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Evelina Luchko

PhD student at the Department of Foreign Literature

Oles Honchar Dnipro National University, Ukraine

**SPECIFIC ASPECTS OF INTERTEXTUALITY AND NEW-MYTHOLOGY
IN HENRY LONGFELLOW'S NOVEL "HYPERION"**

***Abstract.** The article under consideration deals with the specificity of intertextual relations between Henry Longfellow's novel "Hyperion" and the literary sources the author relies on, as well as the ancient mythology. The article also highlights the peculiarities of the new myth about the greatness of an ordinary man, created by Longfellow.*

***Keywords:** new myth, novel, Hyperion, intertextuality.*

The article is devoted to the study of intertextuality and mythological motifs in the novel "Hyperion" by American romantic writer Henry Wordsworth Longfellow.

The topicality of the work is due to the modern interest in literary myth-creation, which has lasted since the end of the twentieth century. H. Longfellow's work is popular both in our country and abroad, but the author is better known as a poet; literary critics pay too little attention to his novel Hyperion. The novel was not translated into many languages. There are no fundamental scientific works devoted to this novel in Ukraine yet. Abroad, Longfellow's novel also received a very restrained reaction from literary critics; it is studied in general reviews of the writer's work by P. Kent, C.B. Williams, and others [1]; [2]. Some considerations about the novel are found with E. Poe, some fragments of scientific works by E. Edgar, B. Adams, V. Zakharazevich were devoted to the novel, but it has not yet been studied thoroughly.

Traditional mythological motifs spread in culture very quickly. The myth about Hyperion was widely used by European romantics, it became the basis of German

novel "Hyperion" by Friedrich Hölderlin and the poems by English author John Keats "Hyperion" and "The Fall of Hyperion", and soon spread across the continent, into America. Forty-two years after Friedrich Hölderlin and twenty years after John Keats Henry Wadsworth Longfellow wrote a novel which was also called Hyperion.

At the center of Longfellow's novel Hyperion there is a young American named Paul Flemming, a man in deep sorrow who travels around Germany trying to get rid of the grief caused by the death of a close friend. The book focuses on the spiritual search of the hero, which leads him to new friends and love. Fleming is supposed to be an ordinary person, taken out of the crowd, but, as is typical of romantic characters, he has a sharp mind and a keen sense of the world around him, which he wants to change for the better. He, like the protagonists by Hölderlin and Keats, becomes the new "Hyperion" in the novel, the center of the new myth created by Longfellow - the myth about an ordinary man who can change the world.

However, compared to previous interpretations of the myth in European literature, the connection with the traditional myth is not so obvious. John Keats's poem presented the mythological plot using traditional mythological characters, images and motifs, and Friedrich Gelderlin's myth was associated with the name of the protagonist Hyperion, the setting of the first part of the novel (Greece), and spiritual development of the protagonist, the process of changing old ideals in his soul with new ones, which repeated the mythological plot: despair - rebellion – defeat. On the contrary, in the novel by Henry Longfellow, the connection with the myth is absent at first glance. However, this is not entirely true. The parallel with the ancient myth is present in the novel on three literature, mythological and pantheistic levels.

As in the previous literary interpretations of the myth, the first projection of mythological motifs on the text of the work is associated with the image of the protagonist. For Hölderlin and Keats, who were influenced by revolutions in Europe, the image of titan Hyperion is, above all, the image of a rebel, a strong and free personality, ready to take risks and sacrifice for the future. The titan was above all a young enthusiast who considered it necessary to change the world and society that

needed revolutions. Longfellow created his novel a few decades later, when the revolutionary spirits decreased. In addition, he is the bearer of American culture, for which freedom and democracy have been the mainstays since the beginning of the country's development, and the need for change was not so acute. Therefore, his character is a little kinder and calmer. However, the signs of the romantic worldview of the American author are manifested in his special attention to the protagonist, his feelings and the world of his soul. Paul Fleming is also a dreamer who lives in the world of books, philosophy and his own thoughts, and he is also a man of feelings. The story of titan Hyperion is repeated rather in his mental and moral development.

Thus, at the beginning of the novel, we see our hero "fallen into Tartarus" of grief and longing for a dead friend: "The friend of his youth was dead. The bough had broken under the burden of the unripe fruit" [4, 5]. This is reminiscent of the beginning of the myth of Hyperion (as well as the poem of the same name by John Keats), where the Titans, full of despair, end up in their eternal prison.

