

O. Novyk,
doctor of philological sciences,
Berdiansk State
Pedagogical University

TRANSFORMATION OF MOTIF MEMENTO MORI IN WORKS OF ROMANTICISTS

The motif of the transience of human life in the works of Ukrainian romanticists, as in the texts of Baroque literature, is interwoven with the motif of death. Death in the Christian world view of writers of the first half of the nineteenth century appears as an inevitable phenomenon, so that a person must humbly accept. Thanatological motives in the literature have been reviewed in detail by R. Krasilnikov. From the thanatological point of view of the scientist differentiate motives depending on the nature of death and its voluntariness or coercion ("natural" accidental death, suicide, homicide) in respect of the death (before, during, after death). You can also classify thanatological elements based on their semantics ("the death of a dream", "death as a wall"), modality (death, which occurred, death, which failed), aesthetic features of representation (heroic, tragic, comic) etc. Thanatological motives in baroque and romantic literature are often connected with eschatological influences.

Interest in motif of sin and punishment, the death the main literature and artistic growing wave-likely, caused by historical events that occur in a particular era. For instance, Middle Ages led to the emergence of many works with eschatological motives. The epoch of baroque in many ways was the successor to the previous day, grew out of it, absorbing and seamlessly weaving into the fabric of its works the various elements of the Middle Ages, including, in particular, the admiration of depicting pictures of God's punishment, sinners' torture and others.

Depicting of gruesome some pictures of epidemics, disasters, hell and the end of the world is used by writer in traditional keys and has moral and instructive purpose. Accordingly themes of the texts were often the last four for the human things: the image of death, the Last Judgment, hell and paradise. The fear of death depicted with gruesome detail, was to pursue sinners and convert them to righteous living. Bogdana Krusa identifies baroque text attachment to certain motives and themes as one of its main features and says that baroque defines the problem of poetics as existential issue of life and death. Since this problem implies a number of themes that are common to different kinds of baroque art-painting, theater, music, literature – in particular, the theme Vanitas and Memento mori.

These paintings were notable for the Ukrainian baroque sermons. The futility of earthly world puts people before the problem of choice and always pushes to seek the meaning of their own existence. Similar motives sound in the work "Drugs to sybarites of this world" by Kyryl Trankvilion-Stavrovetsky. The work presents a dialogue between a wealthy man and death, in which the author reveals the impermanence of wealth, nobility and the inevitability of death, the equality of all before it.

The prevalence of motif of fluidity of human life in baroque literature can be judged from the English poetry of Edward Herbert. The poet refers to the time that is transient, like

everything else in this world. Another English baroque poet Henry King in the poem "My thoughts at midnight" writes about the absurdity of human attempts to prolong his earthly age, as everything around says about the death. Metaphysical poetry of mid-seventeenth century contained a number of texts that comparison of man and nature exemplifies the transience and futility of human life.

Motives of transience and futility of human life, the inevitability of death appear in works of Yakov Shchegolev. M. Sumtsov blames the writer for excessive moralizing in verses about nature, but in the context of Christian doctrine of the writer such thoughts are natural. There is an evident similarity in interpretation of happiness and responsibility in the texts of the late Yakov Shchegolev and in the works of baroque writers.

Romanticism has revealed to the reader the inner world of a man. Focusing on a man romanticists did not sought for his integrity. Having made a man as the center of the Universe, they kept his duality, because not only the spirit was opposed to the flesh. The Spirit itself becomes dual, has a perpetual struggle with itself. One part kills itself with poison of fatal love, the other kills itself with the desire for heavenly grace. The man can not make a final choice, especially as a romantic hero does not always make only one choice but many that is why his character is unfinished and tends to infinity. The hero is before the face of the universe and he is involved in the life of all existent things and he "begins a series of value-meaning of his life" by himself.

This duality of a romantic hero appears in many works of Ukrainian writers, in particular in prose of Yriy Fedkovich, the theme of love is almost always associated with the theme of death. In many stories, the writer describes the love-passion, which leads to the fact that the characters carry out extraordinary deeds-murder and suicide, because lovers do not seek for reciprocity or a quiet feeling of a happy marriage, but death for the sake of love. In the story "The heart does not teach" friends decided to find out with the help of pistols who would stay with Olena. Ivan won and married the girl, but there was no happiness, because she did not love him, but Vasyl. The second meeting of friends led to the tragedy of murder and suicide: grabbed their knives, Olena wanted to help Vasyl, but she hit Vasyl. Legin, yearning for his friend, tells the tale of two boys-mates during the church holiday and questions the mother-in-law how it was necessary to punish a woman for sin, which is depicted in the tale. Mother herself did not understand the death sentence expressed to her daughter. Death does not come in the writ from a far, it is something natural and logical that all the time is here and now, and Christian humility, respect and friendship coexist with the inevitable and motivated solutions to bloody conflicts.

