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**EX PROVIDENTIA MAJÖRUM:
A GENRE VARIETY OF THE FAMILY CHRONICLE NOVEL IN ENGLISH
AND UKRAINIAN LITERATURE OF THE 1ST HALF OF THE 19TH CENTURY**

The theme of the family belongs to the most popular, traditional in the world literature and has a long history of development and analysis. We meet turning to the problems of the family in all literary epochs and in the works of many notable authors. Multilevel problems of family and family relations, the rise and fall of family dynasties, the influence of historical events and the state to the origin of the family – this is far not the full list of relevant topics, that were on the minds of writers from ancient times to the present.

In antique literature family cohabitation, marital discord and idyll, and the origin of heroes are constantly discussed issues. In antique mythology for the first time appears a specific understanding of the development of the kind. Increased attention to the genealogy is saved in the middle ages, despite its indifference to the modern understanding of historicism. A significant turning point in the image of family relations is in the literature of romanticism, when it begins to actively analyse personality psychology and specificity of the confrontation of a person and society, which will take vertex development in the literature of realism, for instance, in the novels by F. Dostoyevsky, I. Turgenev, L. Tolstoy, J. Galsworthy, T. Mann and others. The theme of tragic decline of the generations fully reflected degradation and the vices of the society as a whole in the literature of naturalism (E. Zolya). In the literature of the 20th century the family chronicle often focused precisely on the reflection of social problems in the “mirror” of a family, even in such polygenre works as postmodern novel “Adaor Ardor: A Family Chronicle” (“Hell, or Passion: a family chronicle”) (1969) by V. Nabokov.

The genre of family chronicle novel in Ukrainian literature was considered largely without proper genre differentiation. In literary works is observed a certain genre of confusion, which consists in depositing from the family of the novel-chronicle to the genre of literary chronicle and its consideration as a subspecies of the novel education. Clearly delineated genre attributes, as the boundaries of the genre variations of family chronicles, in our opinion, will help the application of research methodology genres by N. Kopystyanska. As it is known, the scientist proposed to distinguish four conceptual spheres in the study of genres referring to as a “genre system of literature”, “genre system of the literary era, direction”, “genre system of the era, directions, national literature”, “genre system in the work of different writer, within the manifestations of his creative individuality” [9, 63–78]. Typological comparison would be inaccurate without mainstreaming the national specifics of literary genres, which would also identify kind of genre markers along with the general characteristics.

We observed no significant studies concerning genre variations of the family novel chronicles in the 19th century. The studies of family histories are in most cases in the

novels of the 20th – early 21st century. Works of the 19th century are ignored, they can be attributed to the family chronicle (the exception here is the novel “Ljubereckie” by A. Svitlickogo from Ukrainian literature which is commonly referred to as a family chronicle). We refer the novel “Pan Khalyavsky” (1839) by the Ukrainian writer G. Kvitka-Osnovyanenko to genre variations of family chronicles. Comparative study of this work should be conducted in comparison with the novel “Castle Rackrent” (1800) by M. Edgeworth. As a result, we can distinguish the similarities and differences that are caused by various factors. Furthermore, G. Kvitka-Osnovyanenko and M. Edgeworth are the representatives as well as pioneers of the family chronicle in English and Ukrainian literature respectively. This mapping has not yet been done.

D. Chaly was the first to count “Pan Khalyavsky” to family chronicles and noticed that this genre choice was great for image radical changes in a noble family, which lead to the collapse of a noble family [21, 258]. The scientist observes the author’s emphasis on the changes that accompany the lives of three generations of the Khalyavskies. However, he preferred not to analyse the reasons for the collapse of a Ukrainian noble family and examines only the compositional and stylistic peculiarities of the work in detail.

