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КАРИН АЛЬВТЕГЕН КАК ИССЛЕДОВАТЕЛЬ "ДЛИТЕЛЬНОГО СТРАДАНИЯ": КУЛЬТУРОЛОГИЧЕСКИЙ АНАЛИЗ

В статье осуществляется культурологический анализ романов "Стыд" и "Предательство" известного шведского писателя Карин Альвтеген, которые являются примером нового искусства, пришедшего на смену искусству "пост-", что выражается в возвращении к каузальности, отображению действительности в целостных, конкретно-чувственных, художественно-выразительных формах. В романах также выявлена тенденция соединения в новом искусстве ("протоискусстве") проблем фундаментальной онтологии, психоанализа и идеи "интегрального гуманизма" как способа выхода из "длительного страдания". Отмечается, что романы К. Альвтеген являются сложной, эстетически организованной системой смыслов, которые предполагают "множественное кодирование", органичное вложение психоаналитических идей, в частности феномена травмы, в концепцию фундаментальной онтологии М. Хайдеггера.

Ключевые слова: Dasein, стыд, страх, предательство, травма, страдание, забота, "интегральный гуманизм", "протоискусство".

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KARIN ALVTEGEN AS RESEARCHER OF "ONGOING SUFFERING": CULTURAL ANALYSIS

The article deals with the cultural analysis of the novels "Shame" and "Betrayal" by the famous contemporary Swedish writer Karin Alvtegen, which are an example of a new art that has replaced the art of "post". "New art" is expressed in the return to the subject-object coherence, the reflection of reality in holistic, specifically-sensual artistic and expressive forms.

The novel "Shame" is a psychological thriller where the author tells about the fate of three women - Monica, May-Britt and Vanya Turin. All three of them (independently) feel ashamed for their whole lives because of the events they had experienced during their childhood or youth, and this feeling, in its turn, influenced their behavior, and determined the subsequent attitude to people and life.

In Alvtegen's novel "Betrayal" she describes the psychological state of all the heroes, who, as it turns out, are both victims of betrayal and the traitors. Simultaneously, the author develops the topic of devastating revenge and the dilemma of forgiveness-non-forgiveness. In the end, the author inclines to the first variant, which helps to overcome a psychological trauma - "a trauma of betrayal". For the heroes of Alvtegen, betrayal and vengeance are the phenomena of the same tier, and both bring unbearable mental pain, and all characters have a constant internal dialogue with it. "Trauma of betrayal" rules over the author's characters, who do not realize what drives them. According to Sigmund Freud, this trauma separates a person from the surrounding reality, closes him/her on itself, and, at some point, brings satisfaction. However, if Freud's "trauma" is constructive even in case its consequences are abnormal, the damage it caused is compensated, even though in a neurotic way. Yet, for the heroes of Alvtegen, the trauma takes away human ability to act, induces a negative belief in oneself or in others, and, at the same time, it is a trial given to a person, a kind of initiation. None of the characters of the Swedish writer can pass this initiation. As a result, the lives of all characters are ruined. Hence, having appeared in the world due to the trauma of birth (according to O. Rank), experiencing various types of traumas during life (S. Freud, C.G. Jung, A. Adler, S. Spielrein, J. Lacan), the vector of behavior depends on a person.

The novels by Alvtegen showed the tendency to combine the problems of fundamental ontology, psychoanalysis, and the idea of "integral humanism" in the new art ("proto-art") as a way to escape the "ongoing suffering". It is noted that the novels by Alvtegen are a complicated, aesthetically organized system of meanings that involve "multiple coding", organic interweaving of psychoanalytic ideas, in particular, the phenomenon of "trauma" into the concept of the M. Heidegger fundamental ontology.

Key words: Dasein, shame, fear, betrayal, trauma, suffering, caring, "integral humanism", "proto-art".

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BEING IN COUNTRYSIDE CULTURE AND ART: THE PERSPECTIVE OF LITHUANIAN PHILOSOPHY

The article analyses Lithuanian philosophy of Being in countryside culture and art. Lithuanian philosopher A. Šliogeris following Martin Heidegger is in ontological longing for grasping Being outside the city in a countryside and in visual art of painting that expresses Being in nature. French painter Paul Cézanne serves to him as an example of such effort. The picture of a pine tree is supposed to have more intensity of Being than the original pine tree in Provence where Cézanne painted it. If Heidegger's example of Being in painting was Van Gogh's pair of shoes, so Šliogeris's example is Cézanne's pine tree.