The style syncretism of early nineteenth-century literature is typical to Fedkovich's works. It is difficult to distinguish between sentimentalism and romanticism in writer's prose because of different style dominants which are closely interwoven in the texts and of the features of various literary and folk traditions. Ivan Franko's comment in "Karpatoruska Books XVII–XVIII centuries" is important to understand the writer's works. Writing about old literature study and imitation of its traditions, the scientist says, "A round about way through Polish Romanticism and Czech Pan Slavism some talented Ruthenians came to the new rapprochement with the native people, they put the basis folk literature in 30 years. Carpathian area gave a talented man in the face of Vahylevych to a new movement, then

others – Nichola Ustyianovych, Anthony Mohylnytskiy, Jehoshaphat, Kobrinskiy and in the second half of the nineteenth century appeared Uriy Fedkovich, poet and novelist.

Describing the death of the hero in the story “The misfortune of Love”, the author shows the scenario of romantic landscape in the background: “The Dniester is floating as quiet as the Rusnation, as wide as its thought, as deep as its wounds. Galicia is on the one side, Bucovina is on the other. The evening was quiet. They were ringing the bells for evening service in Khreshchatytskiy monastery, the moon was coming down slowly. The night in gale was singing in a meadow”. Personalized images of the night, the moon, the stars who mourn the deaths of the characters in the stories are not just natural phenomena, but a kind of silent witnesses that can empathize and condemn the characters.

Death that follows the heroes of Fedkovich’s works yet is no fate but what is God’s will and man’s own choice at the same time.

Christian humility is heard in the works of the romanticists of the beginning of the nineteenth century, and texts of the late Romantics. Essential is Lapko’s thought that poems of Jacob Shchegolev “Holy Sabbath. Dmitri”, “Vrodnytsya”, “Angel of Death”, “Ashes”, “Quiet”, “Three Roads” sound like a kind of “memento mori” as they revealed the idea of death as an inevitable result of being human. The image of an ascetic monk from Shchegolev’s work “Monk” is seen as a tribute to the age-old tradition of writing, because the text is filled with motives close to the Baroque world view. Earth life, which often appears in texts of baroque writers as “a vale of weeping” in the text of the work is presented as “a valley of death” which is opposed to the celestial kingdom, waiting for the souls of the righteous.

Fedkovich often uses the motif “death is a sleep” in his works and this transformation of motif of death is used by the author in the depiction of the graves of the righteous. The motif of death in the texts of Fedkovich is combined with the image of the grave, wide spread in the Ukrainian poetics of Romanticism. O. Kaminchuk says that attention to historical issues and the impact of Taras Shevchenko’s poetry caused the activation of this image in the lyrics of Fedkovich and Kulish. The image of the grave in Taras Shevchenko’s works is one of the central images and concepts, which has many interpretations. However, such romantic images as grave, tears, fate, heart, orphan are traditional to Ukrainian folk traditions and literature of the Baroque period.

In reflection about the fate the narrator in Fedkovich’s texts distinguishes the concept of “heart” and “soul”. In Baroque writing the heart appears as the repository of the soul. The depicting of destiny as fate does not exclude the Christian vision of sin and punishment. In the works of Romantic writers we can see thoughts about killers and self-murderers.

The motif of the resurrection from the dead is used in a metaphorical rethinking in the poem “Novobranchyk”, belief in the resurrection of Ukraine is intertwined with the fate of the Cossacks.

A number of Fedkovich’s texts contain motives of death, transience and futility of human temporal life, which are intertwined with the image of the injustice of human relationships in society. The author of notes to Fedkovich’s poetry says about distinct individual tragic psychology of the author.

It should be noted that the tragic world view was inherent to the authors of other eras, not only Romantic writers. The scenes of some ballads of Fedkovich and Rudanskiy and other writers are based on metamorphosis, so the heroines do not die and turn into trees that are animate beings. This transformation is combined with the depiction of the futility of life and the image of death in baroque and romantic writing echoes the motif of death-reapers. Two worlds – the worlds of living and dead are combined with charms of the old fortune-teller, who with the help of mirrors and candles calls the dead groom to Marusya. A broken mirror appears as a symbol of death, combined with the image of death-wedding.

The synthesis of folk and literary traditions gives an exotic flavor to individual creative manner of authors. In the works of Ukrainian writers of the first half of the nineteenth century. There are many traditional motives and images related to the topic of death in the works of writers of the first half of the nineteenth century, but for the most part the authors use them in their Romantic rethinking. In particular, they are baroque motives of sin and punishment, temporal futility of human life, images of soul, dream, heart, eternity, night, everyday sea, storms and so on.