We emphasize that the novel “Pan Khalyavsky” was often considered as a result of M. Gogol’s creativity, or in the context of “natural” school of Russian classical literature, although the early critics of the Ukrainian writer noted satirical thrust of the novel, putting it on par with the world-famous works of Western European satirists like M. de Cervantes, A. G. Lesage, J. Swift [5, 258]. This work is exaggeratedly considered a direct imitation of M. Gogol [10, 27], we can agree partially. These writers turned to the history of everyday life provincials and Ukrainian antiquity, and to the life of provincial nobility. N. Kalinichenko identified the novel “Pan Khalyavsky” as a household and adventurous-instructive-descriptive novel, and saw the appeal to this genre as a result of the influence of English education realism [7, 107]. However, the assumption of influence was not disclosed, but in subsequent studies of Western European context of creativity of the Ukrainian writer was not settled.

The contemporary researchers define G. Kvitka-Osnovyanenko’s novel as “a kind of biographical timeline satirically growing means of the grotesque and the revealing of laughter”, seeing it as a specific parody of the education novel [11, 76]. This definition should be corrected, because “Pan Khalyavsky” is not just a biographical timeline, this is a family chronicle, and is more generic and multimegaton, as the author shows the story of Khalyavsky’s three generations. Arguing with the Soviet researcher S. Zubkov, who emphasized the ethnographic realism of the novel, I conclude that the novel “Pan Khalyavsky” refers to romantic prose [4, 160]. Historicism in the novel fits precisely in a realistic paradigm, and not in romantic. Also, closer to the definition came N. Bernadska, who has designated “Pan Khalyavsky” as a family novel-chronicle [2, 47].

Scientific researches on problems of the genre of the novel “Castle Rackrent”, unlike “Pan Khalyavsky”, greatly coincide. So, in them we find a lot of emphasis championship works of M. Edgeworth, small in volume, but such significant for the development of the Irish and English literature of the first half of the 19th century.

It is known that W. Scott was fond of this novel (he is still unknown to the public as a translator of German romantic ballads and an active collector of the Scottish folklore at the time of the novel release). He had friendly relations with the writer and many years' correspondence.

Our focus is primarily on the differences in the estimates of genre nature of Edgeworth's first novel. In the novel is not observed characteristic of social novels image of the conflict between the society and the person. In "Castle Rackrent" there is another conflict, namely between bankrupt landlords and agile butlers who are able to take advantage of the situation and buy aristocratic mansion. It is clear that there is not present typing situation of bankruptcy, and the emphasis is on moral and ethical aspects of the degeneration of the Irish gentry and everyday life. The Rackrents are not opposed to the society, they are quite fit and take advantage of their social position.

We obviously have to bear in mind that we are dealing with a family novel (according to their topics), which according to the peculiarities of poetics is newsreels [2, 308]. The family chronicle is almost always a novel of education. The central problem of the novel of education is problem of formation (or degradation) of a person and problem of the family chronicle is a family decline. These genre variations are united by historicism, which in the family chronicle is shown in increased attention of the author to the presentation of historical time in linear perspective. If in the novel of education personal development of the main character usually happens on a cut of two historical epochs, in the family chronicle it isn't just the background and images changing historical conditions in the light of fundamental and often tragic kinks in private life of family generations. Thus, in the family history the household time is inseparable from historical and forms a single whole with it. The topos of manor / castle is the bearer of historical memory of the characters. It is a sacred family talisman, its eternal refuge from hostile outside world and the bearer of family values.

It is an interesting attempt to discover the mythological basis of family chronicle, particularly the family novel. J. F. Kilroy allocates archetypal motif of the prodigal son, which is common in family novels [28, 30]. We emphasize that this is not the dominant motive for family chronicles, but it is often found in the novels of education with indication of family's novel. I. Smirnov noted that the mythological and ritual basis of the family chronicles indicates archaic cult of ancestors [16, 191]. It is also considered to be an important marker of this genre. The family chronicle often portrays fatal deviation from ancient custom, from the traditions of previous generations, which are the founders of the kind.