The critique of the article is based on the argument that Heidegger and his Lithuanian follower Šliogeris were not concerned with how impressionistic concept and painting technique evolved and how it remained only one art concept out of many. Heidegger used Van Gogh's pair of shoes and Šliogeris used Cézanne's pine tree for the purpose of illustration of their art philosophy of Being; however, such approach neglected that these painters belong to only one school of European painting history of impressionism, therefore, it is unjust to glorify them as the only ones to be capable of expressing Being in painting.

Key words: Being, thing, Heidegger, Šliogeris, Alpha reality, Omega reality, countryside.

Formulation of the problem. The Lithuanian Philosopher Arvydas Šliogeris has expressed his cultural preferences for provincial countryside nature instead of cosmopolitan city in his art philosophy, which is inseparable from his philosophy of Being. Since he finds Being in the nature untouched by hominization – civilizational meanings – true art for him is the one that reveals Being. Being or the intensity of Being in a painting is the criteria of aesthetics.

Analysis of research and publications A. Šliogeris in Lithuania is already a living classic; however, it has to be noted that he is controversial and very often a target for critique. Moreover, as it will be argued in this paper, hardly he is original, because the influence of Martin Heidegger is too obvious, permeating his thinking.

Purpose of the article. Even examples provided come from the same period of impressionism: if Heidegger chose Being in shoes painted by Vincent Van Gogh, so Šliogeris chose to search for Being in a pine tree painted by Paul Cézanne. Both paintings with a reference to countryside environment.

Exposition of the main material of the study.

Un-mediated Alpha reality world in Šliogeris philosophy

Šliogeris resistance to the mediated technological world and his philosophical longing for pure Being uncontaminated by cultural meanings made his philosophy extreme as he went a bit further than Heidegger. If Heidegger in *Being and Time* tried to explain how Dasein understands its Being in mediated world by equipment with the ascribed meanings of "in order to" for the purpose of preservation of existence when nothingness is active (Das Nicht nichtet)

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and, if Heidegger finds Dasein in spatiality mode navigating through spacial organization (e.g. furniture arrangement) as the way of our existence, thus, answering not *what* Being is, but *how* Being is in mediated space and time [2].

Šliogeris is not interested in how mediated Being is, instead he is interested in how un-mediated Being of Alpha reality is and where it is to be found. Unmediated Being of Alpha reality is revealed in a countryside without uttering a word, because words, meanings, language, culture belong to Omega reality created by Homo sapiens, who hominized the Earth. Language and its meanings mediate between a human and pure Being in nature, whereas the aim of Šliogeris philosophy is to seek Alpha reality without contamination of meanings.

Under strong influence of Martin Heidegger, Šliogeris is in a constant search for Being both in art and in everyday experience in a countryside where the objects of Being would range from an oak tree to a potato in a dirty soil.

His criterion for good art is, of course, expressed Being by an artist. As if Being could be measured, the Lithuanian philosopher glorifies Paul Cézanne's painting of a pine tree in Provence region (France) as well as an oak tree that he finds in Lithuanian countryside wishing to enter the tree's Being without any mediation of language, without utterance of the word "oak". [4, p.101].

By the same token he celebrates picking up a potato from the arable dirty land, lifting a potato up from black dirty soil, since in this way he avoids hominization – imposed cultural meaning by humans on nature and its natural world. By using such logic, Šliogeris updates the concept of humanism. For him humanism then is to be found in a countryside without cosmopolitan city life meanings and mediations of technologies and cultural signs, without mass media and without advertisement, without estrangement in consumerism based relationships. Humanism is to be found in relation to un-mediated countryside Alpha reality. Therefore, humane art is the one that bespeaks of pure Being in Alpha reality.

