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**THE RENAISSANCE RENEWAL OF
TRADITIONALIST GENRE-FORMING
MODELS: THE MODES OF TRANSITION
FROM ROMANCE TO NOVEL**

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Abstract

The article analyses the preconditions of realizing the transitive forms of manifesting the narrative identity as the priority of humanitarian studies defined at the communicative turn of the culture; substantiating the method of historical-genetic reconstruction aimed at revealing the ways of the late-traditionalist reception of the arch-text of traditionalism, the author defines the Renaissance lines of transforming the romance correlation of modality and topics which predict the vectors of manifesting the novelness appeared in the era of modernity; the study clarifies the configuration of connecting dialogicity and transitivity that predetermines the coordination of modal and topic genre parameters constitutive for the novel.

Keywords: arch-textuality, genre transformation, mimesis, imitation, demiurgia, narration, genesis, communication.

For the post-traditionalist mind the late twentieth and the early twenty-first centuries have been marked with shifting the epicenter of problematizing the personal identity into the sphere of establishing the narrative forms of the subject's self-manifestation. Having grasped the ultimate communicative experience as the only way of the person's self-realization, factually eliminated from the classical definitions of the subjective arch-form objectivizing it as the impersonal cognitive core the post-non-classical thought inspired by the non-classical reflection of the interpersonal relationship focuses on the holistic patterns of human self-knowledge revealing the irreducibility of the personhood through out the history of humanity. Initiated in the space of post-modern culture by post-structuralist and post-phenomenologic practices of deconstructing the ratiocentric foundations of subjectivity laid by metaphysics

and phenomenology, the search for the recourse from the deadlock of the objectivized matrix of becoming the subject has been reduced in the interdiscursive field of postmodernism to grounding the anti-form of the ontological argument for God's existence intended to prove the absence of the Absolutely Personal Source of being in an individual's life either by defining the depersonalized Transcendent Absolute as the absent "transcendental signified" (J. Derrida) or by affirming non-verbalization of Creator's Absolute Personhood (E. Levinas) [1; 2]. Depriving the person's self-reflection of the absolute criterion of verity, these initiatives of revising the rationalist indicator of the subjective authenticity have not overcome the inertia of rationalizing the "constitutive transcendence" [3] of the human personality. But embodied into the negative proofs of the transcendently experienced communion of both the Self and the Other with God, such intentions of the post-modernist critics of ratiocentrism have broken the soil for transcending the "immanent frame" [4; 5; 6; 7; 8; 9; 10] of the secular world perception in the course of realizing the sense-generating resource of communication not exhausted by the rational cognition. Indicating the rise of the post-secular thought, the appeal to reunite rationality and spirituality dissociated by the secularized mind has given the main impulse for developing the communicative interaction of theological, philosophical and humanitarian discourses aimed at expounding the holisticity of perceiving the personal principle of being as the only mode of becoming the self-identical person. Opposed to the trajectory of avoiding the ratiocentric cognitive aporia, defined by the post-metaphysics manifesting itself as "an agnostic, but not reductionist position"[11], such a way out of the emerging crisis of the self-identification caused by denying its rationalist landmarks in the multicultural space of postmodernity presupposes the realization of the sense-producing potential of the narration sprung from the holistic perception of the interpersonal relations and withstanding the separation of the mind from its spiritual origins occurred in the cultural meta-narratives.

Implying the revision of the priorities in all the spheres of humanitarian studies this prospect of reuniting horizontal and vertical of communication in the interdiscursive field of post-traditionalism presumes the initial focus of the reflection on the aesthetic and poetological transformations of dialog structure performed in the course of the Renaissance transition from romance to novel and using the arsenal of the genre dialogicity to express and overcome the limitations of the personal self-definition established at the turn of the reflective consciousness from theocentrism to anthropocentrism. Thus the urgent issue of the disciplinary history and the theory of literature raised by stating the break between "two epochs" (P. A. Grintser) of the trans-historically dialogical genre develops into the topical problem of all the humanities consolidating the efforts to reveal the dialog framework of the narration ensuring the holisticity of perceiving the personhood.

