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Impresjonismen

(_kunstretning, _litterær_praksis) Fra fransk “impression”: “inntrykk”, “følelse”. Vektlegging av stemning og helhetsinntrykk på bekostning av presise detaljer. Ofte må én detalj representere en helhet (pars pro toto). Impresjonismen er “inntrykkskunst” (Vietta og Kemper 1990 s. 25). Impresjonistiske forfattere ville gi “the impression of the moment [...] not the corrected chronicle” (Weavis 2002 s. 89). Retningen ble av den franske dikteren Jules Laforgue definert som “det flyktiges estetikk” (sitert fra Verlaine 1985 s. 117).

Innen malerkunsten kjennetegnes impresjonismen av at malerne sluttet å bruke svart, grått og hvitt, og i stedet malte små fargeflekker som til sammen gir et spesielt fargeinntrykk. Malerne malte utendørs (helt og kun utendørs), foran motivet. De ville framstille i bildene sine det som er flyktige inntrykk, øyeblikksstemninger. De ville gjengi opplevelser. Bildene kunne være helt uten mennesker, og kvinnekroppen er når den er motiv i bildene, verken mytologisk eller allegorisk. Malerne var spesielt tiltrukket av det foranderlige, omskiftelige (på havet, himmelen, skyer ...), og brukte fargene i bildene til å få fram vibrerende lys, fargespill, ulike grader av lysintensitet osv. De måtte dermed male raskt, fordi lyset og naturen stadig forandrer seg. Claude Monet avbrøt malingen av et bilde når lyset endret seg og begynte på et annet bilde (Serullaz 1961 s. 61). Impresjonismen har derfor blitt kalt “intstantisme” (Serullaz 1961 s. 15).

Retningen går bort fra de naturalistiske “nøyaktige” gjengivelsene av former og farger, i retning subjektive lysopplevelser (Kellerer 1968 s. 52).

Den franske kjemikeren og fargeteoretikeren Michel-Eugène Chevreul ga ut et verk om farger i 1839, og ble viktig for impresjonistene. “Several factors explain the enormous interest provoked by Chevreul’s book and by the lectures he delivered some years before its publication. First, by dedicating a copious volume to the matter, he gave broad public access to phenomena that until then had been discussed only in specialized scientific magazines. Then, by meticulously studying the applications of his law to almost every field of art and craft (from museography to horticulture, from army uniforms to stained glass, from painting to tapestry, as well as framing and teaching), he moved from pure science to applied science, and

addressed himself to almost all those who used color.” (<http://www.mutualart.com/OpenArticle/Chevreul-and-Impressionism--A-reappraisal/F6F91B0981EC2D83>; lesedato 07.09.15)

De impresjonistiske malerne “regarded their treatment of colour as more realistic than in previous works, and enhanced their naturalist credentials by responding to recent scientific research. Studies such as Michel-Eugène Chevreul’s *Law of Simultaneous Contrasts and Colours* (1838) and Hermann Helmholtz’ investigations into the psychology of colour vision (1880s), detailed between them the colour properties of light and shadow which characteristically permeate Impressionist paintings, and the effects of colour juxtapositioning in the eye and mind of the perceiver. [...] the artists demonstrated an interest in the particularity of individual perception through an occasional defamiliarising manipulation of perspective and the recurrence of obfuscating atmospheric phenomena such as fog, steam or twilight. More fundamental to the Impressionist expression of subjectivity, however, was the revolution of the painted surface itself: broken, with visible brush and pallet-knife strokes, and seemingly the product of rapid work. By painting with immediacy, the immediacy of subjective reality could be conveyed – and never had reality seemed so immediate as in this modern world of flux and change. The Impressionists were, above all, recording their impressions of a scene, their first impressions [...] The Impressionists breathed this subjective air and claimed no objectivity for their observations, yet by attempting to record their impressions without mental preconceptions, they sought to locate within their subjectivity a paradoxically objective capacity: the scene as it *truly* appeared to themselves at that particular moment in time.” (Weavis 2002 s. 33-35)

Et av de første impresjonistiske bildene var Claude Monet: *Impression, Soleil levant* (Inntrykk, soloppgang; malt i 1872, utstilt første gang i 1874). Andre impresjonistiske malere var bl.a. Alfred Sisley, Camille Pissarro, Berthe Morisot, Auguste Renoir, Mary Cassatt, Armand Guillaumin, Albert Lebourg, Gustave Caillebotte, Adolphe-Félix Cals, Ernest Rouart og Frédéric Cordey. Mange stilte ut sine bilder i De refusertes salong, fordi de ikke fikk tilgang til de anerkjente utstillingslokalene. De oppfattet seg som en kunstnerisk avantgarde, og ble ofte latterliggjort av kunstkritikerne på 1870- og 80-tallet. Det var også impresjonistiske malere i andre land, f.eks. i Norge. Et eksempel på et norsk impresjonistisk maleri med en karakteristisk tittel er Jørgen Sørensens “Februar 2 grader kulde” (1887), et bilde med tydelig bruk av kontrastfarger (gult sollys gir blå skygger).

“The world in flux was [...] a major preoccupation for the impressionists. For the painters, looser, dynamic brush-strokes challenged formally the static artificiality of the photograph, while studies of seasonal or atmospheric change (Monet) or physical movement (Degas’ ballet dancers) prevail. [...] Monet’s studies of the Saint-Lazare train station suggest metaphors for the increasing mobility, technology and industrialisation of the modern age. Many Impressionist landscapes reflect the rapid expansion of industry and urbanisation: sometimes explicitly, as in

Impression: Sunrise; sometimes, as with Monet's *The Promenade at Argenteuil* (c. 1872), in the small, background detail of a factory. Scenes of society in Paris and the suburbs capture both the radical new street designs and the latest fashions. To this extent, the early Impressionists were the exemplary 'Painters of modern life'. The themes of time and change are equally prevalent in impressionist literature. However, in its representation of these, fiction had the clear advantage over painting of an innate temporal capacity: something which Monet's largely unprecedented series could only faintly emulate. [...] Perry's additional recollection that Monet "wished he had been born blind and then had suddenly gained his sight so that he could have begun to paint in this way without knowing what the objects were that he saw before him." (Weavis 2002 s. 49-50 og 54)

Det finnes også impresjonistiske komponister og musikere, som Claude Debussy, Maurice Ravel, Ralph Vaughan Williams og Ottorino Respighi. Impresjonistisk musikk er ofte uten store kompositoriske elementer og består i rene klanger. Impresjonismen innen litteratur er markant fra slutten av 1800-tallet (mellom realismen og modernismen) – og framover i prinsippet uten avgrensing. Eksempler på impresjonistiske filmskapere er Abel Gance, Jean Epstein, Germaine Dulac, Marcel L'Herbier, Louis Delluc og Dmitrij Kirsanoff.

"Impressionism is, at best, an umbrella term under which regional and national varieties in painting, poetry, prose and music developed from around the mid nineteenth century." (Reimer 2015) "[T]he Impressionist painters never produced a manifesto and, likewise, no body of writers subsequently advertised themselves as literary Impressionists" (Reimer 2015).

Den franske litteraturkritikeren Ferdinand Brunetière skrev artikkelen "Impresjonisme i romanen" (1879). "Brunetière in an article he wrote on Daudet as early as 1879, describing this new style of writing as a means whereby one can, '[t]ranspose a systematic means of expression of an art, which is the art of painting, into the area of another art, which is the art of writing'." (https://link.springer.com/chapter/10.1057/9781137483881_6; lesedato 26.01.18)

"The vagueness that "Impressionism" can connote seems integral to its signification as a critical term. Is literary Impressionism like Impressionist painting; writing of intense visuality; writing which moves on rapidly (by analogy with the speed of Impressionist brushstrokes) without full elaboration; a preoccupation with the processes of perception rather than the thing perceived; particularly concerned with aesthetics and the perception of beauty? – and so on. This definitional problem is compounded by a historical one. Again, in Art History the chronology is much clearer." (Max Saunders i <https://www.cairn.info/revue-etudes-anglaises-2004-4-page-421.htm>; lesedato 12.01.17)

"Given that literary impressionism takes its name from a firmly established school of painting, a central issue must be not only to what extent it resembles its

immediate antecedent in concept and technique, but also to what extent words and brush strokes can be said to compare. [...] the painters' principal intention of recording a direct, personal impression of a scene is fundamentally inconsistent with the notion of writing fiction. Novelists, that is to say, can only *simulate* or imagine the impressions of other perceivers, which are themselves typically the premeditated creation of that novelist: clearly a far remove from the notion of direct and personal observation. This is a critical discrepancy between impressionist literature and painting" (Weavis 2002 s. 43-44).

