

UDC 821.161.2-21

DOI: 10.15587/2313-8416.2016.84548

RECEPTION OF TRADITIONAL IMAGE OF DON JUAN IN MODERN UKRAINIAN DRAMA

© M. Gutsol

In this paper the author explores the traditional plot and images (TPI) of Don Juan, representing in the play "Will chaste womanizer" by modern Ukrainian playwright Anatoliy Krym. It is considered the level of construction of traditional images and plots, features of postmodern poetics, intertextuality, irony and parody, game. Here the attention is paid to the meaning of the Text as a postmodern paradigm that defines the process of transformation of the traditional plots in a modern national literature

Keywords: traditional plots and images, intertextuality, text, deconstruction, game

У цій статті автором досліджено традиційний сюжет (ТСО) про Дон Жуана, що репрезентує у п'єсі «Заповіт цнотливого бабія» сучасний український драматург Анатолій Крим. Розглянуто рівні деконструкції традиційних образів та сюжетів, особливості постмодерної поетики: інтертекстуальність, іронічність та пародійність, гра. Тут зацентровано увагу на значенні Тексту як постмодерної парадигми, що визначає процес трансформації традиційних сюжетів у сучасній національній літературі

Ключові слова: традиційний сюжет, інтертекстуальність, Текст, деконструкція, гра

1. Introduction

The appeal of the writers to "eternal themes" and "world images" determines the level of cultural and artistic needs of the creative elite. Once again, the system of humanistic values proven by the previous ages is actualized, their reconsidering is done, certain ethical paradigms are overestimated, and the search for the heroes of the era continues. Such activity of the traditional imagery in the works of the contemporary Ukrainian writers and particularly playwrights necessitates the study of the causes of this phenomenon. The heroes of ancient myths and literary works of the previous periods, historical figures, the characters of the Bible again appear in the pages of the post-modern dramatic works, and talk from the stage to the audience of the nanotechnologies era. Conflicts of life, that laid the foundations for modern drama, do not demonstrate instructive messages. They show search for harmony in the context of globalization and erasing mental borders.

2. Literature review

The study of image and plot of Don Juan, considering the historical and genetic and typological relations in the world and Ukrainian literature engaged in such literary critics: V. Aheyeva, A. Babyshkin, G. Brandes, B. Vere-saev A. Hozenpud, A. Zabuzhko N. Zborowski, V. Gume-nyuk A. Kuzmenko, T. Meyzerska, L. Mishchenko, N. Na-yenko, S. Naumovych D. Novokhatskiy A. Nyamtsu,

S. Pavlichko, Y. Polishchuk, A. Trotter, J. Smart, T. Taci, Turyanska I., L. Fursova, V. Khodasevich, S. Black, J. Rustle, but researchers overlooked the perception of traditional plot (TPI) of Don Juan in contemporary drama, and this is caused by the relevance of our research.

The phenomenon of the traditional story lies in its universal ability "to respond to age-old thought queries" (O. Veselovsky). In domestic literary science, the problem of traditional narrative-figurative material is thoroughly being studied by scientists of «the Chernivtsi school» – A. Volkov, V. Antophiichuk, A. Niamtsu, O. Chervinska and others. Researchers have developed a clear and functional classification of traditional plots and terminology, tracked down their processes of transformation and adaptation. In her scientific works M. Franchuk proposed unification of terms in the historical and cultural contexts.

Modern Ukrainian drama confidently and persistently becomes a part of the national literary space, choosing traditional plots and images as a basis. Works of modern Ukrainian drama has become the object of scientific research: T. Hundorova has reflected the texts of modern writing in «Postchernobyl library»; O. Bondareva has considered myth and drama in the modern literary context – renewal of structural links through genre simulation; O. Kohut has tried to find in the depths of the unconscious archetype plots and images as a way of decodification of modern drama; M. Shapoval has analyzed intertextual relationships.

3. Aim and tasks of the research

The aim of this article – to determine the role of reception as artistic reception and to do the comparative analysis of contemporary drama with proplot and protoimage of the story about Don Juan.

This assumes the solving of following tasks:

- 1) to highlight ways of the transformation of traditional stories and images in modern drama;
- 2) to consider the intertextual connections;
- 3) to signify the methods which are inherent to postmodern poetics.

