

ЛІТЕРАТУРОЗНАВСТВО

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LESIA VOLOSHYN'S DRAMA-PARABLES ABOUT LOVE

The article is devoted the illumination of genre specific and features subjects of pritic cycle of plays of Lesya Voloshin about love. On the basis of analysis of plays is "another parable about love (called Martha)". "Another parable is about love (called Manole)" but "Eliza. Parable about love" is author's research draws conclusion. Such kind of posission of genre describing are called dramas-parables.

Lesya Voloshin is a modern dramatist, writer and theatrical critic. The author of dramaturgic works and TV scripts, also a few child's plays and dramaturgic treatments. Structure of her texts accordance with postmodern poetics, combining the world view paradigms of antiquity and Christianity demonstrating numerous allusion and reminiscences from the foreign writing, integrating European text in the play's canvas. Dramaturgic activity of L. Voloshin already repeatedly was sign of research workers. O. Bondareva put beginning the comprehension of problem of mythological.

Genre specific and plots by L. Voloshin's plays related foremost to the skilful mastering by the author of legend aesthetics. After a genre are dramas-parables, incorporated in a cycle which characteristic discursive features of legend literature are for allegoric, instructiveness, authoritarian rhetorical, and at the same time philosophic, parabolas. Submission of plot of a story of moralistic part of work. imperative picture of the world, his static. Scheme and wide associativeness, multysemanitic of subjects and appearances, possibility of traditions, appeal to the traditional subjects, appearances and reasons of world literature them reminiscencism of recreation. Very important is to see the two plans of exposition of material and appearance on this soil of powerful implication; keeping of character as a subject of ethics choice, consequently certain type of vital conduct; gravitation to underline conditional of conical and others). With a plot such as a legend cycle can be continued infinitely, and he however will remain the opened structure.

Key words: genre, parable, subject, play, cycle, specific, dramaturgy.

Formulation of the problem. Lesya Voloshin is a modern dramatist, writer and theatrical critic. The author of dramaturgic works and TV scripts, also a few child's plays and dramaturgic treatments. Structure of her texts accordance with postmodern poetics, combining the world view paradigms of antiquity and Christianity demonstrating numerous allusion and reminiscences from the foreign writing, integrating European text in the play's canvas.

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An analysis of the latest research and publications that initiated the solution to this problem. I aspect of modern Ukrainian dramaturgy, proceeding in structural connection through a genre design, in particular and in creation of L. Voloshin [1]. Interpretation traditional with a plot vivid systems about

a marine princes in the play of L. Voloshin "Eliza. Another parable about love" analyzed by M. Gucol [2]. But until now as early as literary criticism there were not the special labors in which genre specific lighted up and subject of play-parable in dramaturgic work of the modern Ukrainian authoress. Consequently actuality of the article is caused a sharp necessity to fill compartment in research of poetics of play-parable in creation L. Voloshin, and also absence of study of literature labors, from this problems.

The aim of the article is to analyze the specific of genre and to the subject of play-parable in dramaturgic work of Lesya Voloshin.

Presenting main material. Lesya Voloshin groups of plays under the general name "Another parable about love" and in brackets gives the name of protagonist ("Another parable is about love (Martha)"; "Another parable is about love (Manol)"; "Another parable is about love (Izolda)"). Texts of this cycle are

incorporated an expressive internal conflict, tragically upshot of didactics parable's subjects by the general subject of tragic love in different morally philosophical co-ordinates, by interpretative potential. Other cycle is designed on cumulative principle of threading of works and by an original "scope" the connective name serves as a frame of accumulation "Another parable about love" which set the semantic field of all independent texts is certain.

In modern literary criticism such kind of description of parable was strengthened as to the genre. It "small on a volume, maximally typifying, instructive allegoric story built on principle of analogy in which the double plot of the story is inferior of the spirit part of work. About the prosaic written in verse or dramatic form. A parable exposes the important ethics, aesthetically beautiful, philosophical settings, has a symbolic implication" [5, p. 272].