*Deep in the shady sadness of a vale
Far sunken from the healthy breath of morn,
Far from the fiery noon, and eve's one star,
Sat gray-hair'd Saturn, quiet as a stone [3]*

Fleming adapts to a new life, goes on a journey, has conversations with friends, analyzes his own soul. All this time he is gathering strength for something great that will lift his soul to a new level, make him feel and live a full life again. The hero really rises above grief when a great feeling of love comes to his soul. Love for Mary elevates and purifies him, forces the soul to come to life again, finally filling him with the peace that his restless nature sought: "He had seen more clearly the vision, and his restless soul calm" [4, 314]. It is this feeling that seems to lift the hero to the sky: "Sometimes it is all gladness and sunshine, and Heaven itself lies not far off" [4, 316]. This is how the mythological scene of Hyperion's uprising is realized in an unusual way - not by a revolutionary struggle, but by an "uprising" of the novel's protagonist's feelings against the everyday life, which changes his worldview and transforms reality.

As the mythological revolt of Hyperion against the Olympian gods is doomed to failure, so Paul Fleming's feelings find no response. Mary refuses: "The hearts of some women ... are moved only by the breath of a storm, and not so easily lulled to rest. And such was the proud heart of Mary Ashburton. It had remained unmoved by the presence of this stranger" [4, 385]. Paul's hopes for a happy future are shattered in the same way as the ancient titan's hopes for the return of freedom and past power are.

However, Longfellow is more optimistic. This optimism permeates the entire work of the writer, distinguishing him from a number of other American writers who glorified the "dark world", such as E. Poe, N. Hawthorne, G. Melville. So, Longfellow believes in the ability of any person to change the world if he wants and will act, and not rely only on fate and God.

In the novel "Hyperion", Longfellow also gives the prospect of a clear future. Whereas the defeated ancient titans are forced to suffer forever, Fleming eventually finds his peace. After suffering and pain comes healing of mental wounds: the cycle closes and enters a new round, as in Keats's poem the new generation of gods became a new round of evolution. At the end of the novel, Fleming, who was able to find strength in himself, awaits understanding with himself and the ascent of divine revelation. That is, the author concludes that everyone themselves is the creator of their own destiny. Longfellow does not believe in fate or in the fact that everything is given by God. He believes that it is worth finding strength, to rise and move on, only in such a way a person can find their way to happiness.

The author himself gives us hints about the association with the ancient myth. First, it is the title of the novel, which immediately introduces a mythological layer into the novel. In the text, the mention of mythological titan Hyperion occurs only once, namely in the author's speech. It appears in a landscape passage and is a comparison of snow-white clouds with the mighty titan: "Yonder clouds so much resemble the snowy Alps... Noble examples of a high purpose and a fixed will! Do they not move, Hyperion-like on high? Were they not, likewise, sons of Heaven and Earth?" [4, 310] First, this comparison is a logical consequence of the author's attitude to nature as a

deity. In his view, it is nature that is godlike, so its creations can be equal to titanic creatures. Clouds seem majestic and free to the author, like the ancient giant, according to Longfellow, they do not stop their movement for a moment, and can choose the direction, they are able to transform into any, even the most fantastic figures. And man, he believes, should look like clouds in some way. Those who are able to change themselves and the world around them, strong and rebellious, like titan Hyperion, cannot afford to stop, on the contrary, constant movement, which means constant development, is the key to their success. They must not be afraid to seek their destiny, to change something in their own lives, to become better, and only then they will be able to rise to the level of the majestic titans, to rise as high as the white clouds. In this image, according to the romantic tradition, the figures of all the titans with exceptional personalities are embodied. The snow-capped Alps, which resemble clouds, are the favorite image of English romantics, such as G. Byron, P. Shelley, M. Shelley, in whose works the mountain ridge served as a symbol of beauty and grandeur of nature. However, clouds also have a disadvantage: the shadows they cast on the ground are too fragile. They stay there for only a few seconds or minutes, and then transform, disappear, move on. The shadow that everyone wants to cast after themselves must be almost eternal. That is, the author leaves us advice: be not only part of nature, but be like it, learn with the help of the great book of nature, develop, seek yourself, and when you find yourself, dedicate yourself to creating something majestic. Thus you will leave your shadow on the earth for future generations.

