

Aeronautical symbols in Hart Crane's poems

A unique interpretation of aeronautical symbols based on Hart Crane's combination of material and spiritual aspects is proposed. The result of textual analysis is provided.

Hart Crane is the very significant figure for the American literature of the modernism era. Hart Crane was "lucky" to create in the stormy 20s, at a time when America after World War I became one of the richest countries, when at the peak of its development were industrialization and urbanization. It is at these times that people begin to profess the consumer religion, the spiritual retreats to the background, giving way to the material. In the diversity of all the good things a man is still alone, she can not live alone with nature.

The formation of Crane as a poet was in such this historical period, so the artist, combining lyricism with machines, seeing the beauty in the works of human hands (skyscrapers, cars, bridges, etc.), appealed in his poems to the sensory experience of the reader. Convinced of the erudition of his audience, Crane theorized the notion of "logic of metaphor", which was intended to recreate in the minds of the reader an emotional chain that would help decode the message of poetry. Hart Crane called himself an absolutist, because he sought to create an ideal product for an ideal modern reader.

In the poem "The Sad Indian" the lyrical hero, an Indian, is out of time, "does not count // Hours, days - and scarcely sun and moon" [3, p. 145]. According to M. Eliade, time in myth is always sacred, especially when new phenomena occur which are significant for the existence of a society. L. Kharchenko emphasizes that in the time myth is the eternal, it is the source of spiritual forces; "the myth expresses the attitude and worldview of the era of its creation"[1, p. 201]. In such a mythical time and space, the old Indian contemplates the cultural and historical heritage of his people, which remained only in the weak vision of the shadows (including the shadows of the parents), which can not be described by a word - there is no such language in the language. The Indian suffers because everything has disappeared because of conquest - both by man and by machine - the author touches on the subject of material and spiritual. The rhetorical question at the end of the poetry about the flight of the plane in the sky - "is this flight of eagles?" - is a disappointment in the aftermath of the development of civilization. Note that for the Indians the eagle is one of the most significant mythological symbols, it is an embodiment of the solar, celestial and fire forces. Even the feather of the eagle served as an honorary symbol for the Indians. There have been cases when a horse was given for such a feather.

In the poem "The Air Plant" the ship, in the imagination of the lyrical hero, transforms from a huge octopus with its tentacles to a lizard, whose winds inflate (meaning air balloons). But despite such mutually beneficial relations, when the

wind "with its lungs" pours a bullet and raises it into the sky, it is capable of destruction. The wind raises the storm, which becomes the culmination of these relationships: the ship spreads to the wreckage, becoming a victim, demonstrating the invincibility and greatness of the elements. In "The Hurricane" Hart Crane regard the element as god, calling it nothing but Lord, and depicting a terrible crushing storm when "the jagged wind // separates the flesh from bones "(Thy chisel wind // Rescindeth flesh from bone) [3, p. 124].

Another image of the airship Crane was created in the poem "The Phantom Bark". The immovable sails of the old machine are waking the winds that "fight and settle", hoping that these unreliable winds will return and give them life again, that is, the element is endowed with a viable, renewal force.

In "Cape Hatteras" Crane points out: "This is not our empire but a labyrinth" [3, p. 33], hinting at the wandering of people in a mechanized modern the world. Actually, mentioning of the labyrinth causes in the minds of the recipient a sense of hopelessness, danger, and caution, because there must necessarily be a Minotaur. Crane writes about the danger that the people themselves have created, because all the equipment is done by their hands (as Daedal once created the labyrinth). Continuing this theme, the poet depicts an airplane that compares with griffin. This comparison signals the ambivalence of the perception of this image: as in mythology, we can not find an explicit interpretation of the image of the griffin, but in Crane's poem this image is quite diverse. Since the planes at the time of the poet were still a technical innovation, it is quite possible that people did not have an idea of the purpose of such a machine, interpreting it as a terrible being, mostly as a dragon or chthonic griffin. Thus, the technique is a mystical, ambiguous phenomenon, the positive or negative reception of which can not be foreseen. The archetypes of such ambivalent ones are the essence of phenomena and underscores the ancient allusions of H. Crane.

Another vivid picture is the image of the plane's fall. Crane continues the constant theme of mechanical and spiritual opposition, adding that the mechanical (plane) has a clearly masculine character, since most machines are made by men, showing a desire to destroy, die. The land on which the broken airplane falls, represents a woman, whose dominant mission is the childbirth, so it is obvious that Hart Crane saturate his work with optimism, which gives him his native land. The fall of an airplane is the spiritual fall of people in oil rinsed circles of blind ecstasy [3, p. 34]. Following his positive-optimistic worldview, Crane calls on the pilot to awaken and become like Columbus, and bring his Word to the spiritually impoverished world that appears in the "Catty Sark" in the form of loose sands or "that damned white Arctic killed my time" [3, p. 28].

Hart Crane, even on the background of experimentation and extravagance of modern post-modern art, distinguishes the original world view, the perception of reality, through which he saw the sacred in the usual and everyday. The object of his poems is not the traditional religious objects, not temples or works of art, but the latest artifacts are the result of the development and achievements of human thought and technology: the Brooklyn Bridge, the plane, the metro, and so on. It is notable that the artist saw the possible prospects of development of modern society only with human spiritual evolution, which has accompanied rapid continuous

improvement and dissemination of technology. Here is such an organic combination of technical, intellectual and spiritual principles, the synthesis of inherited traditions, which is simultaneously the manifestation of the historical memory of the nation and the embodiment of the genius of an individual, with the latest adventures sought by Hart Crane, a myth and modernist poet, a rapsod of modern times and a new nation.

References

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