According to S. Averinceva's opinion author of the article about the parable in the Moscow "Literary encyclopedic dictionary", this genre is deep roots in the epoch of the Old and New testaments and «of semantic side differs a gravitation to deep "wisdom" of religious or spirit plan" [2, p. 218].

A parable is known after "Panchatattva". Works of the noted genre can be read on pages Gospel "parables of Solomon", which Psalter got wide distribution in time of Kiev Rus. O. Potebnya in labor "From lectures on the theory of literature", showed evidently the standard of genre a parable about a swallow from "Divinity" of Ioanna Damaskina noticed that in a ancient Slavic variant can be called as fable. However, unlike the significance of interpretation of fable in the parable is identified with didactics, beforehand set, idea. During the protracted historical period both terms (fables and parables) were mainly perceived as synonyms. For example, the Russian poet O. Sumarokov named parables the fables (collection of "Parable", 1762).

In the XIX century genre of legend was described by P. Biletsky-Nosenko, G. Kvitka-Osnovianenko, L. Borovikovsky.

In particular, original parables make the composition kernel of collection of I. Franka "My Izmaragd" (1898). P. Kulish ("Ploughed"), I. Nechuy-Levickiy ("Ribalka Panas Krut") and other Ukrainian writers also investigate the genre of parable, as in the modern domestic poets of Lina Kostenko, D. Pavlichko, I. Drach and authors of junior generations A. Moysienko, D. Ivanov, I. Shovkoshitniy, V. Sapon and others.

M. Ilnickiy considers that in the last decades a legend genre was in great deal modernized in particular the didactics beginning, shown in direct form relaxed

in him, and a subject became more dramatic and more opened for the conclusion of reader [3, p. 128].

In European dramaturgy drama creation of a legend has solid tradition (from medieval of morality of the plays written by L. Andreeva, M. of Meterlinka. Brekhta. P. of Sartra. Anuya, L. Ustinova but other).

In all cases of unity of parable with drama does not conduce to the diffusive processes and genre changes: a parable remains semantic medusa (by a "stylish reception" – Y. Klimyk) and drama only by the representation form of his development of "performing" and demonstration.

Cycle of plays by L. Voloshin "Another parable about love" identifies the skilful mastering the author of specific legend aesthetics. Absolute independence of works of this cycle and at the same time them general legend signs can be shown comparisons of two plays, protagonist of which Martha and Manol come forward.

Time area aspect in abstract is incident to both dramas in first case the world is presented as a water abyss, earth as a "enormous puddle" (world ocean), where little thinks, inhabited people, float constantly; in the second in the middle of abstract steppe there is building of temple in honor a prostitute.

Both dramas are inhabited characters which incarnate the binary models of ethics choice, thus obviously, whose position is divided by an author. In a play "Another parable is about love (Martha)" most characters give up a becoming hateful island which "as if hung up between yesterday and tomorrow" slowly is "doomed" and does not "have the future", attachment to destroys dream and happiness of old Woman and Martha: through love hotshot young Mary left him on a shaky raft bold and free Steve changes island's "prosperity" to see to the orphans Michael and Konrad a man and the eldest son of Martha left on other island. After love to Sheddi wanted to hurry to daughter Nora (that grandmother and to had not release it, so would retain a girl on the shred of earth is escaped and got lost in an ocean); on a shaky old moldering boat leaves to meet to unexplored life of grandchildren of Martha Nord. Other model of ethics choice actual for poetic consciousness of classic Ukrainian literature incarnates Starr is attaches itself to the shred of earth which family is engrained on and also exactly tries to do with daughter and grandchild destroying their lives. It from the last forces is in charge on an island and in the end of it dies. Interestingly, that dramatist ruined and third view between these ethics model which made as personality way by Martha. In the soul it divides position all who left an island for the sake of love, dream, anxiety, possibility freely to elect a way and direction of motion, case to see the world own eyes

and to understand that is in actual fact in him, and that is a device. Mentally it sails from an island with each who abandoned him. But a woman constantly aims to deceive itself and rescue the doomed island is remains on him to look after and bury a mother grow daughter, then grandchild. It might and main aims to prevent destructive force of water, and each time its soul “dies” anew, when someone from its near forever says goodbye with an island.