Heidegger-like approach to Being in art

In the second part of the book *Thing and Art*, Šliogeris philosophizes about Being in a Heidegger-like approach. The Lithuanian philosopher is conceptually and visually seduced by Paul Cézanne's painted pine tree. He is impressed by this painting to such a degree that believes that the picture contains Being of that pine tree. The aesthetic value of such Paul Cézanne's pictures as *Mont Sainte-Victoire with Large Pine* (1887) or *Mont Sainte-Victoire and the Viaduct of the Arc River Valley* (1885–1887) is in the expressed Being of the pine tree. The aesthetic value for Šliogeris is in the revelation of how a pine tree exists on the hills of French Provence region. Thus, Cézanne becomes an ontological painter, i.e. the painter of Being. The painting of the pine tree growing on Mont Sainte-Victoire is not a copy of the real pine tree in Provence, and it is not a representation of a real thing, but it is the thing in itself, because the picture **really** contains the Being of the tree. Therefore, the picture is no longer a picture, but *das Ding* – the thing, which contains Being of the tree. Hence the title of Šliogeris book – *Thing and Art*.

At this point it is important to explain that the thing here is the one that Immanuel Kant had in mind – *das Ding*, which is available for comprehension of human mind only in space and time conditions, but without space and time conditions the thing in itself is unperceivable. Human mind cannot know what is *das Ding an sich* without space and time.

When Šliogeris talks about Being of his favorite pine tree, he also talks about how that pine tree is in itself. Thus, he uses ontological concept pine-tree-ness in order to philosophize how Being of the pine tree is revealed by Cézanne. But how to grasp pine-tree-ness? How to reach un-mediated Alpha reality of the pine tree?

Šliogeris basically continues Heidegger's art philosophy in *The Origin of the Work of Art* [1]. For Heidegger artistic creation has its created-ness. This created-ness "installs" Being into the picture and it becomes *das Ding* with its Being. Following such Heidegger's idea, Šliogeris argues that Cézanne's picture becomes a thing not because it has frames and canvas to be hanged for an exhibition, but because the picture has its own existence of the pine-tree-ness.

Heidegger used a different picture to illustrate his thought. It is a pair of shoes painted by Vincent Van Gogh. Accordingly, the shoes are painted in such a way that they reflect the worldview of a peasant – the shoes are heavy, which indicates a slow walk and heavy walk through dirty soil, twisted skin of the shoes indicate moisture and peasant's exposure to rain, exposure to harsh wind, yet also indicating the peasant's endurance while walking through the soil for harvest. This picture of shoes supposedly shows the soles of the shoes which disclose loneliness while walking long distances in the evenings gazing at the sunset. The shoes re-echo a howl of land. Through the equipment of shoes we feel sighing of a peasant, who is not sure whether he will have bread. The twisted and worn-out shoes belong both to the dark arable land and to the peasant's harsh life conditions, his environment of the land.

In such a way the picture of a pair of shoes is no longer just a painting, but the picture of shoes in which those shoes are animated. Those shoes bespeak of the peasant's life reality disclosing his Being. Through the everydayness of countryside life we encounter Being of the shoes.

Not coincidentally Lithuanian Rumšiškės ethnography museum in the Lithuanian language is called the "museum of the Lithuanian folk household" [in Lithuanian "Lietuvių liaudies buities muziejus"]. The idea of this folk household museum is to show how people lived and what forms of Being people in the 19th century experienced via their household. The equipment of household indicates the forms of Being. Kitchens with a furnace, dominance of wood that you see in wooden eating utensils and wooden house architecture indicate closeness to household level Being, un-mediated by technologies, electronic devices. In this museum of household the tourist guides do to not refer to the philosophy of Heidegger's Being, however, the whole idea is to demonstrate Lithuanian folk modes of Being through the lenses of their household tools. Van Gogh type shoes would certainly find a proper context in such a museum.

Šliogeris, however, interpreting Cézanne's painting of the famous pine tree, emphasizes that the pine tree's Being is in the nature on the hills of Provence, not in Paris, not in a city. At first glance it seems that the Lithuanian philosopher stays away from household level, because the focus is on the nature's landscape; but once Šliogeris starts also emphasizing biographical fact of Cézanne that he preferred rural province instead of city life, we cannot help but notice the promotion of countryside village culture as superior to cosmopolitan city culture.

Šliogeris celebrates that Cézanne used to say to his friends that he is not a Parisian. That comes as an indication of Being against hominized Omega reality. If he does not identify himself with a city person, then he chooses an identity of a provincial person. The latter is supposed to be pro Alpha reality, i.e. proun-mediated countryside reality. Thus, Šliogeris with great enthusiasm exclaims that Cézanne was a provincial person by birth and by his professional calling [3, p.185].

