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All meanings in the world are created with the help of comparison, as on the basis of any available subject lies the concept of its image. This is the basis of an endless chain of speculative comparisons, the endless connection of things and the uniqueness of consciousness. (each subject exists either as an object : a mean or a meaning)

When you, for the first time discuss in any book the imagery system of the author as an inner unity of mental construction and language, you start to think, that any harmonious speech is created by the help of the harmony between texts which develops in us, and being faithful to created image, this speech arises like the Universe . In this case the aesthetic basis of the created text acquires the meaning of a creative manifest and fully expresses the aesthetic orientation the author, by this becoming similar to before made elements of virtual reality, which also correspond to the reflection of the world and art (here-literature) including the reader into the sphere of world painting, drawing, sculpture and visual-sensual effects.

The poesy of Ekuadorian publicist, diplomat and poet Xorxe Karera Andrade is just like this. When the aesthetic idea is differentiated from the author's one, we see the reflection of vocabulary basis in the literature, and the writing is regarded from two points of view-subjective (the thing) and narrative (narration). Becoming a metalinguistic instinct towards the metaphoric content of the image, the rhetoric existence of speech is not only limited by intersymbolic systems' transmissible function, but also penetrates into the artistic text and is combined with the story, making an inseparable unity of world and image by the help of diegezis. It also places passwords into the description, passwords with narrative content and publicizing stress, for which time is always right.

The author realizes the "text in the text" idea, considering it important from the semiotic and informative points of view and defines the supremacy of the art (here- literature) over the reality exposing it to high tension in the sphere of password hierarchy. In this case we understand not the language created by the help of actions or the judgment enlarging in actual speech domain, but mimesis of the state, which originates within the limits of word and image, acquiring its temporal nature and creating the momentary vision of the spatial image. Andrade creates the latter by the transmission of one linguistic system to another, making possible the unconditional nature of the image and underlining the weakening of the verb in the text, as compared with narration. This peculiarity enhances its meaning in the sphere of real art, and as metaphoric feature it is not exposed to the oscillation of time.

I am born in such a century, when the rose died,
when the motor was already driving away the angels.
Kito was meeting the last postal diligences,
and the chains of trees were still running after them,
also the fences and houses of new districts,
thresholds of villages,
where slow cows were chewing the silence,
and wind was hurrying its weightless horses.

In the text the image becomes definite by the help of its inner form, and the external phonetic system brings to the development of diegezis clearly creating the genesis of reartistic language, where the transition from past into present is realized, and self-clearing together with time

stoppage observation becomes possible, which helps the inner narration of space. Proceeding from this or that created text we do not generally mean the question of being culturally multilevel. In the case of its existence the writing is only free from the empiric actions serving the language, as the author always uses his own thoughts in describing the images by the motion of the inner state of creation, thoughts, which sometimes seem to be a repetition, which is formed by the creative work and subordination.

I am chewing the bitter leaf of life's cocaine

What am I waiting for? One's a lark

was living in my life,

today there is a large sandy cemetery there.

Andrade represents the specific object, the specific phenomenon. As different from the artistic canvas by the help of which a painter "immediately reflects the world of objects" (Platon), a poet not only describes the objective world, but also its artistic image, as the object and its image penetrate between the subject and the world.

Havana's tram is moving under the rhythm of maracas.

Havana's trees are shorn like sheep.

Havana's highways are running right along the city,
until they meet the monuments.

And when the night's black mine will blow up
on Havana, no one will fly away,
only the moon's black sickle will hang over the city,
like banana from the sky's banana tree.

One of the main peculiarities of Andrade's writings is the insertion of biographical information into the text, owing to which the author-interpreter and author-character distance disappears. Becoming an intermediate link between the description and narration the object and its image are realized in spatial, as well as in time spheres, creating the special sign system of artistic text, where the image transforms from the two-size space into the four-size space, and we can see there not only the fourth intersphere- the time, but also the object. "... The axes of my poetic world are the objects: they are real individualities and represent the way of expressing the general secret, that a human aims to solve- "derechos de las cosas" (the rules of the objects)".

El objeto y su sombra (Objects. This is the life.) Xorxe Karera Andrade told on one occasion opposing the inner nature of poem to the author's attitude towards it and making it more contemporary.

And though the sign system rejects the machination of such a distinction and makes visible the penetration of painting and literature, which is based on the types of imagery sign and symbol, however, almost in all writings the verbs are used in the present tense, owing to which Andrade preserves the right alternation of the events and underlines the mechanism of mythological stable subject system, which in its turn he opposes to historical straight lined time and wholly transfers it to the reader.

The birds of eternity are joining the night
with winged news

The sponge of the west burns

my parched lips by vinegar.
I am hung on the detestable cross being crossed.
The smoke of the bonfire...
And on the other side of the tongues of flame
I see my mother's face in tears.

Memory plays with the memory.

Memory is put on the card.

Object + image – narration opposition is actual for Andrade's writings, this is how art and reality, universal and partial, eternal and transient, real and artificial, existence and contingency are opposed to each other, because the object, as an objective image, is under the influence of the expression so much, that it becomes a secret.

There are no books in the bookstore,
No words in books, no meaning in words,
there are only crusts in them,
and there are only color pictures and fetishes
in museums and in waiting rooms.

Nothing saves us from the desert,
nothing saves us from the drum,
colored books with torn pages,
become the crust of nothingness.

Andrade reincarnates not only the image of the object being described, but also the process of its creation, its adoption. By this he patterns the art (here-literature) from all the sights, its theory, creation, practicality, and the result-the unity of logos and logic, which exists by the help of its opportunities.