The comprehension of the ways of forming the narrative identity paved by the Renaissance transition from romance to novel depends upon the vision of the historical logic of changing the forms of narrating. Against the background of the divergence of the historical-theoretical definitions of both the genre space and the starting-point of its genesis the literary historians' views on the late-traditionalist stage of this process coincide in reducing the multitude of the vectors of founding the novel aesthetics to the mainstream of denying the romance poetics. In general this idea was implied by M. M. Bakhtin distinguishing two stylistic lines of the genre characterized as the monological mode of novelness, passing away at the threshold of modernity, and its proper dialogical mode developing through out the history of romance/novel [12]. The specifications of such meta-logic of the genre formation were made by E. M. Meletinsky restricting the genealogy of the novel to the *nouvella* [13] and by M. L. Andreev representing the Renaissance self-renewal of the chivalry romance as its self-denial resulting in the establishment of the *picaresca* [14]. The meta-narrative scheme of destroying the genre tradition was supported by treating the rhetoric word dialogically involved in the late-traditionalist rethinking of the genre-forming models of traditionalism as the main means of expressing monologism [15]. "Such perception of the rhetoric led the foundations for defining the novel dialogicity as anti-rhetorical orientation deepening the meta-textually established gap between traditional and post-traditional versions of the genre" [16]. The limitation of all these retrospectives of the late-traditionalist period of the genre genesis reveals the inertia of contemplating the transitivity of the Renaissance expressions of novelness through the prism of the trans-historically established ways of its self-manifestation.

Therefore the definition of the modes of transition from romance to novel forming **the aim** of the investigation in this article supposes the elaboration of the methodological approach providing the reconstruction of the transitive forms of manifesting the narrative identity not fixed in the genre modifications of the durable epochs, but predicting both direction and dynamics of the historical transformation of the dialog structures intended to restore the holistic character of the personal self-reflection performed by means of narration against the background of the historically changing correlation of rationality and spirituality problematized by the discursive thinking.

To reveal the disposition of the Renaissance renewal of the genre-forming principles of traditionalist literature, **the method of reconstructing** the ways of the late-traditionalist reception of its arch-text should be verified by the dilemma of novelness denoted in the area of the meta-narrative manifestations of the genre universality (F Chr. Fr. von Blankenburg, F. Schlegel, G. W. Fr. Hegel, M. M. Bakhtin, A.V. Mikhailov) as the polarization of the interdiscursive field of the narrative self-identification predetermined by affirming the negation of the final character of the aesthetic expressions of the interpersonal relationship as the premise of finalizing the person's poetical

fulfillment. Arguing for the impossibility of expounding the trans-historical foundations of the genre aesthetic by defining any historical variant of its poetics such explication of the intentional core of the romance/novel formation presumes the distinction of its pre-constructive and constructive aspects on the base of correlating the concept of “aesthetic object” defined by M. M. Bakhtin [12] with the historical typology of the artistic consciousness elaborated by S. S. Averintsev, M. L. Andreev, M. L. Gasparov, P. A. Grintser and A. V. Mikhailov [17], the definition of the structure of the literary genre proposed by N. D. Tamarchenko [18] and the theory of arch-text substantiated by G. Genette [19].

Perceived through the prism of coordinating the characteristics of the narrative identity introduced in these spheres of reflecting the literature for the Self and the Other, the genesis of the romance/novel is realized as the two-dimensional – “dialogical” - process that combines the substantiation of the genre generative models correlated with revealing the intentions of the literary creativity and the establishment of its structural matrix aimed at organizing the fictional reality. Diverging in the space of becoming the subjective defined by the author as the internal and the external relations of the Self and the Other, the indicated aspects of the genre formation are reunited in the objectivized areas of the literary-historical process by equalizing modal and topic genre-constructive parameters in the “open” form of narration ensuring both the author’s self-manifestation presupposing the finalization of the local-historical genre-forming principles and the trans-historical development of the intersubjective dialog permanently transforming the structure of romance/novel and implying the idea of the genre “infinity”.