"[L]iterary Impressionists seek to if not mimic, then at least achieve effects comparable with those realised in Impressionist paintings." (Reimer 2015)

"These objects, which make up our environment, are external only hypothetically [...] they fuse with consciousness in the process of perception, constituting objects of consciousness, or sense impressions, rather than 'things-in-themselves.' It follows for the impressionists, writes [Maria Elisabeth] Kronegger, 'that [if] we cannot know reality independently of consciousness, [then] we cannot know consciousness independently of reality.' " (Weavis 2002 s. 178)

"According to Kronegger, "Impressionism is born of the fundamental insight that our consciousness is sensitive and passive" (*L'Esprit Créateur* 311); and furthermore, that: "Man's consciousness faces the world as pure passivity, as a *tabula rasa*, a piece of paper on which nothing is written, a mirror in which the world inscribes or impresses itself. As a detached spectator, the impressionist protagonist considers the world without having a standpoint in it. Reality has become a synthesis of sense-impressions" (ibid.). [...] The Impressionists did not necessarily ignore or suppress reality however; they merely privileged their own subjective viewpoint, which again disproves Kronegger's claim for passivity." (Reimer 2015)

"The defining introversion of the Impressionist painters is just another manifestation of the same retreat into subjectivity, as indeed is the private search for meaning and communion that motivates [...] so many impressionist texts. It was, then, not only the transience and consequent relativity of the phenomenal world that frustrated a consensual and quantifiable understanding of its precise nature; the irreducible relativity of perception itself, by which that world might be accessed, was more widely acknowledged than ever before. Individual observation could only ever be from a single point in space and time, enforcing severe limitations upon what could be perceived and, by extension, understood." (Weavis 2002 s. 51)

Diktningen kan fungere som "simulation of psychological processes [...] simulating the uncertainty and cognitive processing experienced by fictional centres of consciousness." (Weavis 2002 s. 64 og 79).

Impresjonistiske litterære praksiser i skjønnlitteratur er primært disse:

- å gjengi et inntrykk, en stemning framfor å fortelle om en dramatisk handling; handlingen utspilles snarere enn fortelles (“showing, not telling”)

- scener som skaper en atmosfære i stedet for å lage framdrift i handlingen

- å framheve karakteristiske detaljer som skaper et helhetsinntrykk (i motsetning til naturalismens opphoping av detaljer); pars pro toto (del representerer helheten)

- beskrivelser av farger og flyktige inntrykk framfor detaljerte beskrivelser (fokus på det visuelle: mange ord for farger, lys og mørke, med nyanserte adjektiv som likkiste-blåsvart, lyst grålig, havgrønt)

- framheving av tempo, flyktighet, f.eks. med setninger uten bindeord (asyndetisk skrivestil) og ord for bevegelse (presens partisipp, f.eks. “dvelende”, “nølende”, “gående”)

- melodisk språk: gjentakelser, allitterasjoner, assonans, anaforer (setninger som begynner med samme ord på en rytmisk måte)

- indre monolog hos en eller flere av personene, dvs. at vi følger deres tankebaner

“Dette upersonlige og registrerende hos impresjonistene får sitt grammatiske uttrykk i en økt bruk av konstruksjoner med upersonlig og foreløpig subjekt” (f.eks. “Det sniker seg en kald-redsle ...”) (Dahl 1975 s. 81).

“[F]or the impressionist who tries to render a transitory impression, it is necessary to avoid ordinary and well used words and to choose words and phrases that have preserved their freshness. The impression is in itself unique, determined by conditions which are not likely to coincide in exactly the same manner at any other time. Thus it is self-evident that the impressionist writer cannot put his impressions on paper through the cliches of conventional language.” (Orm Øverland sitert fra Weavis 2002 s. 91)

“Literary Impressionism ... consists of such aspects as a fresh, pictorial way of seeing and translating reality wherein a few elements serve to suggest a total impression, the use of the painterly (*pittoresque*) imperfect in place of the narrative preterite, dependent clauses, grammatical dislocation, suppression of the verb or conjunction, adjectives that could apply to several nouns, [and] thoughts and feelings translated through the language of the senses ...” (J. Theodore Johnson Jr. sitert fra Reimer 2015).

“Impressionism privileges surface appearances and the role of the senses. [...] Certainly the Impressionists were unconcerned with representing a scene in

accurate or photographic detail. Rather, they aimed to realise the aesthetic qualities of their subject.” (Reimer 2015)

Typisk for litterær impresjonisme er det “suggestive, stemningsskapende [...] Dette gjelder særlig ordbruk i skildringer der det dveles ved sansekvaliteter, der selve sanseinntrykket skal formidles, og der ordenes lydmalende og stemningsskapende muligheter utnyttes. [...] Det kan brukes “såkalte malende verb, d.v.s. verb som i første rekke beskriver tingenes egenskaper (typen: glinse, stråle), eller verb som gir inntrykk av lyder osv.” (Rykkja 1972 s. 14) “H. Peter Stowell remarks [...] that ‘[t]here emerges [...] from impressionist prose in general an abundance of verbs of perception and a suppression of verbs of action’, *Literary Impressionism: James and Chekhov* (Athens: U of Georgia P, 1980), p. 27.” (Weavis 2002 s. 73) “Brunetière had remarked upon the ‘suppression of the conjunction *and*’ in impressionist fiction: ‘The train shakes, stretches, jolts [...].’ ” (Weavis 2002 s. 72)

Impresjonistisk språk er kjennetegnet ved å bevege seg “from emphasis on action [...] to emphasis on the [perceiver’s] unique perception of that action’: a movement, in practice, ‘toward systematic abstraction.’ ” (Todd K. Bender og Sue M. Briggum sitert fra Weavis 2002 s. 79)

“The reading of impressionist fiction is a dynamic and parallel experience. We observe a number of characters, and often, in particular, a single centre of consciousness, struggling to comprehend an environment that does not yield its secrets lucidly but presents a bewildering array of impressions. These impressions are occasionally conflicting and rarely definitive, serving finally to frustrate for these characters a single correct reading of their situation. [...] impressionist assumptions of limited perceptual awareness.” (Weavis 2002 s. 80 og 86)

“Switches of perspective are, in one sense, an appropriate option for impressionist authors [...] changes of perspective can potentially compromise the subjective limitations of individual perception, which, I have argued, can be portrayed through variations of first-person narrative. It is perhaps for this reason that most third-person impressionist fiction, while exhibiting extensive focalisation and free indirect discourse, remains predominantly confined to a single centre of consciousness.” (Weavis 2002 s. 69)

“The connection with Impressionist painting is once again apparent. By depicting only that which is immediately accessible to sight – an ambition assisted by rapid composition – the artist sought to circumvent personal prejudice and assumptions. Motifs and classical or literary allusions were judged artificial and intrusive, as was the traditional concept of clearly delineating forms and figures. Instead, broken brushwork served both to disengage the scene from the artist’s full control and sensibility, and, in equal measure, to allow the viewer to participate more fully in the perceptual process.” (Weavis 2002 s. 82)

I skandinavisk litteratur er Herman Bang, Jonas Lie og Hans E. Kinck kjent for å bruke impresjonistiske virkemidler i noen av sine tekster. I Frankrike brukte brødrene Edmond og Jules Goncourt impresjonistiske skrivemåter i sin litteratur.

Den franske forfatteren Marcel Proust er ofte impresjonistisk i sine landskapsbeskrivelser. Når Proust beskriver maleren Elstir, som ikke er en historisk person, men oppdiktet, gir han denne maleren mange fellestrekk med Claude Monet og Auguste Renoir (Serullaz 1961 s. 11-12).

