

Стоящим наблюдением видится изменение доминантного хронотопа в литературной неоготике: в рассматриваемом произведении приоритетным стилем – и сюжетообразующим маркером является именно хронотоп «Сцена». Важным элементом эволюции жанра также выступает трансформация жанрово-стилистического хронотопа «Замок»: это – наследуемое фамильное поместье в романе «Престиж». Отмеченные элементы, справедливые для рассматриваемого романа К. Приста «Престиж», можно полагать, актуальны и в формате других современных произведений данного жанра, что делает исследование специфики неоготического романа в намеченном нами ракурсе актуальным и перспективным.

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## INDEPENDENT AMERICAN CINEMA SINCE THE 1960S TILL NOWADAYS

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During the survey we faced a great variety of definitions of the independent American cinema. Actually, it has always been a notoriously difficult concept to define. For the majority of people with a basic knowledge of American cinema, independent filmmaking consists of low-budget projects made (mostly) by young filmmakers with a strong personal vision away from the influence and pressures of the few major conglomerates that control tightly the American film industry. This definition immediately brings to mind films such as «Return of the Secaucus Seven» (Sayles, 1980), «Stranger than Paradise» (Jarmusch, 1984), «She's Gotta Have It» (Spike Lee, 1986), «Poison» (Haynes, 1991), «Clerks» (Kevin Smith, 1994), «The Blair Witch Project» (Sanchez and Myrick, 1999) and many other films that emerged post-

1980 as low-budget alternatives to the considerably more polished, expensive and conservative films produced and distributed by the major conglomerates.

The development of the American independent cinema is really amusing. It was founded by a small group of filmmakers who didn't want to work up to the Hollywood standards and then, in years, turned into a great branch of the world cinema, having own studios and institutions and also giving to the world a good deal of really talented and unique directors as Quentin Tarantino or Richard Linklater. And though the primary aim of the independents was to make out-of-Hollywood films, nowadays they are sometimes more popular and recognized than Hollywood directors both in the world and in the Hollywood itself. [2, p.172]

One of the initiators of the indie movement in American cinema, John Cassavetes, became its canon director who still remains one of the main figures of the movement. He started his director career after visiting a late-night radio show as an actor, claiming that the film he was promoting was not good and that he could make a better film for a fraction of the cost. He went on to ask the listeners to send money so that he would make «a movie about people». [1, p. 29] He managed to get 40.000\$ and made his first film «Shadows», the film that started the New American Cinema.

The 1960–70s were quite difficult times as it wasn't easy to get the major distributors' mercy. But, surprisingly, the independents found their exploitation sector much earlier than the Hollywood targeting audiences and genres the majors excluded and filling in play dates especially in the drive-in theatres. New distributors such as the Samuel Goldwyn Company were dedicated specifically to releasing independent films. The new American independent cinema started demonstrating some commercial potential: «Blood Simple», «Stranger than Paradise». [2, p. 209]

The director of «Stranger than Paradise» Jim Jarmusch can be described as a canon of American director who has spent his entire career outside of the mainstream – even when he got Johnny Depp in his movie («Dead Man») the box office remained relatively unperturbed. But «Stranger than Paradise» – just his second feature – marked his breakthrough as a major American filmmaker and still stands among the best independent films that forever transformed the landscape of American independent cinema.

Audiences and trades became really familiar with this movement, and they called it «indie».

So, the 1990s was the time when some major art theater chains began to specialize in the indie market. Video stores also exploded with indies. Films like «The Shawshank Redemption» or «Pulp Fiction», acquired from indie markets became the enormous hits.

The increasing popularity and feasibility of low-budget films over the last 15 years has led to a vast increase in the number of aspiring filmmakers who hope to find several million dollars to turn their scripts into a successful independent film like «Little Miss Sunshine» (Jonathan Dayton, Valerie Faris).

Indies started to be quite popular at the Oscars, receiving nominations and wins, as, for example, one of the most famous independent directors of the 21<sup>st</sup> century Richard Linklater. The latest Linklater's movie «Boyhood» (2014) became a real boom.

While some independent directors (like Jarmush or Aronofsky) were gaining more and more popularity with each of their new films, others only started their way in the wide and various world of indie cinematograph. Some of the starts were surprisingly fast. Having started his filmmaking career only in 2009, Damien Chazelle almost at once became a real sensation all over the world. His latest film «Whiplash» premiered on the opening night of the 2014 Sundance Film Festival, it had 5 nominations for Oscar (3 wins out of 5). [3]

Sean Baker said that «Whiplash» is worth watching at least because it will entertain you. And Baker is the one who knows a lot about entertaining as well as about making people think about different sides of their lives. He is a genuine personification of modern independent American cinema.

His movies are quite eccentric and full of uncommon problems. «Starlet» (2012) starring Dree Hemingway and Besedka Johnson explores the unlikely friendship between a 21-year-old porn-actress Jane and her 85-year-old neighbor Sadie. It didn't get such a great fame, but still was totally approved by the critics.

The latest Baker's film «Tangerine» (2015) premiered at Sundance in January. It was shot with three iPhone 5s phones by Baker and Radium Cheung starring Mya Taylor and Kitana Kiki Rodriguez, who had no major acting experience.

Despite of some opinions that indie films should be banned as they are full of obscene language and are supposedly popularizing violence, drugs and criminality, we are convinced that this kind of cinema shows obscure sides of the world and problems that worry the director. Independent film is like a painting which shows us the whole world through the director's eyes. The director opens his entire soul through his films. That's why it is sometimes so difficult to understand an indie. Not all the Hollywood filmmakers are so sincere and frank with their audience as often they make just items for sale.

John Cassavetes once said: «Cinema is magic. We only have two hours to change people's lives».

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## БИБЛЕЙСКИЕ АЛЛЮЗИИ В ЗРЕЛОЙ И ПОЗДНЕЙ ЛИРИКЕ Э. ПАУНДА

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Э. Паунд – одна из ключевых фигур англо-американского модернизма. Важнейшим и интереснейшим аспектов его творчества, помимо прочего, являются библейские аллюзии, или диалог с Библией, который осуществляется посредством включения в тексты определенных интертекстовых элементов: синтаксических и лексико-грамматических структур, образов, мотивов, прямых цитат и парафраз. Исследование библейских аллюзий в лирике Э. Паунда представляется актуальным, поскольку в настоящее время этот аспект творчества поэта все еще остается малоизученным.

На каждом из этапов творчества поэта диалог с Библией имеет свою специфику. Наиболее ярко библейский «код» проступает в ранней лирике Э. Паунда, что связано с характерной для этого периода символичностью произведений. Посредством библейских аллюзий поэт как бы воскрешает в пространстве своих произведений и современной культуры языческие образы, соотносящиеся у него с первозданной красотой мира, которую необходимо вернуть. При этом языческое и библейское, сплетаясь воедино, органично сосуществуют в текстах поэта, не порождая никаких противоречий.

Зрелый и поздний этапы творчества Э. Паунда сопряжены с реализацией грандиозного замысла – созданием обширной эпической поэмы «Cantos», своеобразной модернистской параллели к «Божественной комедии» Данте, а также с изменением фокуса внимания самого поэта: Паунд отходит от насыщенного символизма, мистицизма и романтических образов раннего периода творчества, обращаясь в сторону достаточно жесткого реализма, критики экономической, политической и социальной структур современного общества, анализа исторических фактов. Критика основ современного общества сопряжена с отрицанием религии и с эстетической идеализацией язычества и мифологического сознания, что является наследием раннего периода