4. The concept of Word in modern reception of traditional image-bearing material of the story about Don Juan in the Ukrainian dramaturgy

Even in the title of the play "Will chaste womanizer" by Anatoliy Krym, which was the subject of our study, was laid a contradiction, because "apriori" it is impossible. The author deliberately misleads readers, because somehow works some willingness to deploy the history of the famous libertine – Don Juan. A.Volkov distinguishes this kind of rethinking TPI when "proplot or preimage is only a starting platform that because of publicity and the appropriate emotional coloring is suitable for creating essentially a completely new product, which is not related with TPI ideologically" [1] The plot of the modern play is set in an authentic TPI about Don Juan's time-space – it is a luxury home of a nobleman in Spain where old female seducer lives tired with life. Playwright chooses laminar time for the hero – the day when he should die (according to medical diagnosis), so there is no time to postpone settling worldly affairs.

Don Juan by A. Krym is protoimage – a confident man that has the reputation of profligate, seducer and murderer, despise social conventions and rules of decency. But before getting into a better world, he nevertheless wants to confess, and extremely surprises his own servant – Leporello. Juan's desire is quite pragmatic, because without this ritual observance the body of noble knight risks being behind the fence of the cemetery in the company of thieves and suicide.

So the servant trying to do the will of the owner and persuade at least someone from the neighbor monastery let him sin. A young monk agrees to do it but not on duty, as a curiosity.

But during confession, the participants actually change places, and the role of pastor for the boy does Don Juan. After it he passes the symbolic baton of unsurpassed lover to the monk who chooses a new name – Gacomo Casanove.

E. Nenadkevych, considering the story of Don Juan, takes its origins from medieval legends about knight who "turned life into a cult of love", and the final literary version appeared in Tirso de Molina. Among the many motives the researcher distinguished "motive of the statue that comes to life to punish the perpetrator (motive is of ancient origin); (...) motive of dedicated person who invites to dinner a dead man and pays for it be his life"[2]. Contemporary playwright also attracts these motives in the plot, but they undergo fundamental transformations. The story of Commander, and then – and his stone sculpture is presented as a joke

and fiction of superstitious townspeople that believed the disappearance of Juan after the next duel as a revenge of despised Commander. However instead of dinner to his confession Don Juan invites the monk, and with equal zeal he tries to confess and achieve the remission of sins (the same trying to get forgiveness from the dead Commander Don Juan in proplot). A. Krym also uses motive of servant. In the image of palimpsest Leporello shows through another famous figure of squire noble gentleman – Sancho Panza. They both inherent practicality of life, a great sense of humor, a certain simplicity and folk wisdom. Leporello quotes Scripture, sprinkles by Latin proverbs, but does not forget about a secular, such as he cares what the owner will leave him a legacy for faithful thirty years service and where he will hire to serve after his death. He skillfully trades by name of Don Juan, does not shrink by maidens of respectable ladies, who went to the owner.

A.Volkov said that "the interpretation of the traditional material can go beyond protoimage or proplot, and they can be opposite the original idea of the concept. But in all cases they are put in proto plot. Having exceptional capacity, so to speak, algebraic TPI is dialectical unity of the original, always important and sharply modern "[1]. We were impressed by such arguments scientist, as a key aspect of modern reception TPI about Don Juan is a text - countless stacks of books and oral stories about his amorous adventures, life and, finally, death.

The hero of A. Krym tries to tell his own life story, the only and true, not fantasy and imagination that appeared to please the puritan or guardians of morality. A confession before death does not cause any doubt in the veracity of Juan's words. He skillfully transforms their sins into virtues. The lies delivers as good for losers, the last hope that could awaken self-confidence and murders after numerous duels – as unquestionable evidence of commitment to the Lord, who left him life, and punished enemies, unable to forgive sins.

Metamorphosis that happened with the young monk and "worldwide sinner" indicates the intertextual relationship with the narrative of the first day in "Decameron" J. Boccaccio when Sir Chappelletto misleads by deceitful confession the monk and dies, and after he was recognized as the saint Chappelletto, in fact he was lazy. Don Juan by A. Krym repents of all mortal sins except one – adultery, the young monk is outraged because he confessed many victims of lustful men. Jose Ortega y Gusset's statement is fair, "we grab for the moral imperative, as the weapon to simplify our lives, destroying huge chunks of the universe" [3]. Public opinion on the side of seduced and betrayed women, because their number impresses – 617. Such "accurate statistics" of adultery causes laughter in noble Juan. During all his life he did not know any woman because since childhood he was deprived of male power. He admits that "saw hundreds of eyes – faded and evil, tired, suspicious, playful, but never met a crazy sight of that, who knows how to fly! And all because next to them there wasn't a man who would teach them this art! (...) I – gave them what can not give hundred healthy as bulls, gentlemen!" [4]. In this situation affects the fact that none of the "victims" have not admitted to the chastity of Don Juan, after he