The genetic dimensions of the romance genesis were established in the course of the dialogical interaction of traditionalist poetics and rhetoric. Thus to reveal the lines of the genre transformation inspiring the rise of the novel the study should reconstruct the retrospective of the ways of reflective and creative coordination of modality and topics predetermining the transitivity of the Renaissance romance/novel modifications against the background of retrospectively both the late-traditionalist configuration of establishing the literature of traditionalism as “the realized poetic-rhetorical unity” (S. S. Averintsev) and the forms of expressing the novelty determining by perceiving the rhetorical arch-text.

The Renaissance mainstream of transforming the genre models was determined by the shift of the poetological dominant of the artistic consciousness manifesting itself as the transition from the style canon to the genre law. Defining the frames of the dialogization of the creative matrix of traditionalism the samples of the late-traditionalist literary reflection intended to deconstruct the hierarchy of styles (Dante Alighieri, F. Petrarca, G. Boccaccio, M.-G. Vida, J. Fracastoro, J. du Bellay, A. Foclin, T. Wilson, G. Puttenham) and initiate the decanonization of genres (F. Robortello, G. Giraldi Cinzio, G.

B. Pigna, L. Castelvetro, A. Minturno, Ph. Sidney, T. Tasso), aesthetically grounded the kernel poetological vector of equalizing the positions of the Self and the Other revealed as disengaging the modalities of literary creativity from the dictate of topoi. This review of the correlation of the modal and topic genre parameters dominating in the era of traditionalism was initiated by the dialog of rhetoric with Horacio's poetics marking the completion of the traditionalist rhetoric-poetological synthesis in the course of spreading the categories established by it into the domain of the literature written in new languages. The concept of coordinating modalities and topics as the components of the genre formation inspired the dialogization of Aristotle's conception of poesy leading to the renewal of the initial dichotomy of poetics and rhetoric on the base of varying the mimetic model of the literary creativity. The Manneristic change of the object of imitation from *natura naturata* to *natura naturans* laid the foundations for the further revision of the traditionalist forms of the narrative self-identification confirming the Renaissance-humanistic idea of involving the created personality in the establishment of Universe performed by Creator on the base of transcending the Renaissance matrix of the author's self-definition. Detaching the creative capacity accentuated by the *studia humanitatis* in the human similitude of God from the personal orientation to the world as the "fine example of creation" (G. Vasari) predetermined by the convergence of the semantic fields of the humanistic concepts of *varieta* and *varizione*, the late Renaissance substantiation of the priority of *manner* over *nature* resulted in the definition of the author as imitator-demiurg. By such extension of the dichotomy of *imitation/mimesis* formed in the Renaissance dialogical correlation of Horatio's and Aristotle's theories of poetic creativity Mannerism detached itself from the initiatives of the variable reproduction of the unity of the world in its diversity which limited the artist's imagination by the natural logic. Inspired by Neo-Platonism the Manneristic opposition of the subjective author's image and the laws of nature testified awakening the demiurgic principle of the late-traditionalist literature.

The transition from romance to novel was predicted by the Renaissance-humanist reception of the antique rhetorical model of the text *genesis* inspiring the return to the correlation of modal and topical parameters initial for the arch-text of rhetoric in the course of the rethinking of the poetic *mimesis* performed by Mannerism. Marked with developing the rhetorical subordination of topics to modality into the coordination of these genre components decisive for the self-manifestation of the novelness such interaction of poetics and rhetoric resulted in the establishment of the dialogicity of the novel beyond the romance matrix of dialogism characterized by the external dominance of the genre-modifying topoi internally coordinated with the modal pre-determination of revealing the narrative identity.

Using the resource of the arch-textual rhetorical priority of modality, the Renaissance renewal of the genre tradition performs actualized the potential

of genre-transformations ensured by both the reinterpretation of the romance topics and the detachment from it. These modes of transforming the traditional generative models and structural matrix of the genre predetermine the different ways of the Renaissance transition from the traditionalist to the modern form of expressing the novelness.