The outline of the novel is interwoven with numerous excerpts from poems, and sometimes entire ballads, which are often quoted without mentioning the author. That is how the theme of the Alps reappears in the novel, and we are introduced to James Montgomery's ballad 'The Alps' [4, 244]. Longfellow is so fascinated by the beauty of nature, the beauty of majestic mountains, that he wants to convey it to the reader in all possible ways. As if worried that his own words alone would not be enough, he reinforces the impression with laudatory ode from under another pen:

*Mont Blanc is lovely still!
 There take thy stand, my spirit;--spread
 The world of shadows at thy feet;
 And mark how calmly overhead,
 The stars, like saints in glory, meet. [4, 244].*

Such quotations always share and reinforce Longfellow's own views. Thus, this passage emphasizes the divine essence of nature and the place of man as its organic part, and illustrates Longfellow's view that a strong-minded man can put all nature and the whole world at his feet without conquering it, but only rising above it.

The author considers the eternal question of the life and death: not only the possibility of physical reincarnation, but also what a person can leave behind, his legacy. In conversations with friends, Fleming concludes that he wants to leave behind something truly lasting, almost eternal. He acknowledges the fact that he lives among the majestic creations of his ancestors, which are their shadows on earth, that they have left behind, and he feels obliged to leave his contribution to their work: "I am a necessary link in the great chain. ... All the great, and wise, and good among mankind, all the benefactors of the human race ... all those have labored for me. I have entered into their harvest. ... and bring nearer to perfection the great edifice which they left uncompleted" [4, 205].

For Longfellow, almost all means of leaving something real are equally good. However, with great respect he gives a review of true geniuses, of creators who left behind immortal works of art, and thus remained in human culture forever. A person who is able to turn his imagination into talented creations will eat the best fruits from the tree of life, and after death not the worst fruits are waiting for him in paradise. Such a fate, according to the heroes of the novel and Longfellow himself, awaits the geniuses of literature, for example, Hoffman: "The fire of his genius burned not peacefully... - for the branches that he fed it with, were not branches from the Tree of Life, - but from another tree that grew in Paradise, ... and went out with a glare, which leaves the beholder blind"[4, 243].

However, Hoffman is not the only genius mentioned in the novel. The reader encounters mentions of European writers and poets or quotes from their works almost in every chapter. Longfellow, who received a linguistic education and developed several of his own courses in European literature [1, 12], highly valued the achievements of European Romanticism, paying particular attention to the English and German Romantic movements. Longfellow, like no other, understood that newly created American literature could not grow without any foundation, and that every great tradition needed deep roots. The foundation for his further work were two different sources: Indian folklore, which influenced a number of his works, including the Song of Hiawatha, and, on the other hand, classical European literature. Quotes and reminiscences from the works by Goethe, Hoffman, Byron, and Lake School poets are often found on the pages of his works, and "Hyperion" is no exception. Born into a family of European immigrants and therefore a bearer of European culture and values, Longfellow became the one who combined the traditions of European literature with the new mentality of an American man.

Quoting British writers is important for understanding Longfellow's ideas. From the very beginning, American culture was formed as a subsidiary of European culture, and Longfellow did not consider it the wisest decision to deny any ties with the legacy of past centuries. [2, 114]. Longfellow, who received a linguistic education and developed several of his own courses in European literature [5, 72], highly valued the achievements of European Romanticism, paying special attention to the English and German Romantic movements. That is why he tried to "transplant English calm, idyllic romanticism to American soil" [6, 23].

This position of the writer had a huge impact on the novel "Hyperion". The novel resembles a literary matrix - a plot outline, which is intertwined with pieces taken from the works by English and American poets and prose writers, which is not only a tribute to Longfellow's personal aesthetic views, but also a consequence of following romantic literary traditions. The protagonist Fleming talks almost all the time with friends, the Professor and the Baron, about European literature. The main figures in their

conversations are Johann Goethe, Heinrich Heine, Ernst Amadeus Hoffmann, who has already been mentioned above, Byron, Dante. The characters discuss their work, life, and even visit landmarks associated with them, such as Hoffman's house. There are also numerous references to the works by English, Spanish, German poets, whose names Longfellow does not even cite, referring to them as "one English poet." Probably, this was done in order not to overload the reader with names and surnames, but still to acquaint them with the best examples of poetry, which are not so widely known, but occupy a worthy place in the treasury of world pieces.