Den irske forfatteren Samuel Beckett ga i 1931 ut den litterære studien *Proust*. Beckett beskriver og roser Marcel Prousts “method of representing the mediation of objects in consciousness. He defends Proust’s impressionism: ‘By his impressionism I mean his non-logical statement of phenomena in the order and exactitude of their perception, before they have been distorted into intelligibility in order to be forced into a chain of cause and effect.’ ” (Lyons 1983 s. 4)

Monet var Prousts favorittmaler, og forfatteren beundret særlig hans vannliljebilder. Slike bilder malte Monet på nytt og på nytt i en periode på ca. 20 år (Yoshikawa 2010 s. 149). I romanutkastet *Jean Santeuil* skrev Proust beundrende om Monets bruk av farger og former, og særlig om hvordan himmel og gjenstander som speiles i vann, blir gjengitt i bildene (Yoshikawa 2010 s. 155). Proust var fascinert av det abstrakte preget som Monets malerier etter hvert fikk, der bildene ikke tydelig viser blomster, men snarere “nyanser av farger [...] på en måte avmaterialisert fra alt som ikke er fargen” (Proust sitert fra Yoshikawa 2010 s. 159). I en notisbok skrev Proust om Monets gjentakelser av samme motive, bl.a. av vannliljer og av katedral-fasader: “En kan tenke seg en forfatter som har tatt til seg ideen om å behandle tyve ganger, med forskjellig lys, det samme temaet” (sitert fra Yoshikawa 2010 s. 163). I en annen notisbok skrev Proust et utkast til en tekst om vannliljene i Combray.

Skrivestilen til den amerikanske forfatteren Stephen Crane “has often been described as “impressionistic,” suggesting a parallel with the late 19th-century painting. Recognizing that a literal realism was impossible, he aimed to render an *impression* of reality as perceived by the senses in quick flashes.” (Ro 1997 s. 113) Impresjonismen skal være en gjengivelse av den umiddelbare persepsjon (Cressot og James 1983 s. 20). Det impresjonistiske ikke er like tydelig i alle Cranes verker. “Although not generally considered impressionist texts, compare Crane’s overt appreciation of Impressionist colour doctrine in *The Third Violet* [1897], ‘Horses – One Dash’, and here, in *George’s Mother* [1896]. ‘In the swirling rain that came at dusk the broad avenue glistened with that deep bluish tint which is so widely condemned when it is put into pictures.’ ” (Weavis 2002 s. 49)

“American novelist and short story writer Stephen Crane’s (1871-1900) impressionistic impulses are well documented – which is perhaps unsurprising in light of the fact that America accepted the Impressionist movement more readily

than either France or Britain initially. Though thematically Crane's work shows a greater allegiance to Realism and Naturalism – idealism versus reality, spiritual crises, rejection of sentimentality – his contemporary subjects and demonstratively heightened response to colours and atmosphere align him with the Impressionists.” (Reimer 2015)

Cranes mest berømte impresjonistiske tekst er romanen *The Red Badge of Courage* (1895), med handling fra den amerikanske borgerkrigen. Hovedpersonen Henry Fleming deltar på nordstatenes side (The Union Army). Hans opplevelser og minner skildres impresjonistisk, f.eks. slik: “He recalled bits of color that in the flurry had stamped themselves unawares upon his engaged senses.” (fra kap. 21) “Crane's entire method is towards simplification as a means of conveying the essential, unmediated, occasionally disorientating sensory detail of a scene” (Weavis 2002 s. 89).

Skrivestilen gir “narrative concessions to subjectivity [...] [with] words such as ‘seemed’ and ‘perhaps’. Expressions of narrative uncertainty in third-person impressionist novels, even those where the narrator and author seem virtually synonymous, are so prolific as to be considered a defining trait. ‘Of course there is nothing remarkable in occasionally using the word “seem”’, writes [Orm] Overland in a study of *The Red Badge of Courage*. ‘But when it occurs 82 times in the course of a novel's 180 pages we may safely consider it to be of some significance [...].’ ” (Weavis 2002 s. 88)

“Crane's emphasis remains, however, upon the restless, fragmented succession of immediate experiences. [...] Crane's language is further expression of his impressionist orientation. The ‘barbarously abrupt’ sentences of *Maggie* [1893] and *The Red Badge of Courage* correspond with the clipped paragraphs and scenes to emulate, for Crane, the disorganised immediacy of experience. [...] a variety of techniques, including fragmented syntax, suppressed conjunctions, and heavy alliteration; all present to some degree in the description: ‘A dark battle line lay upon a sunstruck clearing that gleamed orange color. A flag fluttered.’ Also evident in this quotation is Crane's penchant for unconventional modifiers (‘sunstruck’). Adjectives are frequently selected more for their immediately sensuous, often onomatopoeic qualities than for their literal semantic sense: ‘A burning roar filled his ears’. Such unconventional diction seeks again to convey the precognitive through tonal and sensory immediacy (the roar does not literally burn, although its energy produces the impression). Crane's language overall is geared towards enhancing sensory detail – visual especially – through, for example, ‘syntactic isolation’: ‘He faltered, and then became motionless, save for his quivering knees.’ Persistent, almost synecdochic attention to specific details emphasise the limited and selective focus of immediate perception: ‘Eyes gleamed with sudden fire, and calloused hands waved frantically in the air’, ‘The pavements became tossing seas of umbrellas.’ Each of these linguistic devices correlates recognisably with the compositional features of Impressionist painting: the fragmented brushwork, visual

immediacy, and bold, defamiliarising rendering. Crane's literary style greatly accentuates the painterly comparison through an extensive prioritisation of visual components and references." (Weavis 2002 s. 71-73)

Litteraturforskeren Sergio Perosa "has observed that, in the relatively short text of *The Red Badge of Courage*, there are some 350 verbs indicating visual perception ('to see, perceive, look, observe, [etc.]'), and 'no less than 200' expressions 'like to seem, appear, look like, exhibit, glare, gleam,' and so on. Perhaps more striking is the proliferation of colour references: 'No other novel in American literature has so dense a concentration of color imagery as *The Red Badge of Courage*', remarks Stanley Wertheim. [...] Notable in Crane's treatment of colour, and strengthening the resemblance to Impressionist painting, is how often he presents colours in bursts; colours, moreover, which are generally bold and regular, such as primaries and secondaries. Katherine G. Simoneaux has observed this in a statistical analysis of colour terms in *Maggie*. The predominant colours – in order of frequency: red, black, yellow, blue, gray, white and green – appear thus, without more subtle gradations, in around 65 to 100 percent of instances. In truth, many Impressionist paintings are not so bold in colour, although a preoccupation with light demanded a stronger palette than many Realists required. However, the central Impressionist tenet of discrete brush strokes, presenting aspects of phenomena before they had coalesced in the consciousness, became, with the Neo-Impressionists, and Georges Seurat in particular, a practice similarly extending to colour. Seurat's technique of *pointillism* (or *divisionism*) constituted the application of pure colour in small dots upon the canvas, to mix into subtle hues within the perceiving consciousness. Beside the aforementioned bursts of colour in Crane's writing, encouraging colligation, one finds, albeit very occasionally, instances of colour presented as a juxtaposition of its constituent components, in the pointillist fashion. In describing, for example, a 'yellow-brown bottle', or a 'suit of yellowish brown', Crane conspicuously avoids one of the many single and close colour synonyms, such as beige, buff, fawn or khaki. The effect is to bounce the mind between the colours and generate a sense of flux and immediacy." (Weavis 2002 s. 73-74)

"Synaesthesia is a recurring feature of Crane's prose, and usually performed by semantically ectopic colour: 'A crimson roar came from the distance', 'He imagined them shaking in black rage.' The effect is a more forceful expression, but also a blurring of sensory categories, once again strengthening the painterly associations of impressionist literature. The technique is, moreover, another means by which to portray the immediacy of the impression, as a sensation, before it potentially becomes distanced by rationalisation." (Weavis 2002 s. 75)

"It is not, as [Henry] James acknowledged, simply the position of individuals that affects their perception. While there are 'a million [...] windows' overlooking 'the human scene', he explains, 'we might have expected of them a greater sameness of report than we find [...] But they have this mark of their own that at each of them stands a figure with a pair of eyes, or at least with a field-glass, which forms, again

and again, for observation, a unique instrument, insuring to the person making use of it an impression distinct from every other. He and his neighbours are watching the same show, but one seeing more where the other sees less, one seeing black where the other sees white [...].’ Of course, perception is a process involving more than the eyes alone. What one sees significantly depends upon what one expects to see. The Impressionist painters, we recall, sought a greater purity of perception: a first impression, without interfering preconceptions. ‘When you go out to paint,’ Monet reportedly told the American painter, Lilia Cabot Perry, ‘try to forget what objects you have before you – a tree, a house, a field, or whatever. Merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you, the exact colour and shape, until it gives your own naïve impression of the scene before you.’ ” (Weavis 2002 s. 53-54)