We have to find features of historicism in the novels "Castle Rackrent" by M. Edgeworth and "Pan Khalyavsky" by G. Kvitka-Osnovyanenko. As mentioned above, some researchers insist that the concept of "romantic historicism is implemented in these novels".

The historicism of the Romantic Movement was initiated by W. Scott, who is considered the father of the historical novel which almost for the first time in European literature finds a successful combination of history and fiction. The writer's innovation was in correct and factual reproduction of colour of the epoch, its spiritual environment and everyday life, and national character and mentality of those people. The Scottish novelist created a new kind of protagonist, which fundamentally differed from the romantic hero. In

his works the main character wasn't the engine of historical events, but only a witness [20, 199]. Thus, the romantic hero was changed into historical, who didn't make history, but it was an integral variable.

In the studied works we don't observe focus on creating the image of a historical person. The Rackrents and Khalyavskies are the images of typical noble families, which also can't serve as a reflection of Walter Scott's personage system. Romantic historicism is characterized by an idealization of the past, the worship of the patriarchal traditions and glorification of the past (this idealization has a satirical tone in the novels). M. Edgeworth and G. Kvitka-Osnovyanenko's novels haven't typical to W. Scott optimism, the belief that the negative experiences of the past can change the future. The novels are combined because W. Scott had borrowed from M. Edgeworth and had expanded colour, life of a certain stratum. In the Scottish writer's novels they grow to the reproduction of the spirit of the epoch at turning-points [13, 267].

Both novels show the development of three generations of nobility in the 18th century. M. Edgeworth chooses to review in detail the lifestyle of the Rackrents and old butler Teddy Querce who faithfully serves to their owners. The writer pays attention to some features describing the times in the preface to the novel. It contains the description of customs, which remained in the past and the four characters of Irish nobility, who represent a drunkard, a stage, a duellist and a lazy guy respectively. The author suggests a future incorporation of Ireland in the Kingdom of Great Britain and emphasizes that we should remember the old days, even if it causes a mocking smile as it embodies national character and identity.

G. Kvitka-Osnovyanenko stops on consideration of three generations, but he selects another narrator. It is Pan Khalyavsky. This is a fundamental rejection of modern life comically reproduced in constant complaints and the wrong use of words of the narrator: "просвещение" ("тепер зовсім не економлять свічок і прагнуть до кращого освітлення будинків"); "образование" ("зовсім змінився зовнішній вигляд у студентів університетів"); "вкус" ("на смак тепер зовсім не ті горілки і вина"); "политика" and "обхождение" ("змінився етикет") [8, 7, 10].

As we have seen the novels has devaluation of the past by means of humour and satire. Quark proudly notes that the Rackrents are one of the oldest families in the country and descend from the Irish kings. However, he clarifies that actually the family is continued by O'Sogni, who took his name after the inheritance of the castle [25, 8]. G. Kvitka-Osnovyanenko satirizes destructively a genealogical tree of the Ukrainian nobility, that according to the new conditions have to justify their privileges and make up his "noble" roots. The Khalyavskies "received" their nobility from the Polish kings, "...предок мой, при каком-то польском короле бывши истопником, мышь, беспокоившую наияснейшего пана круля, ударил халявою, т.е. голенищем, и убил ее до смерти, за что тут же пожалован шляхетством, наименован вас-паном Халявским, и в гербовник внесен его герб, представляющий разбитую мышь и сверх нее халяву – голенище – орудие, погубившее ее по неустрашимости моего предка" [8, 158–159].

Let us consider the peculiarities of manifestations, development and interpretation of ritual complex of ancestors' cult, which in M. Edgeworth and G. Kvitka-Osnovyanenko's

family chronicle has the archetypal character and mythical and ritual basis of the studied works. We emphasize that in satirical variants of M. Edgeworth and G. Kvitka-Osnovyanenko's family chronicle epic idealization of the past has inversion. It provides for depreciation and levelling of the ancestors' sacred status in the new era.