Література

1. Английская лирика первой половины XVII века / [под ред. А. Н. Горбунова]. – М. : Изд-во МГУ, 1989. – 347 с.
2. Барокова поезія Слобожанщини : [антологія / упоряд., передм., прим. та комент. Л. Ушкалова]. – Х. : Акта, 2002. – 524 с.
3. Вагилевич І. Мадей / І. Вагилевич // Русалка Дністрова (Фотокопія з видання 1837 р.) / [вступ. ст. О. І. Білецького]. – К. : Держ. вид-во худ. літ., 1950. – С. 72–76.
4. Величковський І. Твори / І. Величковський ; [вступ. ст. С. І. Маслова, В. П. Колосової, В. І. Кречотня ; підгот. тексту та комент. В. П. Колосової та В. І. Кречотня ; відп. ред. Л. Є Махновець]. – К. : Наукова думка, 1972. – 191 с.
5. Єременко О. В. Літературний образ у силовому полі синкретизму : на матеріалі української прози другої половини XIX – початку XX ст.) / О. Єременко. – К. : Вид. “Євшан-зілля”, 2008. – 320 с.
6. Камінчук О. Поетика української романтичної лірики (Проблеми просторової організації поетичного тексту) / О. Камінчук. – К. : ТОВ “ЛДЛ”, 1998. – 160 с.
7. Климовський С. О правосудію началствующих, правдѣ и бодрости их / С. Климовський // Барокова поезія Слобожанщини : [антологія / упоряд., передм., прим. та комент. Л. Ушкалова]. – Х. : Акта, 2002. – С. 96–135.
8. Ковалець Л. Новознайдени вірші Юрія Федьковича / Л. Ковалець // Слово і час. – 2009. – № 8. – С. 97–100.
9. Красильников Р. Л. Танатологические мотивы в художественной литературе : автореф. дис. ... д. филол. н. : 10.01.08 “Теория литературы. Текстология” / Р. Л. Красильников. – Москва, 2011. – 54 с.
10. Криса Б. Мотиви й сюжети в поетиці українського бароко / Б. Криса // Медієвістика. – Одесса : Астропринт, 1998. – Вип. 1. – С. 79–84.
11. Лапко О. А. Релігієсофське осмислення буття людини в поезії Якова Щоголева / О. А. Лапко // Вісник Луганського національного університету імені Тараса Шевченка. Філологічні науки. – 2009. – Лютий. – № 3 (166). – Ч. 1. – С. 98–104.
12. Радивилівській А. Огородок Маріи Богородици / А. Радивилівський. – К. : Кієво-Печерская лавра, 1676. – 1131 с.
13. Рогов А. И. Проблемы славянского барокко / А. И. Рогов // Славянское барокко : историко-культурные проблемы эпохи. – М. : Наука, 1979. – С. 3–12.

14. Сковорода Г. Повна академічна збірка творів / Г. Сковорода ; [за ред. проф. Л. Ушкалова]. – Х. : Майдан, 2010. – 1400 с.
15. Софронова Л. А. Культура сквозь призму поезици / Л. А. Софронова. – М. : Язики славянских культур, 2006. – 832 с.
16. Транквіліон-Ставровецький К. Уривки з прозових та віршованих творів філософського змісту / К. Транквіліон-Ставровецький // Пам'ятки братських шкіл на Україні (кінець XVI – початок XVIII ст.) : [тексти і дослідження] / [редкол. : В. І. Шинкарук та ін.]. – К. : Наук. думка, 1988. – С. 207–260.
17. Українська поезія : середина XVII ст. / [упорядн. В. І. Кречотень, М. М. Сулима]. – К. : Наукова думка, 1992. – 680 с.
18. Федькович Ю. А. Твори : [в 2-х т.] / Ю. А. Федькович. – Т. 2 : повісті, оповідання, казки, драматичні твори, листи / [упоряд. М. Ф. Нечиталюк]. – К. : Дніпро, 1984. – 425, [1] с.
19. Федькович Ю. А. Твори : [в 2-х т.] / Ю. А. Федькович. – Т. 1 : поезії / [упоряд., передм. і приміт М. Ф. Нечиталюк]. – К. : Дніпро, 1984. – 462, [1] с.
20. Франко І. Карпаторуська література XVII–XVIII віків / І. Франко // Твори : [в 20-ти т.]. – Т. 16 : літературно-критичні статті. – К. : Державне вид-во художньої літератури, 1955. – С. 311–331.
21. Цігенаус А. Есхатологія : майбутнє створеного в Бозі / А. Цігенаус ; [пер. з нім. О. Сметанін, В. Грицюк]. – Львів : Свічадо, 2006. – 352 с.
22. Чижевський Д. Поза межами краси (До естетики барокової літератури) / Д. Чижевський. – Нью-Йорк : Українсько-американське видавниче товариство, 1952. – 22 с.
23. Щоголів Я. На згадування Климовського / Я. Щоголів // Українські поети-романтики : поетичні твори / [упоряд. і приміт. М. Л. Гончарука ; вступ ст. М. Т. Яценка ; ред. тому М. Т. Яценко]. – К. : Наук. думка, 1987. – С. 322.