agrees himself to maintain the legend of the extraordinary seducer and lover. Obviously, the reasons for that – the inner disharmony of women, unable to comprehend the true "love" (Plato), "Thirst of understanding" (Ortega y Gasset). "Anyone to whom directs our imagination and concerning whom we feel anger a certain extent resembles a corpse, we killed him, destroyed and did it purposefully. And then, when we see that in fact this person is strong and calm, we think that this is a rebellious corpse, stronger than our capacity, the existence of which – a mockery of us, alive contempt for our weak personality" [3]. They intentionally mislead everybody, acquiring images of the victims, deliberately choose this role and will never agree to recognize their own typical failure and to become the sole – the female ideal of elusive seducer.

Childhood – a fun spoiled youth – is significant a terrible death "[5]. But in the modern reception in the last hours of the life of Juan receives not only the remission of sins, but almost a daughter and a worthy follower. This travesty deployment of the plot points to typological similarity of images of Figaro and Tartuffe. In addition, a real testament of noble Juan became the rescue of the daughter of Donna Anna. Only Commander's strict widow entrusted him her own most precious secret of true love. B. Shalahinov considering the image of Don Juan says that "the game – his philosophy, the game – a means of achieving the goals, the game – a pleasure authority over those who does not belong to the highest human ability to create an imaginary world, transforming the obvious to unbelievable" [6]. Don Juan in the play "Will chaste womanizer" can skillfully play on feelings as a monk, and the despair of the young Anna. He makes the monk not only change the clothes in his clothes, but also to look into their own heart, back to real life, to overcome the pain and get up on his knees because the abdication and escape to the monastery could not calm his soul. This deployment of events in the drama is unison of mood of proplot where there is often appears the motive of combat with hypocritical morality of society that seemingly only follows orders of Christianity.

We don't agree entirely with the statement of A. Nyamtsu that "most of the Don Juan of XX century bears the stamp of behavioral degeneration and spiritual degradation. They don't have true passion that made their predecessors strong and motivated individuals. (...). Traditional Don Juan irreversibly belongs to the past, on change to him came hero, very far from the ideals of knighthood, honor and duty" [7]. A hero of A Krym is inherent the sense of responsibility and strict adherence to own code of honor. Don Juan was able to save the alien and own secrets. He's never even mentioned that did not really tempt all these women, but only gave them the opportunity to feel and imagine what they really wanted.

So, the plot of modern drama uses the inherent TPI motives, but they undergo the transformation. Experience of recodification is not only a causal aspect of deployment of dramatic events, but also the image of the protagonist. Love in understanding of the meaning of life, an important postulate of cosmogony – the main concept of the play of A. Krym "Will chaste womanizer."

5. Study results

Don Juan in the play "Chaste womanizer's will" by Anatolii Krym manages to skillfully play on the feelings of the monk and the despair of the young Anna. He makes the monk not only put on his clothes, but look into his own heart, get back to real life, overcome the pain and stand up from his knees, after the abdication and escape to the monastery did not to calm his soul. Such a scenario in the drama is harmonious with the mood of proplot, where quite often we can observe the motif of the battle with the hypocritical morality of society, which only in words adheres to the requirements of Christianity.

The hero of Anatolii Krym has a sense of responsibility and strict adherence to his own code of honor. Don Juan knew how to keep other people's secrets. He never even mentioned that actually didn't seduce all those women, but only gave them the opportunity to feel and imagine what they really wanted. Hero of the modern drama is convinced that love is not worthy of condemnation. Love is not a sin. Love in understanding the sense of life, the dominant postulate of cosmology is the main concept of the play "Chaste womanizer's will" by Anatolii Krym.

Modern reception of the image of don Juan destroys the established behavioral matrix of seducer and womanizer, decoding the essential traits according to the current cultural-historical queries of the era, partly reading it in the circle of the determinants of "Don Quixote" and "hamletism".

6. Conclusions

The most active traditional plots and images in the field of the reception of modern Ukrainian drama are the myths of the Trojan cycle, national folklore, Bible stories and image-bearing material of literary works. Both the main and peripheral images are subjected to interpretation and transformation. The representation of male images occurs with the change of their dominant role in post-industrial society.

Modern playwrights are actively experimenting with traditional characters and plots, significantly psychologizing the conflict and reaccentuating the behavioral motivation of the characters, leaving at the same time unchanged the main constants of proplot. Poetics of postmodernism contributes to such artistic development of the image-bearing material through the use of techniques of play-in-play, intertextualism, reminiscences, development of associations and illusions.