Longfellow, through his hero Baron, expresses the view that without poets, historians, philosophers, the nation would be nothing, a phantom resemblance to what they are now: "Blot out from England's history the names of Chaucer, Shakspeare, Spenser, and Milton only, and how much of her glory would you blot out with them! ...Nay, what were the nations of old, without their philosophers, poets, and historians!" [4, 134] Thus he romantically asserts the idea that poets and people of thought are extremely necessary for the development of a healthy society, that without thinkers and dreamers, without singers of beauty humanity has no chance. The importance of poetry for Longfellow is clear even from the first phrase, which opens the text of the novel: "In John Lyly's *Endymion*, Sir Topas is made to say; "Dost thou know what a Poet is? Why, fool, a Poet is as much as one should say, - a Poet!" [4, 5]. It ensures the reader that this is more than a love story, not just a travel novel, not only a philosophical work, but the anthem to a poet.

Interestingly, Longfellow refers not only to literary works, but also to many folk songs, and even completely cites the text of "What comes there from the hill" which is also called "Fox song" [4, 278]. However, the accents that the American poet reinforces in these songs are interesting. For him they embody an important story about an ordinary person who is talented by nature and who can notice and celebrate the beauty of the world around them, leaving behind something no less majestic than recognized writers. The writer proves that man is talented by nature, that the beauty of the world can be noticed and sung by everyone, it's just a personal choice, whether to leave

something creative, or not to make a little more effort to get out of the comfort zone and start working on creation. And geniuses are those representatives of people who made an effort and directed their own creative potential in the direction of art.

Another interpretation of the myth about Hyperion in the novel is connected with the literary layer. Reflections and thoughts about the fate of the creators are reminiscent of the fate of mythological titans. Thus, the ancient myth depicts the change of one generation of gods by another, more perfect - the younger and more talented generation of Olympians, which is more adapted to the changing world. Longfellow also states that one generation of writers and artists is always replaced by another, this change is inevitable, new talents will come again and again to replace the aging geniuses: "The future poet climbs upon the old man's knees"[4, 410], but their works will remain in eternity, because society needs them. This process is as inevitable as the replacement of some gods by the another, younger and more talented generation, which is better adapted to the changing world in the traditional myth. Thus, Longfellow compares titans to writers, for him poets are titans of human thought who can change the world, disrupt the established way of the world, whose soul always rushes from dream to reality and back in order to combine the idyllic world of illusion with reality and achieve divine essence, as intended for man by God and nature.

However, the writer does not believe that literature is comprehensive and omnipotent. For him, the world of human feelings is much larger and brighter than it can be conveyed on paper: "Some feelings are quite untranslatable. No language has yet been found for them"[4, 327]. That is, we can conclude that according to Longfellow, true feelings, like true beauty, are elusive, they exist only for a short time, and only the human soul can keep them, because even the best writer can not transfer them to paper, like the best artist will not be able to transfer them to the canvas. So, the greatest value of the universe is the human soul, which has all the values of the world.

Thus, the following conclusions can be drawn. First, Longfellow's novel "Hyperion" is the bearer of certain typological features of romanticism. The novel is based on a heroic mythological plot characteristic of romanticism, which glorifies the

struggle of the titans who rebelled against the universe, against the gods. But the emphasis is shifted from the universal-symbolic plane to the realm of reality, which is easy to recognize, that is, the author writes about concrete, earthly things - unhappy love, the search for life essence, the desire to leave something behind. At the center of Longfellow's work there is a hero, an exceptionally talented man with his feelings, hopes, thoughts, and the greatest attention is paid to attempts to plunge into the human soul and comprehend it. Longfellow sought to portray a common man, but in depicting the image of the protagonist the influence of the romantic tradition is felt, because the hero is endowed with strong personality traits and a rich spiritual world. Specifically American is the novel is the optimistic view of the future, as well as the concept of self-made man. This concept is embodied in the image of the protagonist, who believes that only by their own efforts and labor, and not by God's will, a person can change reality, build personal happiness and the future of the nation.

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