“Impressionist authors shared this interest in the interactions of the eye and mind, and explored the validity and merits of a heightened, precognitive perception. In a profound departure from the painters – a further consequence, presumably, of the analytical capacity of fiction – they simultaneously widened their focus to consider nonsensory impressions. These latter might include, for example, our impressions of a person or a book. Nevertheless, in each instance, a more genuine apprehension seemed most likely to result from an openness of attitude, evading the traps of habitual thought and prejudice. [...] ‘Treat your notions like that,’ [Stephen] Crane similarly advised a friend, tossing a handful of sand into the sea breeze. ‘Forget what you think about it and tell how you feel about it.’ Accordingly, characters of impressionist fiction typically make a significant ontological advance when they shun preconceptions and adopt an open, receptive attitude. Sometimes this attitude is brought about less by intent than by circumstance.” (Weavis 2002 s. 54-55)

Mange naturalistiske tekster har impresjonistiske innslag. “[T]ypically naturalist descriptive passages combine in varying degrees three fundamental components: a precise realist concern for detail, even to the extent of a mannered technicality; impressionistic effects of light and colour; an evocation of the ever-present process of disintegration or the state of putrescence.” (Baguley 1990 s. 196)

Den tyske dikteren Max Dauthendey regnes med sine dikt og noveller til en av de fremste impresjonistene i Tyskland, med verk som *Den lille Lusamhagen* (1909), *Lingam* (1909) og *De åtte ansiktene ved Biwasjøen* (1911).

Herman Bang leste om impresjonismen i den samtidige franske bildekunsten, og følte at den samsvarte med hans eget litterære prosjekt. Bang skrev: “Impressionisten tror, at det menneskelige Følelsesliv med al dets tusindfoldige Sammensathed er et endeløst og uredt Garn. Han strækker magtesløs Vaaben overfor denne gaadefulde Blanding af bevidst og ubevidst, af villet og viljeløst.” (sitert fra Jacobsen 1957 s. 152) Ifølge Bang “skyr [en god forfatter] al direkte Udredning og viser os kun Menneskenes Følelser i en Række af Spejle – deres Handler.” (sitert fra Jacobsen 1957 s. 154). Det gjaldt å finne fram til den

karakteristiske detalj: “Jeg ser mine Personer kun i Billede efter Billede, kun i Situation efter Situation hører jeg dem tale, lurende timevis paa det karakteristiske Træk, den ejendommelige Tone, det ene Ord, der altid er Bevægelse og Mangfoldighed.” (sitert fra Jacobsen 1957 s. 153)

I en nettartikkel beskriver Iben Holk hvordan Bang skaper sine impresjonistiske tekster. En av hans litterære praksiser, eller det hun kaller “den impressionistiske teknikk”, er å “lade alle indtryk og detaljer, bevægelser og replikker indtage en ligestillet plads i fremførelsen” (Holk 2000). Ved sin skrivemåte blir det tydelig at Bang “ikke ønsker at psykologisere sine personer, ikke at kommentere, uddybe, forklare, men udelukkende at vise.” Da en annen forfatter bebreidet Bang for at han “ikke vil give fuld og rund Besked”, “ikke vil gøre Overvejelser”, da “griber Bang straks replikken og pointerer: “De har med disse Ord ramt Sømmet netop paa Hovedet. Det er just dette “Impressionisten” ikke vil. Og Grunden til, at han ikke vil det, er den, at han tror det ugørligt. Impressionismen i Fortællekunsten er netop Barn af den fuldkomne Mistillid til “den psykologiske Roman”s “Dvælen og Overvejelser”.” Holk bruker selv en kapsel-metafor for å beskrive det Bang gjør: “De ydre Ting, han maler, er Kapslerne om den indre Historie. Paa Kapslernes Gennemsigtighed beror deres Værdi” (Holk 2000; i kursiv hos henne).

Bang vil skrive sceniske romaner. “Den romanform, Bang er på sporet af, lægger afstand til to dominerende romantyper – den fortællende roman og den analyserende roman. Hvad der foresvæver Bang er den *sceniske* roman. Det vil sige en roman, der er uden analyserende, beskrivende og forklarende mellemlid. Den bangske romanopfattelse kræver, at digteren kun taler i optrinene selv. Opløser handlingen i *optrin* og *detaljer*, som læseren til gengæld må samle og forbinde. Den sceniske roman er impressionisme. Den æstetik, Bang her formulerer og praktiserer i *Ved Vejen*, er den moderne filmiske, der registrerer virkelighedens simultane mosaik af flimrende bevægelser. Digteren er *kamera*. Romanen er *drama*.” (Holk 2000; noen ord med fete typer og kursiv er gjort om til kun kursiv)

Holk analyserer det impresjonistiske i Bangs korte roman *Ved Vejen* (1886), som i stor grad består av romanpersonenes samtaler og replikker. “Replikkerne, der sjældent indeholder flere end 4-5 ord, virker som små vartegn, skilte, signaler, føletråde. Egentlige samtaler finder knapt nok sted. Ordene er kodede som rutiner formet af høflighed og talemåder.” Bangs prosjekt i denne romanen er at “Virkeligheden skal synliggøres sådan som virkeligheden opleves – i fragmenter. Der skal ikke konstrueres en enhed og helhed, fordi virkeligheden ikke menes at tilbyde en sådan. Virkeligheden er et kaos af glimt og tusinde detaljer” (Holk 2000). I likhet med at impresjonistiske malere får fram fargekvaliteter gjennom mange små fargeflekker som danner helhetsinntrykk, lar Bang hovedpersonen Katinkas karakter bli belyst gjennom likhets- og kontrast-samspillet med de andre, mindre “dype” personene i boka.

Bang skrev i artikkelen “Impressionisme: En lille Replik”: “Impressionismen i Fortællekunsten er netop Barn af den fuldkomne Mistillid til ‘den psykologiske Roman’'s ‘Dvælen og Overvejelser’. Impressionisten tror, at det menneskelige Følelsesliv med al dets tusendfoldige Sammensathed er et endløst og altfor uredt Garn [...] Kun den i *Handlen* omsatte Tanke tror Impressionisten, at hans Erkendelse magter at følge. Paa denne Handlen, den bestandig fortsatte Handlen, fæster han da sin hele Opmærksomhed, og de *handlende* Mennesker bliver hans Skildrings Genstand. Hans Fremstillings Maal er da at gøre disse handlende Mennesker *levende*. Han higer møjsomt efter, ad hundrede Veje, at frembringe den yderste Illusion af bevæget Liv. [...] Og naar han paalægger sig al denne Møje, er det netop, fordi han tror, at Læserens ‘Hjærne er et overmaade drevent Redskab’ – saa drevent et Redskab, at den overfor denne ‘levende’ Kunst vil magte det samme som overfor selve Livet: Læseren vil ogsaa i Kunsten “see mer end hans Øjne er i Stand til at sanse, forstaa mer, end han netop har Ævne til at opfatte”. [...] De ydre Ting, han maler, er Kapslerne om den indre Historie. Paa Kapslernes Gennemsigtighed beror deres Værdi [...] hver lille Handling er et Glughul ind i det skildrede Menneskes Tankeliv – en Række af Udfaldsporte ind i Følelseslivet hos den skildrede. Summen af Tanker, Vævet af Følelser, som den drevne Hjærne saaledes kan naa bag om de medtagne Handlinger, er det impressionistiske Værks dulgte Indhold. Dets Værd beror paa Dybden af alt det – som ikke siges.” (sitert fra http://brage.bibsys.no/xmlui/bitstream/handle/11250/243793/-1/525851_FULLTEXT01.pdf; lesedato 12.01.16)