Among all the ancient beliefs the ancestors' cult belongs to resistant change, because in reduced forms it is preserved in many cultures. Anthropologists noted the relics of this cult in modern Christianity, in particular in the Assembly of the saints, who have acquired the functions of gods and are responsible for protection in business or crafts [19, 314–315]. In M Edgeworth and G. Kvitka-Osnovyanenko's novels divine functions are performed by the ancestors of the nobility. G. Spencer noticed that most ancestors in the memory of descendants are transformed into images of gods, including all the appropriate honors [17 275]. Often the memory of the progenitor was so strong that the real events of their life lay in initiations ceremonies. The cult of ancestors is associated with the ancient man's idea of afterlife, images of the Kingdom of the dead in various guises. It is clear that the ways of honoring the dead vary in different cultures, having also common typological features. One of the founders of law sociology G. Maine in the work "Ancient law...", comparing the beliefs of many geographically distant ancient communities, said community is based on respect for ancestors, which often relates only to the three previous generations of the fathers, grandfathers and great grandfathers [12, 20]. In the studied works reverence and respect towards ancestors are shown, descendants understand their importance for the emergence of the kind. Family-novels and chronicles also parodied the perpetuation of the memory of ancestors, like family footage, which was the natural way of preserving knowledge about the origins of noble families.

As we know, the way of generations in ancient mythology was the sacred time to write a Pantheon of gods. Mythological time is cyclical; it has repetition and revival. The cyclical nature as a reflection of archaic consciousness is characteristic of later eras: in ancient Icelandic sagas man is the link between the generations, as the seasons change, so in the next generation it is possible appearance of men, similar in everything to their ancestors, and so transfer generic names and traditions, family shrines and graves are very important [6, 313]. Genealogical cyclization with attention to clear playback ancestry tables and understanding of man as a representative of a particular kind is characteristic of the Icelandic sagas [26, 48], and at the same time, similar to the same artistic principles in the family chronicles of the 19th century, which was observed in works by M. Edgeworth and G. Kvitka-Osnovyanenko. However, the desire of the authors of the sagas and family-novels chronicles to the likelihood is multiform. In family chronicles M Edgeworth and G. Kvitka-Osnovyanenko present families and their history absorbing the negatives of the nobility of Ireland. In a sense, these novels are not historical, but the historical theme is the theme of the decline of old noble families in the new historical conditions at the turn of 18–19 centuries.

For antiquity time has no length – it is closed and harmonious, contacting ritual mythologized present, making it closed rather than linear, introducing an element of the sacred to everyday life. In family chronicle the ritual worship of ancestral memory coexists with historical mythological time and this is a natural symbiosis [15, 314]. Appeal to the

noble ancestors' families in the novels by M. Edgeworth and G. Kvitka-Osnovyanenko is comic and displaces the daily historical significance of the events of the past.

Honouring family shrines also ironic are presented in the novels of the Irish and Ukrainian authors. The end of the famous clan matches the shameful decline of sacred places – once a magnificent castle. The butler remembers through the broken window Mrs. Jane's spoiled expensive and luxurious hats during a heavy rain, because the money on glazier had long been gone [25, 43–44]. As in the Ukrainian writer's novel once grand and generous to guests the parental estate was destroyed.

By genre it is a family chronicle with characteristic linearity of the narrative, which covers the history of three generations, they are not historical novels. Creating pseudomuscari works, the authors draw on typical negative traits and lead to the demise of birth, however, in the Ukrainian writer's novel this regression is more moral-ethical. The mythological and ritual basis of the novels is the cult of ancestors.

Though limited in considering the typology of genre novels the family chronicles "Castle Rackrent" by the Irish writer M. Edgeworth and "Pan Khalyavsky" by the Ukrainian writer G. Kvitka-Osnovyanenko outside of this exploration, we note the possibility of further comparisons of these works, in particular, the portraits of characters, chronotypical organization and national identity.

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