Following the footsteps of Cézanne, Šliogeris also does not want to identify himself with Vilnius (the capital of Lithuania); he chooses to identify himself with a countryside where he participates in potato harvest picking. In his other book titled *Potato Metaphysics*, he glorifies a potato that he finds in the countryside's dirty soil, which to him smells of fitch meat – natural countryside food as a contrast to city restaurant culture.

And that is along with the line of Being of the pine tree on a hill in the countryside of Provence, because the pine tree is not in Paris surrounded by buildings, restaurants, gourmet culture, which belongs to Omega reality of hominized world. For the clarity sake it should be said that in the book *Thing and Art* Šliogeris does not talk about Alpha reality. That comes in his later book *Alpha and Omega*, and the example is of an oak tree; however, his ideas about pure Being in a countryside as opposed to mediated city world with hominized culture continued to develop in each of his books, therefore, it is reasonable here to make a connection between his offered terminology and metaphorical expressions.

Šliogeris calls our attention to the fact that Cézanne's pine tree *is*:

"If we tried to express in brief its contents, we may say that the picture only shows, as if saying there stands a tree. Or: this is a tree. And more simply: this tree. [...] We may add that picture is called The Great Pine. It was created by artist Paul Cézanne. [...] If a picture is showing a tree (like Cézanne's Great Pine), nobody will ever doubt that this is a tree and not a lying woman. These truths are so elementary that it might seem ridiculous, or maybe even indecent to mention them. [...] there is at least one man who regards those banalities and tautologies as neither banal nor tautological, nor do they seem so matter-of-course as to some refined aesthetician or to any other sophisticated person. This man is the painter himself. With the passion, almost incomprehensible to a stranger, 'till the eyes bleed', he looks at those simplest, most banal things, makes them his "own saint", (Van Gogh's words), with no less passion transfers them to the space of a picture. And how laboriously, painfully, obstinately, humbly, and faithfully one must work so as to accomplish that banal and elementary task: to double the tautology, once more to state the elementary Being of an elementary thing, to make the elementary sense of the simplest thing speak out of the picture. And who would dare to ask the painter of painting an undistinguished chair, table, or dodderly old man: why are you painting such a banality, don't you have nobler, more interesting, and greater subjects?" [2009: 80-81]

As we see from the quotation, Šliogeris highly values artistic passion for elementary everyday objects. Great painting of Cézanne and Van Gogh animated an undistinguished object and turned it into a distinguished *das Ding an sich*. ...because for those artists these "undistinguished elementary" things had meaning of Being. Šliogeris says: "[...] a thing should *mean* something, first it simply has to be" [3, p.81].

Unfortunately, to the author of this article, the picture of the Great Pine Tree in itself does not contain Being of this tree. I would prefer to argue that the picture only expresses the feeling of the artist about Being of the pine tree, but the picture itself does not contain the pine tree's existence. There is the idea of pine-tree-ness or there is an artistic expression of the aura of the pine-tree-ness of the Great Pine Tree, but not pine-tree-ness itself. The picture of the pine tree of Cézanne only represents the original pine tree.

At this point it is highly important to notice that the word "representation" is the one that Šliogeris and Heidegger would avoid, because they are talking about the revelation of Being of the original Thing, not about "representation" of the original Thing. In the case of Šliogeris, he is talking even about making Being in the picture more intense that it is in the original pine tree on a factual hill in Provence. Making Being more intense (sic!) in the picture is what Šliogeris values in Cézanne. Moreover, he even claims that in that picture there is more Being than in the pine tree itself. Accordingly, painted *thing* is not a hint for the real Being of a thing, not an image of a thing, but real Thing, more real than its original [3, p.148].

This is where Šliogeris seems to go further than Heidegger.

While the author of this article rejects a possibility to create physical Being of a thing in a picture of painting, nevertheless, what one may agree with is this creative effort and artistic intention to reveal Being in such pictures as of Van Gogh's Pair of Shoes and of Cézanne's The Great Pine Tree, as Šliogeris calls it. However, this effort and intension – no matter how creatively successful – do not transfer Being from the original thing (original pine tree) to a picture. Perhaps we could consider if interactive technological installations in combination with such a painting picture would help to transfer Being of the original thing, but Šliogeris would say that such interactive installations destroy Being, because for him any installation creates mediated world, destroys un-mediated Alpha reality

Hence we are also dealing with Šliogeris's anti-media philosophy. We should be aiming for unmediated experience of Being, i.e. we should be gazing at the Great Pine Tree without any mediated help as that would direct us towards Omega reality of hominization in civilization, would bring us back to city life, whereas the aim is to reach Alpha reality in a countryside.