“I en kort, men betydelig kommentar til Erik Skram i tidsskriftet *Tilskueren* fra 1890 utfyller Bang refleksjonene over realismebegrepet ved å forklare dens metode som “impressionisme”. Interessant er at Bang avviser muligheten for at litteraturen kunne beskrive mennesket og samfunnet i sin totalitet. Impresjonisten gir ikke “full og rund Besked”, men ved å foreta et utvalg av de vesentligste handlingene og ved å beskrive handlende mennesker kan litteraturen skape illusjonen av et “bevæget Liv”, og gi innblikk i menneskets tankeliv. Bang setter imidlertid spørsmålsteget ved den psykologiske romanens metode, siden det menneskelige følelseslivet ifølge ham er altfor komplekst til å kunne fattes. Impresjonismen var, ifølge Bang, løsningen på den psykologiske romanens svakheter. Impresjonistene skildrer det umiddelbart foregående og velger ikke bort øyensynlig irrelevante detaljer, samtidig som de må foreta et utvalg av det de vil framstille. Resultatet var at impresjonistene aldri ville “give full og rund Besked.” Litteraturen skulle ikke framstille en totaliserende mening, men den skulle vekke illusjonen om å fange hele livet, til å la leseren sanse det som ligger bak, “den Sum af Tanker”. Bang foreslår her altså en aktiv leserrolle, og avviser en lukket, mimetisk litteratur.” (Suze van der Poll i http://sofngrandforaks.org/bibliotek/medlemskap/Melissa%20Gjellstad/Melissa%20Gjellstad_thesis.pdf; lesedato 28.04.17)

Den danske forfatteren Poul Bager har påpekt “ein nervøs rytme hos Herman Bang, og seier at “[t]ilsyneladende består hans bøger blot af en mængde registreringer af handlinger og replikker, skrevet ned som en rapport på stedet. Men der er både

sammenheng og plan i hans øjebliksbilleder” (Bager 1991: 48). Bager framhevar deretter viktigheita av ein oppvakt lesar grunna Bang sine “[...] øjebliksbilleder, hvor han i kort streg maler de hurtigt skiftende situationer, hvori mennesker agerer” (Bager 1991: 54). Ein må vere ein vaken lesar for ikkje å verte forvirra når ein gong på gong vert plassert midt i ein situasjon. Ved å gå rett på scene unngår forteljaren å fortelje direkte noko om bakgrunnen til personane og informasjonen vert gjeve via deira handlingar, samt i eventuelle tilbakeblikk i teksten. Antydningsteknikken tek med det til allereie på fyrste side. [Per E.] Sørensen viser til at “[d]en gammel-dags fortæller kan ifølge Herman Bang ikke længere bruges, fordi fortælleren skaber enhed, overblik og perspektiver, hvor disse ikke findes” (Sørensen 2009: 65). I forordet til *Tine* seier Bang dette: “Jeg sér mine Personer kun i Billede efter Billede og kun i Situation efter Situation hører jeg dem tale” (Bang 1974: 285). Distansen mellom forteljaren og det fortalte blir dermed mindre.” (Line Mork Vatneødegård i http://brage.bibsys.no/xmlui/bitstream/handle/11250/243793/-1/525851_FULLTEXT01.pdf; lesedato 12.01.16)

“ “Det er en grundantagelse hos Herman Bang, at intet menneske med sikkerhed kan vide, hvorledes andre mennesker føler og oplever. Man har kun sig selv og sine egne fornemmelser at gå ud fra, når man skal orientere sig i verden” seier Sørensen (2009: 75). Vidare seier han at “[d]et medfører, at den eneste mulige åbning mod en forståelse af et andet menneskes psyke er at iagttage den andens adfærd” (Sørensen 2009: 75). I *Ved Vejen* er det nettopp dette som hender igjen og igjen. Eit døme er når Katinka betraktar Agnes Linde og Andersen: “Hun stod og så’ på dem – de to, som elskede hinanden./ Hun hørte og så’ på dem nysgerrigt – næsten som et stort under./ Og en dag græd hun, da hun gik hjem./ Huus kom så uregelmæssigt nu” (Bang 1957: 50). Først betraktar Katinka, så gret ho. Deretter får ein kjennskap til at Huus ikkje er så ofte på besøk som før. Forteljaren seier ikkje direkte at Katinka gret fordi at det å sjå Linde og Andersen ilag får ho til å tenkje på si eiga ulukkelege forelsking, men han antyder det via Katinka si handling. Den impresjonistiske typografien i romanen gjer at det til tider kan vere forvirrande å skilje personane sine indre monologar og replikkar frå forteljaren sine. Bager framhevar avsnittsinndelinga i teksten og seier at “[t]eksten består af en række ultrakorte afsnit – 5 linier er højden –, der tilmed er gennemvævet af replikker” (Bager 1991: 54). Han utdjupar så kva denne avsnittsinndelinga gjer med handling og synsvinkel: “Denne afsnitsopdeling markerer lynhurtige skift i handling og synsvinkel, og kortfattedheden og farten i fremstillingen understreges yderligere af, at næsten alle sætninger er særsetninger, hvoraf mange igen er ikke-anførte eller maskerede replikker” (Bager 1991: 54).” (Line Mork Vatneødegård i http://brage.bibsys.no/xmlui/bitstream/handle/11250/243793/-1/525851_FULLTEXT01.pdf; lesedato 12.01.16)

Den italienske 1800-tallspoeten Giosuè Carduccis impresjonistiske dikt “På stasjonen en høstmorgen” “has been compared to Monet’s painting *À la Gare St.-Lazare*” (Burnshaw m.fl. 1964 s. 285).

Den franske symbolistiske poeten Paul Verlaines subjektive skrive- og komposisjonsmåte, med vekt på persepsjoner og inntrykk, gjør han til en litterær impresjonist (Barlow 1982 s. 18). Han vektlegger det flyktige og utydelige, som om landskapet var reflektert i vann (s. 19). Hans stil har blitt kalt en “musikalsk impresjonisme” (s. 65), fordi ord ofte velges snarere for sin musikalske klang enn for sin mening eller de ideene som ordene rommer. Verlaines impresjonisme er spesielt tydelig i diktsekvensen “Belgiske landskaper” i diktsamlingen *Sanger uten ord* (1874) (Edmond Richer i Verlaine 1985 s. 117). Verlaines poesi er “uten faste konturer, slik det er vanlig med den impresjonistiske teknikken” (Edmond Richer i Verlaine 1985 s. 119). Han er en slags poetisk landskapsmaler (1985 s. 128).

“Like the Impressionist painters, his contemporaries, he [Verlaine] often merely reflected the most fugitive variations of light; he did not organize his sensations or reason from them.” (Burnshaw m.fl. 1964 s. 41)

Verlaines dikt “I den uendelige kjedsomhet ...” (“Dans l’interminable / Ennui ...”) (1874) “is a memorable achievement in literary impressionism.” (Burnshaw m.fl. 1964 s. 39) Hans venn Arthur Rimbauds dikt “Erindring” (1872; “Mémoire”) er “impressionistic, for its sensations are airy, soft, fleeting ones, unsubstantial but haunting impressions recollected as in a dream.” (Burnshaw m.fl. 1964 s. 26)

Den engelske forfatteren Ford Madox Ford ga ut romanen *The Good Soldier* i 1915, under 1. verdenskrig. I denne romanen “Ford examines whether it is possible to create a narrative of the modern world through aesthetic experimentalism. This book is the best example of the literary style known as impressionism, of which Ford was a chief exponent.” (Boxall 2006 s. 273) Fords essay “On Impressionism” (1913) gir råd til forfattere, og Ford anvendte selv rådene i *The Good Soldier* (Marine Bernot i <https://ml.revues.org/248>; lesedato 12.07.16). For Ford var impresjonisme og realisme det samme fenomenet. I essayet skrev han blant annet: “Impressionism exists to render those queer effects of real life that are like so many views seen through bright glass – through glass so bright that whilst you perceive through it a landscape or a backyard, you are aware that, on its surface, it reflects a face of a person behind you. For the whole of life is really like that; we are almost always in one place with our minds somewhere quite other. And it is, I think, only Impressionism that can render that peculiar effect; I know, at any rate, of no other method.” (her sitert fra https://archive.org/stream/poetrydrama02monruoft/poetrydrama02monruoft_djvu.txt; lesedato 09.01.17) Gjennom impresjonismen kan forfatteren dele med leseren en svært privat sinnstilstand. Daniel Weavis har påpekt “the acute psychological isolation of impressionist characters” (2002 s. 224).

