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«Marriage»

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(1930-2001) –

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«Marriage» (1958),

(  
word salad, « »).

«Marriage»

: *Should I get married? Should I be good? / Astound the girl next door with my velvet suit and faustus hood?* [7]

? [4, .169]

*velvet suit, faustus hood*

1994

«Reality Bites» ( . . « ») . . « », : *Well, should I get married, should I be good, should I astound the girl next door with my velvet suit and my faustus hood and not take her to movies but to cemeteries and tell her stories of werewolf tongues and forked clarinets...* [9].

: *Life is always funnier when it happens to someone*

else ( , « »),

« ».

« » , **Werewolf Bathtubs Forked Clarinets**  
- ! , **Forked Clarinets**

*werewolf bathtubs* - ! , *forked clarinets* -

( : [5]).

velvet suit faustus hood

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« »



the back / She's all yours, boy! Ha-ha-ha! [7].

? /  
! /  
[4, .169-170].

! :  
«Pie Glue!»  
( «I Do!») : «Do you take this woman for your  
lawful wedded wife?», ( ) ( ) ,  
: « ' ( ) ( ) ?».

Pie Glue ( « ? »)  
? ?  
« » ( . - \_\_\_\_\_ / [5]).

;  
» ! : « !»  
- « » ,  
! : Stay up all night! Stare that hotel clerk in  
the eye! / Screaming: I deny honeymoon! I deny honeymoon! / running rampant into  
those almost climactic suites / Yelling Radio belly! Cat shovel! / O I'd live in Niagara  
forever! in a dark cave beneath the Falls / I'd sit there the Mad Honeymooner / devising  
ways to break marriages, a scourge of bigamy / a saint of divorce [7].

! / : ! / ! /  
! / ! /  
/ [4, .170].  
: « !»

- «Radio belly! Cat shovel!», radio belly  
-« » - .

radiobelly.com Radio Belly, The Great  
Radio Belly 2012

(Buffy Cram), **«Radio Belly: Stories».**  
cat shovel, ; 2) /  
: 1) ( : cat toilet / litter /  
cleaning / sand shovel). at shovel

« !» « » -  
« ».  
!», , - «  
.  
, - ,  
, , - , : ( , - ! [5]).  
- ( Honeymooner) - ,  
« », ,  
« » - « » +  
( , , , .),  
« » 1)  
, 2) .  
« »  
Honeymooner, ,

: But I should get married I should be good / How  
nice it'd be to come home to her / and sit by the fireplace and she in the kitchen / aproned  
young and lovely wanting my baby / and so happy about me she burns the roast beef /  
and comes crying to me and I get up from my big papa chair / saying Christmas teeth!  
Radiant brains! Apple deaf! / God what a husband I'd make! Yes, I should get married!  
[7]

«Christmas  
teeth! Radiant brains! Apple deaf!»,  
Christmas teeth! Radiant brains! Apple deaf!,

«Christmas teeth!» -  
«All I  
Want for Christmas Is My Two Front Teeth», 1944  
( , , ,  
) : All I want for Christmas is my two front teeth, // My two front teeth, see my

two front teeth. // Gee, if I could only have my two front teeth, // Then I could wish you "Merry Christmas" . . [6].

«Cledus Navidad» 2002  
Front Teef».

«All I Want for Christmas Is Two Gold

Christmas tree, radiant smile, apple pie,

*Radiant brains,*  
Ensemble Nimbus

«Garmonbozia» (2000)

«Radiant Brains»,

**Radiant Brains.**

– Radiant Brain

Interactive –

*Apple deaf*

[www.purevolume.com/appledeaf](http://www.purevolume.com/appledeaf)

**A P P L E D E A F,**

**Apple Deaf!**

Christmas teeth,

! , ! ! ! / [4, .170]

?(

! ! ! [5].

« ... )!

: And when the milkman comes leave him a note in the bottle / Penguin dust, bring me penguin dust, I want penguin dust [7].

«Penguin dust»,

«Penguin Mints»,

«Penguin»,

«Alternative Discussion: *Faustus Hood*» 25.10.2011 ., «Penguin dust is a drug given to penguins that gives them happy feet» («

») [1].

«Happy Feet»

(« » / « », . « ») 2006

2011

«Happy Feet

Two».

– « »

[5].

«Penguin dust»

[www.voxredux.com/support.htm](http://www.voxredux.com/support.htm)

«One limited edition **Penguin Dust** T-shirt».

».

/ [4, .171].

«Marriage»,

«Atomic Opera». 2004

«Atomic Opera»

«Penguin Dust»,

«The Washington Review»

– , «The Usual Suspects» («

», . « ») , 1995, «*Fargo*» (« ») , 1996 [2].

«Penguin Ecstasy» (« »).

«Penguin Dust»,

«What Does **Penguin Dust** Mean?» («  
?»): *We all arrive in this world naked / From the dust we all come... / To the dust we will all go. / The child plays in the dust... // We all hope in the heavens / From the heavens we hope we come ... / To the heaven we hope to go. / The child points to the heavens... // The child is kinetic / The child is oblivious, innocent / Totally depraved... // The child plays in the dust / With a red shovel / Red like blood / The child is Christian* [8]. **Penguin Dust**

*Yet if I should get married and it's Connecticut and snow  
and she gives birth to a child and I am sleepless, worn,  
up for nights, head bowed against a quiet window, the past behind me,  
finding myself in the most common of situations a trembling man  
knowledgeed with responsibility not twig-smear nor Roman coin soup –  
O what would that be like!* [7]

*twig-smear Roman coin soup.*

«Twig-smear» – «», «», «Roman coin soup» (1950-), «  
».  
« *trembling man knowledgeed with responsibility not twig-smear nor Roman coin soup – O what would that be like!*»

» [3].

**Twig-smear** (4 2011).

[11].

» (LiveJournal),

«Moxie» **Roman coin soup,**

[10].

«twig-smear»

«Roman coin soup»



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*oneself*» ( , ) ,  
 ! [4, .171]  
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 «to find»  
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 twig-smear?  
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## «Marriage»

**GREGORY CORSO'S ALLUSIVE PHRASES AND THEIR «SECOND LIFE»  
AS NAMES AND QUOTATIONS FROM THE VANTAGE POINT OF TRANSLATION**

**L. V. Kolomiyets**

*The article discusses the possibilities of conveying in translation Gregory Corso's allusive surrealistic word combinations from his poem «Marriage» in the context of their contemporary usage in fictitious names and quotations. The prerequisite of translating allusive poetry lies in an intensive pre-translational study of the ST associative matter while taking into consideration additional associative connections engendered by independent usage of ST fragments in made-up titles, quotations, and personal names. Translating the Beatniks' poetry should be truthful, informative, and lead to the author's allusions and associations, eschewing their naïve literal and perfunctory dictionary interpretation.*

**Key words:** hidden allusions, surrealistic word combinations, associative background, author's tone and poetic style.

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4. , . / : 1950-60-  
/ . . . . – : , 2006. – 207 . – . 169-172.
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