The creative experiments performed in the continental Europe modified the romance constructive principle by reinterpreting the chevaliers' adventures (M. Bojardo and L. Ariosto) and changing the semantic of the genre topoi (M. Cervantes) or its topical dominant itself (the anonymous authors of picaresque novel).

The genre innovations of the English Renaissance men of letters involved in the process of revealing the novelness initiated the departure from the romance topic.

Completing the Renaissance transformation of the romance aesthetics by returning to the primary genre-forming principle of the classical rhetoric, the initiators of creating the long form of narration ensuring the expansion of the genre to the British cultural areal focused on the rethinking of the rhetorical arch-textuality inspired by the idea of imitation of the sample developing into the competition with its author. In such a way they joined the cultural dialogue formed by the Renaissance artistic consciousness and included the coordination of Aristotle's and Horatio's models of literary creative activity and the revision of these matrix of poesy on the base of the neo-platonic understanding of the human creativity.

But in contradistinction to the experience of the continental European novelists of that epoch, who performed the change of the object of imitation inspired by Mannerism in the process of extending the objective sphere of the literature marked with the limits of the genre topic established by Horacio's poetics, the founders of the Elizabethan novel preferred to transform the correlation of modality and topic in the genre-forming model of the classical rhetoric in the course of the neo-platonically oriented rethinking of Aristotle's conception of poesy ensuring the Manneristic substitution of mimesis by demiurgia [20].

This tendency manifested itself through the genre definitions applied to the species of the long narrative form of Elizabethan England by the authors. The initiators of creating the primary version of the English novel chose the rhetorical genres as the landmarks of their creativity taking into consideration that these form of organizing the discourse were emphasized in their modal characteristics and non-limited in topic parameters.

The ways of the genre genesis paved by the novelists of the era of Elizabeth I differ in the poetological matrix interacting with the chosen rhetorical model of manifesting the narrative identity.

Thus, J. Lyly, Th. Lodge in his creative debut and R. Greene in the work crowning his creative activity choose the Italian Renaissance *nouvella*,

preferring its different rhetorical counterparts: *pamphlet* and *treatise* (for J. Lyly's *Euphues: the Anatomy of Wit* and his *Euphues and his England*); *history* (for *The Delectable History of Forbonius and Prisceria* written by Th. Lodge); *pamphlet* (for *The Groath Worth of Witte, Bought with a Million of Repentance* created by R. Greene).

The genre architectonic of both versions of Ph. Sidney's *Arcadia* is based upon the unique combination of the rhetorical *treatise* with the *epic* model and chivalry and pastoral matrix of the *romance*.

The mainstream of R. Greene's creative activity represented, in particular, by *Pandosto, or the Triumph of Time* and the final of Th. Lodge's genre innovation known as *A Margarite of America* manifested the novelty through the connection of *history* and *treatise* formed on the ground of rhetoric with Heliodor's, chivalry and pastoral types of the *romance*.

Th. Nash's *Unfortunate Traveller* should be characterized as the variant of the English Renaissance novel correlating with the *picaresque* formed on the European continent in the last third of the XVI century genre in changing the central image of the chivalry romance by the contrary type of the hero. But in contradistinction to the continental way of its formation extending the narrative model of the Italian Renaissance *novella*, the writer of the Elizabethan England used the matrix of the rhetorical speech. This aesthetical 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 predetermined by combining *pamphlet* and *treatise* with *hagiography* and *jest-biography*. Such a way of the estrangement of the romance poetics provides the renovation of the axiological basis of its aesthetics.

Realizing the concept of the author as the imitator-demiurge predicted by the correlation of neoplatonism and mannerism the Renaissance novelists changed the idea of *imitation/mimesis* implying the comprehension of the world into the concept of *demiurgia* supposing its formation on the both way of the transition from romance to novel paved by them.

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