“Perhaps the natural or instinctive attitude is still to say that an object has been discoloured, for example, by twilight; but the effect of Monet’s series of haystacks is to emphasise the equal validity of twilight as a natural condition and thereby to challenge the notion of a single correct identity. Descriptions from impressionist novels often convey the same visual contingency; occasionally, as in *The Good*

Soldier, explicitly to challenge conventional representation: ‘of course the country isn’t really green. The sun shines, the earth is blood red and purple and red and green and red. Or [...] in another field [...] there are little mounds of hay that will be grey-green on the sunny side and purple in the shadows [...]’ [sitat fra *The Good Soldier*] The implications of such a profound variability of aspect extend far beyond an occasionally unconventional colour attribution. If appearances are so transitory, the logic continues, do they thereby lose their authority of meaning? Can they no longer be considered a reliable index of depth? The potential discrepancy between appearance and reality was hardly a new subject for literature, but never was the discrepancy so frequently the theme of an aesthetic, or the final resolution of which surface was true and which false so frequently complicated or denied.” (Weavis 2002 s. 48-49)

“Ford’s remarks on Impressionism can sound like a naïve psychological realism if taken out of context as they often are by critics; as when he says: “We saw that Life did not narrate, but made impressions on our brains. We in turn, if we wished to produce on you an effect of life, must not narrate but render ... impressions.” Characteristically, rather than defining these impressions abstractly, he gives examples, written as illustrative fictions. In *Joseph Conrad* he invents the figure of ‘Mr Slack’ and gives an entertaining account of how one could render his building and painting of a greenhouse, described first as bald narration, then as remembered impressions. “And, if that is how the building of your neighbour’s greenhouse comes back to you,” he adds teasingly, “just imagine how it will be with your love-affairs that are so much more complicated. ...” (182). [...] the emphasis is on process: on the instability of impressions; how they constantly transform and astonish; how they militate against chronological straight-forwardness (and indeed moral straight-forwardness too), and necessitate time-shifts – the working “backwards and forwards.” [...] the idea of multiple interpretations, views, of the object; whether something seen, or something thought, or something remembered.” (Max Saunders i <https://www.cairn.info/revue-etudes-anglaises-2004-4-page-421.htm>; lesedato 12.01.17)

“*The Good Soldier*, like [Proust’s] *À la recherche du temps perdu*, is organized around the remembering of impressions. But to describe the novel as aiming at a life-like multiplicity of impressions, a coexistence of contradictory views rather than a choosing between them, is again to reduce it to the philosophical; to a philosophical cliché, even; since if all Ford were saying were that people and their experiences are ambiguous, contradictory, and ultimately unknowable, we’d be less interested. [...] he subtitled *The Good Soldier* “A Tale of Passion.” Passion, as both love and suffering, is the hallmark of the Fordian impression. For it is passion which makes the deepest impression, or allows other things to make their impression under its sign. After all, disillusion is only painful when we care about the illusions. [...] this desire to lose your identity is also Ford’s Impressionist desire for vicarious experience: the desire to see, touch, and hear the sensations of the other. This is the ultimate aim, I think, of Fordian impressionism. To be able to

hold in mind, or heart, simultaneously, two (or more) violently opposed feelings towards someone or something: identification and betrayal; generosity and jealousy; love and hate. It is not a trick like that of the murder story or thriller writer: “Ah, you thought so-and-so was an innocent bystander, a harmless vicar etc, but I’m going to show you s/he was really the murderer or the spy.” Instead, it seeks an emotional *vraisemblance*: to capture the dynamic and conflictual nature of the passions. Once you’ve loved someone, and they’re etched into your heart, you can’t just discard those feelings because you feel betrayed, or have discovered their coldness. It’s not that Dowell [fortelleren og en av de sentrale personene i romanen] is inadequate to judge, but that judgment is inadequate to Ford’s sense of human complexity and ambiguity. In fact, Dowell is doing what Ford said the novelist should: rendering without moralizing. This position is a crucial aspect of Ford’s account of Impressionism [...] What most exercises him in the writers of what he disparagingly called “nuvvles” is how they pronounce moral judgements upon their characters.” (Max Saunders i <https://www.cairn.info/revue-etudes-anglaises-2004-4-page-421.htm>; lesedato 12.01.17)

“Open endings are themselves a feature of many impressionist texts, further emulating the unquantifiable nature of impressions and experience. Even where, as often with [Joseph] Conrad, the death of the central protagonist affords the *story* finality, the speculation surrounding his or her motivation and conclusions only increases with the curtailment of disclosure. [...] If the endings of impressionist novels were a rejection of the finality of experience, and of the impressions that constitute experience, then the openings were often equally resistant to a clear, phenomenologically reducible starting point from which to measure reality. Conrad and Ford, in particular, were fond of dramatic, *in medias res*, openings: establishing a strong impression and sense of activity before disclosing, through reflection or time-shifts, any discernible origins. *The Good Soldier* is an obvious example, jumping into the thick of Dowell’s story before erratically recollecting the past.” (Weavis 2002 s. 65-66)

“The concentration upon surfaces in impressionist fiction – surfaces that appear unreliable or divorced from definitive meaning (‘Most things and most natures have nothing but a surface’, wrote Conrad; ‘Life is, immensely, a matter of surface’, wrote James) – brings to mind the rootlessness of the postmodern signifier. There are doubts generally in impressionist fiction about language and communication; doubts also about the legitimacy of authority (concerning both fiction *and* society); and a corresponding invitation for increased reader participation.” (Weavis 2002 s. 225-226)

Den spanske forfatteren José Martínez Ruiz, kjent under navnet Azorín, brukte i første halvdel av 1900-tallet en impresjonistisk skisse-teknikk i en del sine mange romaner og essay (Wittschier 1993 s. 250).

I Cora Sandels *Alberte*-trilogi (1926-39) brukes det “gjerne malende verb med formelt eller foreløpig subjekt, noe som var svært vanlig for 90-års-impresjonistene. Dermed framheves verbalinnholdet, og oppmerksomheten rettes mot den virksomheten verbet beskriver, slik at den suggestive virkningen økes. Noen eksempler: “Det glinser matt i blå sifonger, i gyllen, rød eller smaragdgrønn væske, det drypper seigt av sukker ned i grumset absint, dugger på glass og kjølere av hastig smeltende is” (II 74). “Parken yrer og stimer av nattlig liv. Det synger av siriss på alle kanter, rasler sakte i gress og løv, piper imellem av småfugl, som drømmer, dufter heftig gjennom tussemørket. En froskunge skvetter unda for Alberte, hun skvetter selv, de stanser begge, tar hverandre i øiesyn. Et lite, fløielsesbrunt legeme, som strekkes i sprang, samles igjen og sitter” (II 161). I det siste utdraget finner vi dessuten to andre impresjonistiske trekk. I siste halvdel har vi de parallellstilte verbalene som uttrykker en på-stedet-hvil-bevegelse. Fenomenet er blitt kalt “sekundenstil”, d.v.s. man gjengir skiftningen i et legemes bevegelser fra sekund til sekund. Et annet markant trekk er den gjennomgående bruken av s-lyden. Ordene er tydelig valgt ut for suggestivt å kunne gjengi inntrykket av den “lydkulissen” alle lydene i parken tilsammen utgjør. Suggestivt ordvalg ble særlig dyrket av 90årsimpresjonistene, bl.a. Garborg er kjent for det.” (Rykkja 1972 s. 15).

“Rene bevegelsesverb blir også brukt i impresjonistisk naturskildring. Men verbene tillegges naturfenomener slik at det dannes metaforiske og lett “besjelte” uttrykk. [eksempler fra Cora Sandels *Alberte*-trilogi:] “Men nedenfra kryper skyggen, blå og makelig, oppover på skrå” (II 154). “I lette, lune pust kommer vinden strykende, tar sig en sving innom øret på en, leker rundt det og farer videre. Bakkens enkle flora neier sig under den ...” (III 12).” (Rykkja 1972 s. 15)

“Den dvelingen ved selve sanseintrykket som er et kjernepunkt i malende ordbruk, kommer kanskje tydeligst fram i tendensen til å substantivere fargeadjektiver. I slike tilfelle blir egenskapen, fargen hovedsaken, og gjenstanden som fargeforestillingen er knyttet til, trer tilbake. [...] Fargen kan endog opptre som uavhengig fenomen: “Det grønne er grønt ikke med maate. Det går tiltops mellom Byfjeldenes fiolette stenras, speiles i elven og gjør den dyp og uutgrunnelig, dækker alle bakker til der, hvor vildmarken tar fat med lyng og dvergbjerk, er altings nye og festlige bakgrund.” (I 174 [fra Cora Sandels *Alberte*-trilogi]).” (Rykkja 1972 s. 17).