In the end, the first ethics model in it all the same wins the second way when Martha suddenly saw on other position the abandoned wild dog which faithful the shred of earth. It understood a vainness all the previous efforts and accepted an impulsive decision: “Martha. Nord! To the boy... Return... I agree... Take away me from here... I agree... I agree on everything... Nord! Don't left me... I am not dog!...” The finale of play parable remains opened Martha in a hysterics bustles about on an island, in despair sets on fire a house and “on a background a reckless, all devouring fire” waves a white shawl, hurries along with the coast and calls the grandchild.

In the second text is “another parable about love (Manol)” in any way it is not succeeded to erect the wall of temple builders chief's requires a visible result from them, but walls of diply building which is built in honor a prostitute constantly grow in earth. In sleep an angel to offer the sacrificial recipe of overcoming of unreal forces appears master Manol. In the morning in the forgery of temple wherein a cross intersects it is needed to wall in a living young woman whereupon sky will take pity on the exhausted masters “and then better than your temple will not be. And to stand him ages. And glory you to get such, that and great-grandchildren your will start”. As senior, master makes decision, that of men will release nobody at night home, and which from women in the morning will come the first to know, that happened.

The ethics collision of parable consists in that, whether all men of word will observe not to inform the women about morning ofiru, and a fabul'no parable is paradoxical. In fact only Manol met strong, almost unearthly love, carries the young wife on hands, and other build already a long ago have domestic problems and dramas – a woman eats one alive, second loveless parents husbanded, many take it easy home, feeling a man only outside an unhappy persona. Seems, to forswear oneself the first silence and Manol must warn the woman, because other masters are ready to give up, barely not to kill the women. But the upshot of this ethics collision inverts everything from feet to the head: all men found a method to reveal to the unloved, not nice, fight, outside of women, that those in the morning did not come in steppe, and hon-

est Manol nothing was passed by the Aurichci. Obviously, here took place all rules of diply inside victim such as young beautiful woman came in the morning. Earth gave men for their labor and victim the walls of Temple begin swiftly to over peer to skies, and on them masters unstuck from earth. To the basic legend's subject outspent, but dramatist does not complete a play and vice versa complicates its architectonics and a sacrificial code circulates it.

The moment of swift ascension of masters on the walls of unbudging temple is accompanied introduction to basic legend text of other parabolic micro topics. Escorted by chef arrives the robot of masters to accept him changeable mistress Sofia. Seeing that men can not unassisted climb down from high shines an insidious woman insists, that they there and died – then nobody will have the best temple.

Another dramatic play of Lesya Voloshin “Eliza. Parable about love” as well as main persons in parable small on a volume in all 10 pictures. Four heroes come forward in it acting's persons. Eliza, Roderick, their least son Ed, and brother Eliz. However on the limited area of work interesting romantic problems are opened to my surprise two falling in love.

Eliza's death, daughters of marine king, is inevitable. In fact it gave up immortality for the sake of beggars life of a poor man, transformed at meditation a seal skin which was hidden by Roderick, in a rural woman. This reason is typical and sufficiently often common in verbal folk creation, in particular, in the Russian folk tale about burned out the frog's skin. But in the play of the Ukrainian authoress he is complicated the conscious choice of heroine, as Eliza 15 years remarkably knew all, where hid this skin of persons, and in any moment could forever leave him and children. Could and did not do it, because loved and loves Roderick and children. A proud, strong, cruel and self-willed marine princes Eliza changed to the unrecognizable through love to earthly of fishing, appears before a reader/spectator. Roderick changed. It already not guy-fishing, in fact a sea now does not accept him after changing is a theft of prince. Love in this way of understanding of marine possessor and his son contains neither proud nor understanding of that Eliza has a right to arrange an own fate and be happy with a favourite man. Therefore Eliza's father and its brother pursue fishing. Actually is was the reason of their beggar existence. Every way Eliza's aim was to tempt replete, carefree and main – by eternal life of marine prince. In the end, when neither persuasion, neither test nor temptations, give the desired result, there is only blackmail. Saved a man in an exchange on own

life and freedom Eliza sold the soul in essence. A sea sorted out on itself the function of reign of dead.