In the analyzed work, character, collisions, conflicts, and the plot are exposed to clear recodification against proplot. We observe fundamentally different semantic content in addition to well-known mythical images and plots. Most often the traditional material is reinterpreted using the finishing writing (the introduction of heroes into contemporary socio-political conditions; the development of certain episodes or parallel plotlines; the creation of the author's text-myth) and deconstruction (changing the "readers' expectations"; destructurization of the plots and images; overlay / shift of values, properties and characteristics inherent in the mythological images and plots).

References

1. Volkov Traditional plots and images: Research [Text]. – Chernivtsi: City, 2004. – 445 p.
2. Nenadkevych, E. Ukrainian version of the World theme of Don Juan in historical and literary perspective. Don Juan in the world context [Text]: collection / E. Nenadkevych. – Kyiv: Fact, 2002. – P. 7–40.
3. Gasset, J. O. Reflections on Don Quixote [Text] / J. O. Gasset. – Kyiv: Spirit and Letter, 2012. – 216 p.
4. Krym, A. Will chaste womanizer: Plays [Text] / A. Krym. – Kyiv: Ukr. Writer, 2001. – 448 p.
5. Novokhatskiy, D. I. The servant of the owner? The main areas of interaction between images of Don Juan and his servant [Text] / D. I. Novokhatskiy // Humanities. – 2003. – Vol. 1. – P. 166–170.
6. Shalahinov, B. R. Foreign literature from antiquity to the beginning of the XIX century. Historical and aesthetic essay [Text] / B. R. Shalahinov. – Kyiv: Academy, 2004. – P. 222–262.
7. Nyamtsu, A. The image of Don Juan in world literature, moral-psychological antinomies of the behavioral and axiological complexes [Text]: textbook / A. Nyamtsu; R. T. Hrom'yak (Ed.). – Ternopil: Editorial and Publishing Department TDPU, 2002. – 331 p.
8. ErlI, A. Traumatic pasts, literary afterlives, and transcultural memory: new directions of literary and media memory studies [Text] / A. ErlI // Journal of Aesthetics and Culture. – 2011. – Vol. 3. – P. 1–3. doi: 10.3402/jac.v3i0.7186
9. Fukuyama, F. The End of History the Last Man [Text] / F. Fukuyama. – New York: Free Press, 1992. – 416 p.
10. Nora, P. Between Memory and History: Les Lieux de Mémoire [Text] / P. Nora // Representations. – 1989. – Vol. 26. – P. 7–24. doi: 10.2307/2928520

11. Mazlish, B. The new global history [Text] / B. Mazlish. – New York: Routledge, 2006. – 131 p.

References

1. Volkov (2004). Traditional plots and images: Research. Chernivtsi: City, 445.
2. Nenadkevych, E. (2002). Ukrainian version of the World theme of Don Juan in historical and literary perspective. Don Juan in the world context. Kyiv: Fact, 7–40.
3. Gasset, J. O. (2012). Reflections on Don Quixote. Kyiv: Spirit and Letter, 216.
4. Krym, A. (2001). Chaste womanizer's will: Plays. Kyiv: Ukr. Writer, 448.
5. Novokhatskiy, D. I. (2003). The servant of the owner? The main areas of interaction between images of Don Juan and his servant. Humanities, 166–170.
6. Shalahinov, B. R. (2004). Foreign literature from antiquity to the beginning of the XIX century. Historical and aesthetic essay. Kyiv: Academy, 222–262.
7. Nyamtsu, A.; Hrom'yak, R. T. (Ed.) (2002). The image of Don Juan in world literature, moral-psychological antinomies of the behavioral and axiological complexes. Ternopil: Editorial and Publishing Department TDPU, 331.
8. ErlI, A. (2011). Traumatic pasts, literary afterlives, and transcultural memory: new directions of literary and media memory studies. Journal of Aesthetics and Culture, 3, 1–3. doi: 10.3402/jac.v3i0.7186
9. Fukuyama, F. (1992). The End of History the Last Man. New York: Free Press, 416.
10. Nora, P. (1989). Between Memory and History: Les Lieux de Mémoire. Representations, 26, 7–24. doi: 10.2307/2928520
11. Mazlish, B. (2006). The new global history. New York: Routledge, 131.

*Рекомендовано до публікації д-р філол. наук Козут О. В.
Дата надходження рукопису 12.10.2016*

Gutsol Marija, PhD, Associate professor, Head of Department, Department of linguistics, Ivano-Frankivsk National Medical University of Ukraine, Galytska str., 2, Ivano-Frankivsk, Ukraine, 276008
E-mail: autos2009@mail.ru