Jesse Matz’ bok *Literary Impressionism and Modernist Aesthetics* (2001)

“examines the writing of such modernists as Henry James, Joseph Conrad and Virginia Woolf, who used the word ‘impression’ to describe what they wanted their fiction to present. Matz redefines literary Impressionism, focusing on the way that impressions destroy standard perceptual distinctions between thinking and sensing, believing and suspecting. He argues that these writers favoured not immediate subjective sense, but rather a mode that would mediate perceptual distinctions. Just as impressions fall somewhere between thought and sense, Impressionist fiction

occupies the middle ground between opposite ways of engaging with the world. Matz also argues that the resulting confusion becomes a basic plot feature of modernist fiction. This wide-ranging 2001 study addresses the problems of perception and representation that occupied writers in the early decades of the twentieth century.” (https://books.google.no/books/about/Literary_Impressionism_and_Modernist_Aes.html; lesedato 18.01.17)

Matz “begins with Proust, showing how he poses moments of intensely visual sensation and pictorial prose, only to reject them in favour of another kind of impression: the classic moments of involuntary memory in which a present impression recalls a past one. It is this structure connecting impressions across time, and thereby “regaining” or appearing to transcend time, that constitutes Proustian impressionism. By redefining the impression in this way, Matz is then able to trace striking continuities from the middle of the nineteenth century to the middle of the twentieth. [...] showing that Impressionism was not just the fundamental antecedent to Modernism, but the ground on which Modernism is constructed. The *style indirect libre* of Joyce as well as Flaubert is, after all, a technique for rendering impressions. Though Matz doesn’t argue that Proust and Woolf aren’t modernists, he shows how they are also Impressionists. Their work is still profoundly engaged with the idea of the impression, and how to represent it. Thus Joyce may ironise the Aesthetic movement in *A Portrait of the Artist*, but even as he does so, his method is Stephen’s Impressionism.” (Max Saunders i <https://www.cairn.info/revue-etudes-anglaises-2004-4-page-421.htm>; lesedato 12.01.17)

The Sacred Fount, en roman av den amerikanske forfatteren Henry James, publisert i 1901, har blitt tolket som “an allegory of a world in flux. For the baffled narrator appearances and relationships change perpetually, but also immeasurably and often inexplicably. On a wider scale, impressionist fiction characteristically shared the painters’ acknowledgement of a rapidly changing society.” (Weavis 2002 s. 50) James forsvarte “a complex attitude whereby impressions must be perceived, passively and impartially, in order to approach their essence and penetrate preconceptions; but, following this must come active analysis to verify the impression and explore its significance.” (Weavis 2002 s. 57-58)

James’ roman *The Portrait of A Lady* (1881) er en slags konfrontasjon mellom den europeiske og den amerikanske kulturen. Den amerikanske hovedpersonen Isabel Archer er på reise i Europa. “ ‘The obvious criticism will be that it is not finished’, acknowledged James in his notebooks, ‘[t]hat I have left her *en l’air*. This is both true and false. The *whole* of anything is never told; you can only take what groups together.’ ” (Weavis 2002 s. 66) I forordet til romanen skrev James : “The house of fiction has in short not one window, but a million – a number of possible windows not to be reckoned, rather; every one of which has been pierced, or is still pierceable, in its vast front, by the need of the individual vision and by the pressure of the individual will. These apertures, of dissimilar shape and size, hang so, all

together, over the human scene that we might have expected of them a greater sameness of report than we find. They are but windows at the best, mere holes in a dead wall, disconnected, perched aloft; they are not hinged doors opening straight upon life. But they have this mark of their own that at each of them stands a figure with a pair of eyes, or at least with a field-glass, which forms, again and again, for observation, a unique instrument, insuring to the person making use of it an impression distinct from every other. He and his neighbours are watching the same show, but one seeing more where the other sees less, one seeing black where the other sees white, one seeing big where the other sees small, one seeing coarse where the other sees fine. And so on, and so on; there is fortunately no saying on what, for the particular pair of eyes, the window may not open; “fortunately” by reason, precisely, of this incalculability of range. The spreading field, the human scene, is the “choice of subject”; the pierced aperture, either broad or balconied or slit-like and low-browed, is the “literary form”; but they are, singly or together, as nothing without the posted presence of the watcher – without, in other words, the consciousness of the artist.”

“Obstacles generally to clear perception are comparatively prevalent in impressionist fiction, and include tangible obstructions, turned backs, darkness, distance, and even the distorting effect of tears. Literature, of course, can as readily represent impediments to aural receptivity [...] Anticipating Monet’s series at Rouen, Henry James reflected upon how his aggregated spatio-temporal perspectives of Chartres Cathedral could not finally overcome their essential subjectivity: ‘[...] I revolved around it, like a moth around a candle; I chose twenty different standpoints: I observed it during the different hours of the day, and saw it in the moonlight as well as the sunshine. I gained, in a word, a certain sense of familiarity with it; and yet I despair of giving any very coherent account of it.’ The potential ambiguity and insufficiency of language constitutes [...] a major preoccupation for many impressionist texts, increasing further the isolated nature of perception.” (Weavis 2002 s. 52-53)

Forfatteren Katherine Mansfield fra New Zealand var påvirket av impresjonismen. “Despite the constant recourse to different stylistic tendencies throughout her mature fiction, one of the most striking features of Katherine Mansfield’s writing is its pictorial quality, which demonstrates a heightened aestheticism and a desire to realise painterly effects within a verbal or written medium – a concept which her diaries and letters reinforce. Her stories point towards a congruent knowledge of developments and trends in the visual arts, particularly Impressionism.” (<https://www.euppublishing.com/doi/abs/10.3366/kms.2011.0005>; lesedato 25.01.18)

“There exists in Mansfield’s stories evidence of the influence of the Impressionist and, to a lesser degree, the Post-Impressionist painters. [...] she applied the Impressionists’ painterly techniques and stylistic effects to her own prose. Broadly speaking, Mansfield’s preferred subjects may be grouped under three titles: Domestic Interiors, Urban Landscapes and Rural Landscapes – these were also the Impressionists’ favoured subjects. [...] it is the impressionistic quality of her work

– evident in the fleeting and evocative sketches of the everyday – that is the overriding feature.” (Melissa C. Reimer i <https://ir.canterbury.ac.nz/handle/10092/5289>; lesedato 18.08.17)

“One cannot be passive if one is consciously observing and selectively recording, and it was this trait that set the Impressionists apart from their predecessors. In a letter of 1920 Mansfield demonstrates how active the process was: “Delicate Perception is not enough; one must find the exact way in which to convey the delicate perception. One must inhabit the other mind & know more of the other mind and your secret knowledge is the light in which all is steeped” (*CL* 4:4).” (Reimer 2015)

Biografen Oscar Thompson ga i 1967 ut en biografi om Debussy. Thompson “alights on the essential characteristics of Impressionist works: the reduced scale; the privileging of feeling or sensation within that composition; the fragmentary. These are the aesthetic qualities that Mansfield was inherently attuned to – as demonstrated in “The Garden Party” for example – and those which she subsequently modified to suit her literary purposes.” (Reimer 2015)

“Letters to Garnett Trowell in October 1908, show that Mansfield was at that early stage aiming to emulate Debussy’s effects within prose. She most likely first encountered his work at the music halls she attended when she was still at Queen’s. Her appreciation was no doubt heightened by performances of the Ballets Russes in London, the effect of which was magnified when coupled with the dancers’ costumes. Mansfield evidently understood Debussy’s language because she responded to it with a series of poems “to be set to ... Debussy’s chords” (*CL* 1:80). [...] Mansfield was thinking along cross-disciplinary or synaesthetic lines. Debussy’s work was regularly mentioned within the modernist art periodicals which she read and contributed to. [Rollo H.] Meyers explains that within his chosen medium, Debussy is “aiming to express the ever-increasing complexities of life as a whole, and the ever-varying sensations of individual experience” ” (Reimer 2015).