Counterargument and the Case of Les Fauves

By continuing Heidegger's thinking, Šliogeris declared Cézanne's painting as civilizational top. Evidently for Heidegger Van Gogh's painting also must be civilizational top as he envisioned Being in the Pair of Shoes. What both of them failed to recognize is the fact that Cézanne and Van Gogh belong to only one out of many schools of painting. And that school or branch in art is called impressionism or even post-impressionism. Perhaps they would reply that this branch or movement is the only "true" because its painters revealed Being in their pictures.

But from the perspective of art history impressionism or post-impressionism is only one chapter out of a hundred of chapters. Van Gogh because of color intensity in combination with emotional expression is regarded as the one who influenced the development of expressionism. Cézanne with his development in technical approach is regarded as the one who influenced development of other movements, e.g. cubism.

Moreover, we should not forget that after impressionism and expressionism followed fauvism – *Les Fauves* – as even greater way of making color intensity using the technique of wild brush strokes and sometimes brutally squeezing paint on canvas directly from a paint tube [5].

Having in mind that Van Gogh was regarded as revolutionary to such an extent that nobody would buy his pictures, then the looming question is why even more revolutionary Les Fauves are excluded from the hierarchy of artistic value? Is it because their extreme paint application to canvas did not express Being? Most likely this would be the correct answer by Heideggerian thinker Šliogeris, since he has provided a criterion for the aesthetic value of a painting – intensity of Being. Then is it not surprising that only one movement out of so many has the privilege to "access" Being? But then why to omit the famous painting of Edvard Munch's The Scream?

Famous fauvists - Henri Matisse, Maurice Vlaminck and Andre Derain – they provided the world of art with a movement which at the beginning of the 20th century seemed to be hooligan. Playful and wild approach to colors provided inspiration for these artists. A famous example is of the picture called "The Green Stripe" (La Raie Verte), which is the Portrait of Madame Matisse. The green line or the green stripe in the portrait of Amélie Noëlle Matisse-Parayre shocked the world of art when Henri Matisse exhibited the painting in 1905, because that green line went down the nose dividing the portrait into two parts avoiding the usual technique of creating shadows on the face. Probably it has nothing to do with the "Being" of Madame Matisse, although, if the judgement depends on the philosophy of a particular movement, thanks to the green nose we have a paradigmatic case of fauvist painting where one may find a particular form of Being of Madame Matisse.

Making a hierarchy of art movements according to the criteria of where is "more Being" is a very tricky art philosophy business. Such philosophy shows to what an extent Heidegger and his Lithuanian follower Šliogeris consciously selected only one art movement for an illustration of their concept of Being, while ignoring art history in its larger picture.

Conclusions.

1. Being in countryside culture and in art is illustrated by the picture of Paul Cézanne of a pine tree following Heidegger's example of Van Gogh's pair of shoes.

2. Lithuanian philosopher Šliogeris is fond of Cézanne's biography and of his love for countryside, because it promotes the concept of Alpha reality, which is pure Being without meanings of language produced by human civilization.

3. Alpha reality is superior to Omega reality, because the latter imposes civilizational meanings on the natural things and on their Being.

4. Such philosophy of art has a clear aesthetic criterion – Being.

5. The critique of the article is based on the argument that Heidegger and his Lithuanian follower Šliogeris were not concerned with how impressionistic concept and painting technique evolved and how it remained only one art school out of many.

6. Heidegger and Šliogeris used Van Gogh's pair of shoes and Cézanne's pine tree for the purpose of illustration of the philosophy of Being; however, such approach neglected that these painters belong to only one school of European painting history and it is unjust to glorify them as the only ones to be capable of expressing Being.

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БЫТИЕ В СЕЛЬСКОЙ КУЛЬТУРЕ И ИСКУССТВЕ: ПЕРСПЕКТИВА ЛИТОВСКОЙ ФИЛОСОФИИ

В статье анализируется литовская философия бытия в сельской культуре и искусстве. Литовский философ Арвидас Шлэгерис, следуя за Мартином Хайдеггером, пребывает в онтологическом стремлении схватить Бытие вне города, в сельской местности и в визуальном искусстве живописи, которое выражает Бытие в природе. Французский живописец Поль Сезанн служит ему примером в таком стремлении. Картина сосны, по его мнению, должна иметь большую глубину Бытия, чем оригинальная сосна в Провансе, где Сезанн ее писал. Если у Хайдеггера примером Бытия в живописи была пара башмаков Ван Гога, то пример Шлэгериса – сосна Сезанна.

