics where this principle revealed itself as a springhead of the novel aesthetics.

In the history of “the universal genre” (A. W. von Schlegel) the transition from the reflective-traditionalist form of the artistic consciousness to its post-traditionalist frame was marked with actualizing the concept of imitator-demiurge [9] presupposing the author's self-manifestation through disengaging the modes of literary creativity from the dictate of topoi. Performed in the course of the Renaissance-humanist reception of the idea of the text *genesis* formulated by the classical rhetoric, such return to its initial architextual correlation of modal and topical parameters laid the foundations for the manneristic revision of the poetic *mimesis* resulting in the genre transformations characterized by developing the rhetorical subordination of topics to modality into their coordination decisive for the establishment the dialogicity of the novel beyond the romance matrix of dialogism.

The trajectory of the Renaissance genre renovation may be reconstructed in the course of comparing the lines of this process indicated on the European Continent and in England.

The model of the interaction of rhetorical and poetical sources of the literature embodied in the creative works of the Elizabethan novelists differs

from the way of intermingling the criteria of poetics and rhetoric characteristic of the continental creative experiments directing on the renewal of the romance narrative matrix (from the reinterpretations of the chevaliers' adventures made by M. Bojardo and L. Ariosto to the changes of the genre topical dominant performed by M. Cervantes and anonymous authors of picaresque novel).

Focusing on the rethinking of the rhetorical genre foundations the English writers of the last third of the XVI century took into consideration the idea of imitation of the sample transforming to the competition with its author. Thus they realized the disposition of the cultural dialogue formed by the Renaissance artistic consciousness and inspired the coordination of Aristotle's and Horatio's models of literary creative activity. But in contradistinction to the experience of the continental European novelists of this epoch, who changed the object of imitation from *natura naturata* to *natura naturans* in the process of the extension of the objective sphere of the literature moving genre thematic limits, the founders of the genre modification marked the age of Shakespeare preferred to transform the correlation of modality and topic in the genre-forming matrix founded by Horacio's poetics advancing in such a way to the neoplatonic reinterpretation of Aristotle's conception of poesy ensuring the substitution of mimesis by demiurgia on the base of mannerism. This tendency manifests itself through the author's genre definitions applied to the species of the English Renaissance novel. The creators of this genre modification oriented on the narrative forms of rhetoric emphasized in their modal characteristics and non-limited in thematic parameters varying in their choice from the *history* and *discourse* to *treatise* and *pamphlet*. The ways of the genre formation paved by the novelists of Shakespeare's England differ in the poetical dominant interacting with the rhetorical narrative form.

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Thus, J. Lyly, Th. Lodge in his creative debut and R. Greene in the work crowning his creative activity choose the Italian Renaissance *nouvella*, offering its different rhetorical counterparts: *pamphlet* and *treatise* ("Euphues: the Anatomy of Wit" and "Euphues and his England"); *history* ("The Delectable History of Forbonius and Prisceria"); *pamphlet* ("The Groath Worth of Witte, Bought with a Million of Repentance").

Ph. Sidney in both versions of his "Arcadia" performs the unique combination of the rhetorical treatise with the epic model and chivalry and pastoral matrix of the romance.

R. Greene in the mainstream of his creative activity represented, in particular, by "Pandosto, or the Triumph of Time" and Th. Lodge in "A

Margarite of America” marking the final of his genre innovation combine the connection of history and treatise formed on the ground of rhetoric with Heliodor’s, chivalry and pastoral types of the romance.

Th. Nash creates the variant of the English Renaissance novel correlated with the continental genre modifications of the epoch changing the central image of the chivalry romance by the contrary type of the hero emphasizing the formation of the picaresque novel. But in contradistinction to the continental way of its genesis extending the narrative model of the Italian Renaissance novella, the writer of the era of Elizabeth I changing the clue romance topos uses the matrix of rhetorical speech. This aesthetic preference complicates the realization of the motive of the hero’s initiation revealing the specifics of the author’s transformation of the romance poetics.

The uniqueness of Th. Deloney’s creative experiment is based upon the connection of pamphlet and treatise with hagiography and jest-biography directed to the estrangement of the romance poetics renovating the axiological basis of its aesthetics.

On all these vectors of the transition from romance to novel the idea of *imitation/mimesis* implying the comprehension of the world was substituted by the concept of *demiurgia* presupposing its formation.

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