“For René Huyghe (1939) the representation of illusion as opposed to reality is the key technique in literary Impressionism [...] Huyghe’s succinct summation fits well with a reading of Mansfield’s work within the context of Impressionism; consider Kezia’s impressions in “Prelude”: “The dining-room window had a square of coloured glass at each corner. One was blue and one was yellow. Kezia bent down to have one more look at a blue lawn with blue arum lilies growing at the gate, and then at a yellow lawn with yellow lilies and a yellow fence. As she looked a little Chinese Lottie came out on to the lawn and began to dust the tables and chairs with a corner of her pinafore. Was that really Lottie? Kezia was not quite sure until she had looked through the ordinary window” (14). As demonstrated in the excerpt above, “... setting becomes not so much externally observed ‘environment’ as something that impinges on individual consciousness, caught in

the process of impingement; character is not so much public persona as private consciousness and feeling; action is not so much a chronological, causal chain of public events as achronological moments of consciousness, often epiphanies of realization” (Jones in Sturm 174-75). These techniques, according to Jones, characterise literary Impressionism.” (Reimer 2015)

“Mansfield’s stories lack a leading note in that she dispensed with the omniscient narrator and employed multiple points of view – a technique which Pierre Bourdieu asserts was first instituted by Manet (31). Furthermore, her stories begin abruptly and end without conventional resolutions, the result of which may be perceived as incompleteness” (Reimer 2015) Mansfield skrev bl.a. “impressionistic prose in “Spring Pictures” (1915) [...] Published posthumously in *Something Childish* (1924).” (Reimer 2015)

“I *The Social History of Art* kaller Arnold Hauser impresjonismen “the last universally valid ‘European’ style – the latest trend based on a general sensus of taste” (165). Formuleringen har blitt mye debattert, og var utgangspunkt for en internasjonal konferanse om litterær impresjonisme i USA i 1968. Hausers poeng var at impresjonismen skapte et estetisk paradigmeskifte, en helt ny måte å tenke om kunst på, som ble bestemmende for kunstens fremtidige utvikling. Noe liknende skjedde samtidig innen romanen, der paradigmeskiftet ble markert av Flauberts *Madame Bovary*. Det nye som oppsto med denne impresjonistiske generasjonen var ikke bare at kunstnere og forfattere tok samstemmig avstand fra den klassiske tradisjonen. Enda viktigere for kunstens senere utvikling var impresjonistenes prinsipielle motstand mot enhver form for normativt ideal om hvordan ‘god kunst’ skulle se ut. Dette bante vei for en estetisk og stilistisk heterogenitet av et helt nytt slag, der kunstens målsetning først og fremst ble knyttet til individuell mangfoldighet, kunstnerisk kreativitet, og et krav om at enhver kunstner skulle etablere en unik, personlig stil. Resultatet ble den modernistiske epokens enorme mangfold av stiler, teknikker og estetiske eksperimenter. Fraværet av et normativt tankesett gjorde at det modernistiske paradigmet (om man i det hele tatt kan kalle det et ‘paradigme’) kunne synes umulig å erstatte med noe annet. Alt ‘nytt’ kunne forstås som en ny “-isme” blant andre, en ny del av modernismens stilistiske mangfold.” (<http://www.hf.ntnu.no/alitnett/modul3/pdf/forelesning4.pdf>; lesedato 02.02.18)

Impresjonisme kan “historisk sett forstås som et kunstnerisk uttrykk for den omfattende reorganiseringen av kunnskap og sosial praksis som hadde pågått siden begynnelsen av 1800-tallet. De borgerlige revolusjonene og den romantiske epoken skapte en allmenn interesseforskyvning fra det allmennmenneskelige til det individuelle, fra Mennesket som ideell abstraksjon til det enkelte subjektet som politisk, økonomisk, fysiologisk og psykologisk aktør. Samfunnets høyeste ideal var ikke lenger tradisjon og patriarkalsk verdihierarki, men *liberté, égalité, fraternité* (frihet, likhet og brorskap). Politikken, moralen, kunsten, litteraturen og filosofien tenderte stadig mer mot å utgå fra, men samtidig også problematisere, det

enkelte individ – ‘samfunnsborgeren’ – som samfunnets grunnleggende enhet.” (<http://www.hf.ntnu.no/alitnett/modul3/pdf/forelesning4.pdf>; lesedato 02.02.18)

Den svenske litteraturforskeren Hans Lund har publisert boka *Impressionism och litterär text* (1993).

Den østerrikske skuespilleren og teaterregissøren Max Reinhardt ville, “in the wake of the impressionist painters, that the lighting designer was in fact a painter using not a brush but light itself for the creation of his pictorial effects.” (Esslin 1983 s. 20)

Impresjonistiske filmer

Franske impresjonistiske filmregissører hevdet at film var “an art comparable to poetry, painting, and music. Cinema should, they said, be purely itself and should not borrow from the theater or literature. [...] Cinema should, above all, be (like music) an occasion for the artist to express feelings.” (Bordwell og Thompson 2007 s. 450) Film var visualiserte følelser, med vekt på vekslinger i hovedpersonenes bevissthet. Det er det indre i mennesket som er temaet. Det er ofte bruk av tilbakeblikk, og gjengivelse av det som seerne skal oppfatte som fantasier og drømmer. Det ble eksperimentert med filmkamerabruk: “Impressionists strapped their cameras to cars, carousels, and locomotives. For Gance’s *Napoléon*, the camera manufacturer Debrie perfected a handheld model that let the operator move on roller scates. Gance lashed the machine to wheels, cables, pendulums, and bobsleds. In *L’argent* (1928), L’Herbier had his camera gliding through huge rooms and even plummeting straight down toward the crowd from the dome of the Paris stock exchange” (Bordwell og Thompson 2007 s. 451).

Jean Epstein kom fra Polen til Frankrike og lagde en rekke filmer der fra 1922. I stumfilmen *Trofast hjerte* (1923; én av fire filmer han regisserte det året) valgte han å ha en enkel kjærlighetshistorie som kjerne i filmen. Etter hans eget utsagn var dette for å vinne de kinoseerne som ønsket melodrama, og som ikke ville se eksperimentell film. Epstein ville skrelle kjærlighetshistorien ned til å være så ren og enkel at den fikk preg av en stor tragedie. I filmen bruker han nærbilder og filmbilder lagt over hverandre på nyskapende vis. I en lang scene som foregår på et tivoli, bruker han kameraet og klippingen på en rytmisk måte som øker spenningen mellom hovedpersonen Marie og hennes kyniske beiler Paul. Teknisk eksperimentering balanseres med realisme i trekantshistorien og arbeidsmiljø i Marseille. Filmen fikk noen entusiastiske anmeldelser, men ble lite populær hos kinopublikummet.

Den franske filmregissøren Jean Renoirs film *Vannets pike* (1924) har impresjonistiske trekk.

Eksempler på impresjonistiske franske filmer fra perioden 1918-1928:

Abel Gance: *Den tiende symfonien* (1918)

Jean Epstein: *Trofast hjerte* (1923)

Louis Delluc: *Oversvømmelse* (1924)

Den franske regissøren Agnès Varda fortalte i forbindelse med innspillingen av sin film *Lykken* (1965): “Jeg tenkte på impresjonistene fordi det i deres bilder er *en lyskraft som tilsvarer en bestemt definisjon av lykken*” (sisert fra Virilio 1989 s. 80). Varda “admittedly is impressed by the impressionists, especially Jean Renoir, [...] and] used the famed “Picnic on the Grass” as a basic inspiration for the visual background of her drama. Essentially it is a simple story she spins, amid authentic scenes of suburban Parisian parks, woods and meadows that, thanks to her photographers, Jean Rabier and Claude Beausoleil, are as delicately colorful and flower-filled as Renoir's own.” (<http://www.nytimes.com/movie/>; lesedato 03.01.14)

Den russiske filmanimatøren Aleksandr Petrovs *My Love* (2006) er tydelig inspirert av impresjonismen og består av bilder malt på glass. “The story about the first love of the sixteen-year-old boy Anton is brilliantly painted on glass. He is torn apart by his feelings for a pure and gentle girl and a femme fatale. Anton is not sure which one is the right one and his faltering steps mix up with the romantic craving for purity and heroism. Alexander Petrov shows in animated images even the slightest nuances of the adolescent’s emotional life. This subtle tracing of inner-world movements is extremely difficult to achieve in animation. [...] Alexander Petrov’s painting is derived from the impressionist styles and their bright colors interspersed here and there with dramatic red and black tones pouring out of the boy’s nightmares. The talented animation gives new life to the countless tiny brush strokes which are in a state of permanent movement. Actually, Petrov makes his oil paintings with fingers on multiple glass planes. The world in the film is moving and dancing in a never-ending play of shadows and colors matching the unstable emotions of the young boy. The continuous blurs and sharps of the image are part of the poetic language of the film. This is a work of contrasts where the sunshine plays its own role over the characters’ faces. The fluid changes of the image create a breathing world where harmony and drama blend in an organic way.” (Zdenka Pregelj i <http://russianfilm.blogspot.no/2008/02/my-love-by-alexander-petrov.html>; lesedato 18.12.14)

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