Критический пафос статьи основан на аргументе, что Хайдеггер и его литовский последователь Шлэгерис не касались того, как импрессионистская концепция и техника живописи развивались и как осталась только одна художественная концепция из многих. Хайдеггер использовал пару башмаков Ван Гога, а Шлэгерис использовал сосну Сезанна для того, чтобы проиллюстрировать философию искусства бытия. Однако такой подход пренебрегает тем фактом, что оба эти художника принадлежат одной и той же школе в истории европейской живописи – импрессионизму, поэтому несправедливо возвеличивать их как единственно способных выражать Бытие в живописи.

Ключевые слова: Бытие, вещь, Хайдеггер, Шлэгерис, альфа-реальность, омега-реальность, сельская местность.

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БУТТЯ В СІЛЬСЬКІЙ КУЛЬТУРІ ТА МИСТЕЦТВІ: ПЕРСПЕКТИВА ЛИТОВСЬКОЇ ФІЛОСОФІЇ

У статті аналізується литовська філософія буття в сільській культурі і мистецтві. Литовський філософ Арвідас Шльогеріс, слідуючи за Мартіном Гайдеггером, перебуває в онтологічному прагненні схопити Буття поза містом, в сільській місцевості та у візуальному мистецтві живопису, яке виражає Буття в природі. Французький живописець Поль Сезанн служить йому прикладом у такому прагненні. Картина сосни, на його думку, повинна мати більшу глибину Буття, ніж оригінальна сосна в Провансі, де Сезанн писав її. Якщо у Гайдеггера прикладом Буття в живописі була пара черевиків Ван Гога, то приклад Шльогеріса – сосна Сезанна.

Критичний пафос статті заснований на аргументі, що Гайдеггер і його литовський послідовник Шльогеріс не торкалися того, як розвивалися імпресіоністська концепція і техніка живопису і як залишилася тільки одна художня концепція з багатьох. Гайдеггер використовував пару черевиків Ван Гога, а Шльогеріс використовував сосну Сезанна для того, щоб проілюструвати філософію мистецтва буття. Однак такий підхід нехтує тим фактом, що обидва ці художники належать до однієї і тієї ж школи в історії європейського живопису – імпресіонізму, тому несправедливо звеличувати їх як єдино здатних виразити Буття в живописі.

Ключові слова: Буття, річ, Гайдеггер, Шльогеріс, альфа-реальність, омега-реальність, сільська місцевість.

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ЗБИРАЧ ОБРАЗІВ: АНТОН ЗАНЬКОВСЬКИЙ ТА ЙОГО МІФОЛОГІЯ

У статті, яка є одночасно культурологічною та літературно-критичною, розглядається світ і міфологія творів петербурзького та воронезького письменника Антона Заньковського (нар. 1988), натхненного українською культурою, автора романів "Девкаліон" (2015) та "Ветошниця" (2016), опублікованих в літературному журналі "Нева". Ці романи руйнують звичний часо-простір, наближаючи його сприйняття до початкової сингулярності, до граничності моменту народження Всесвіту. Творчість автора повертає читача-мандрівника у ще не пережите минуле, описане Андрієм Білим, Володимиром Набоковим, Анатолієм Марієнгофом, Осипом Мандельштамом, Олександром Блоком та іншими – не названими. Образність творів Антона Заньковського постає деякою безпосередньою онтологією – завдяки особливій чуттєвості та майже тілесній відчутності тексту. Автор виступає колекціонером відчуттів і образів, після чого, однак, залишається порожнеча й лихоліття-безчасся, а пам'ять змінюється забуттям. Це міфологія вічного руху, "топографічної амнезії", фланірування, лабіринту, вулиць, орнаментів, арабесок, ліній, алюзій, минулого, дитинства, ностальгії, жалю, занепокоєння та сновидних мрій.

Ключові слова: образність, "жанрове перевертництво", граничність, кінестезія, онтологія образу.

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