“This ofira, writes M. of Gucol, has a double value and hangs over a main heroine, in fact it is an eternal flour to be alongside with a house and to be a foreigner and exile in him” [2, p. 275]. In the finale of play-parable before us low spirited and the hunted down woman which is frightened own voice and does not dare even to remember or think about 15 years on earth pretends merriments and gladness of understanding the status of prince.

In the final stage directions the author of play accents attention on the Eliza's clothes the sleeves look like wings, and place. Where it reminds rather a birdie in a gold cage. The diagnosis of dramatist is cruel showed that the love needs equality and free vital space, it is doomed otherwise.

Conclusions. Genre specific and plots by L. Voloshin's plays related foremost to the skilful mastering

by the author of legend aesthetics. After a genre are dramas-parables, incorporated in a cycle which characteristic discursive features of legend literature are for allegoric, instructiveness, authoritarian rhetorical, and at the same time philosophic, parables. Submission of plot of a story of moralistic part of work. imperative picture of the world, his static. Scheme and wide associativeness, multysemantic of subjects and appearances, possibility of traditions, appeal to the traditional subjects, appearances and reasons of world literature them reminiscentism of recreation. Very important is to see the two plans of exposition of material and appearance on this soil of powerful implication; keeping of character as a subject of ethics choice, consequently certain type of vital conduct; gravitation to underline conditional of conical and others). With a plot such as a legend cycle can be continued infinitely, and he however will remain the opened structure.

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Гарачковська О. О. ДРАМИ-ПРИТЧІ ЛЕСІ ВОЛОШИН ПРО ЛЮБОВ

Стаття присвячена висвітленню жанрової специфіки й особливостей сюжеттики притчового циклу п'єс Лесі Волошин про любов. На основі аналізу п'єс «Ще одна притча про любов (Марта)», «Ще одна притча про любов (Маноле)» та «Ельза. Притча про любов», об'єднаних у цикл гострою експресивністю і спільним притчовим типом дійових осіб, автор дослідження робить висновок, що за жанром це драми-притчі. Леся Волошин – сучасний драматург, сценарист і театральний критик, автор драматургічних творів і телесценаріїв, а також кількох дитячих п'єс і драматургічних обробок. Структурує власний текст згідно з постмодерністською поетикою, поєднуючи світоглядні парадигми античності та християнства, демонструючи численні алюзії й ремінісценції із зарубіжного письменства, інтегруючи європейські інтертексти в канву п'єс. Однак досі ще в науці про літературу немає праць, присвячених висвітленню жанрової специфіки й особливостей сюжетобудови її драматичних творів.

Жанрова специфіка та сюжетобудова п'єс Л. Волошин пов'язана передовсім із майстерним засвоєнням авторкою притчової естетики. За жанром це драми-притчі, об'єднані в цикл, для якого характерні дискурсивні особливості притчової літератури (алегоричність, повчальність, авторитарна риторичність і водночас філософічність, параболічність; підпорядкування фабули моралізаційній частині твору, імперативна картина світу, його статичність; схематизм і водночас широка асоціативність, полісемантичність сюжетів та образів; можливість традиціоналізації; апеляція до традиційних сюжетів, образів і мотивів світової літератури, їх ремінісцентне відтворення; двоплановість у викладі матеріалу й поява на цьому ґрунті потужного підтексту; позиціонування персонажа як суб'єкта етичного вибору, отже, певного типу життєвої поведінки; тяжіння до підкреслено умовного хронотопу тощо). Сюжетно такий притчовий цикл можна продовжувати безкінечно, і він все одно лишатиметься відкритою структурою.

Ключові слова: жанр, притча, сюжет, п'єса, цикл, специфіка, драматургія.