

## ARTISTIC PARADIGM OF FEMALE CHARACTERS IN THE NOVELS “ROB ROY” BY W. SCOTT AND “KARMELYUK” BY M. STARYTSKY

One of the structural components of literary work are image systems, which includes images of actors, narrators and images, both natural and material that interact in the work. The most important artistic tools are portrait characteristics. Landscape sketches and interior descriptions are not sufficient, but they are needed to promote to the fullness of its ideological image. Artistic portrait is one of the means of creation, typification and individualization of the character in a literary work. A portrait will be detailed, expanded or fragmented, or incomplete; what place it will be occupy in a literary work is an exposition. The character will be input gradually, with the deployment of the plot. All this depends on tradition, features of a literary movement, relevant rules of the genre, and the artist's individual style.

For example, in M. Starytsky's historical novels the portrait characteristic is multifunctional with a full psychological pattern. The novel images system performs the role of psychological analysis not only in an “interventional” way, but also in a “noninterventional” with a fixation of external movements, gestures, dialogues, etc. In the historical novels by M. Starytsky the portrait is somewhat idealized, that is obviously dictated by the norms of the adventure novel. Through the description of the character's appearance, the writer vividly recreates the outer and inner world of his heroes, their thoughts, feelings and shows the change in mood, mental state and so on.

W. Scott, in turn, presented a portrait in different dimensions. It was really reflected and far from idealized. In all its versions, a portrait is a vivid reflection of the writer's view and depended on what he knew about his hero, how applied to him, in what situations he was modeled, through what life conflicts conducted. In fact this determined the character of the author's perception. Thus, the highest task novelist W. Scott saw objectivity; the ability to go against his own national and political sympathies.

In this sense, it is of interest to compare the concept of person (hero) in the historical novels by M. Starytsky and W. Scott, whose artistic experience undoubtedly affected the Ukrainian writer. As V. Polishchuk noticed, European literary tradition influenced the principles of image and structuring heroes in novels by M. Starytsky, with which our writer was familiar (through W. Scott). However, our writer consistently and fundamentally adapted various foreign resonances and influences to the national specific of Ukrainian literature [4].

So, our task is to determine the features of artistic images creation by writers of prose and their implementation in the novels; show their function in the composition of works; investigate whether they are mask-personification of the author's idea or correspond to the Hegelian formula “disclosure of a person”, in the area of his or her psychology and outlook.

Such reaction on the “whole human-hero, who collects all cognitive and ethical definitions and evaluations and completes them in a single concrete visible and meaningful whole,” Bakhtin called “specific aesthetic” reaction [2, 91].

An interesting and important aspect of the creation of images in M. Starytsky's and W. Scott's historical novels was the wide range of female characters and the concept of their artistic interpretation. Having created extremely broad, multifaceted gallery of female types (more inherent for Ukrainian writer). At the same time, they formed a certain ideal woman, primarily a supporter, loyal friend, socially active person.

In M. Starytsky's historical novels women are the central or one of the main characters: Anna Zolotarenko, Oksana, Marylka-Elena (trilogy “Bohdan Khmelnytsky”), Mariana and Galya (dilogy about Mazepa), Uliana and the other women in the novel “Karmelyuk”. Most of these persons exhibit leadership and a strong-willed character. A plurality of such types demonstrates the trend of the writer in the concept of a woman in his works.

Starytsky, having introduced female types in his various genres of literary works. He mastered the problem of “women's space” with a certain evolution, similar to the evolution of women's issues in Ukrainian literature of the nineteenth century, as pointed out by T. Hundorova [3, 16-22]. From “ethnographism, moral and customary fullness, through which shines a national spirit, to a combination of heroism and sentimentality” was reflected in the female characters of his the early dramatic works. (Idealism of female archetype were features of traditional Ukrainian folk culture, according to the view of the named researcher). M. Starytsky in later original dramas (“Talan”, “Cross of life”) significantly relied on the emancipatory ideas which hovered in the literary air at the turn of the century, and in the Starytsky's house too. The noticed trend mostly refers to the dramatic works by M. Starytsky. In prose, at least in novels, the evolution in mastering the problem of “women's space” was not clearly outlined by the author. It should be noted, that in the context of the women's problem

among the prose works by Starytsky, prominently, stand out his last novel, "Karmelyuk". Here are introduced a gallery of female images (Maryna, Uliana, Rosaliya, Olesia, Doroteya, Agata). Agata and Dorotea are episodic and rather traditional. Maryna, Olesia and even Uliana are depicted under a populist canon of female images creation. The image of Rosalia and her propagated ideas are quite unexpected for the author's ideological and aesthetic positions, even considering the adventure novel effect. Several examples are utterances of heroine: "У всьому світі править вашим братом жінка, – посміхнулася високомірно Розалія, – і у цього породження пекла, як виражається пан, є кохана, у якої недолюдок лежить під п'ятою." [7, 466]; "Я взялася тепер зловити Кармелюка і доведу панству, що у жінки знайдеться більше хитрості і уміння, чим у хваленого вашого роду!" [7, 468]; "Жінка може провести всякого чоловіка, але жінка жінку не обдурить ніколи!" [7, 611].

In the quoted lines there is a sense in Ukrainian literature at the turn of century of a clearly emancipative opposition, "weak man – a strong woman". As noted by Y. Polishchuk, "has become the real implementation in many works, not only those that came from the authors' pen" [5, 59]. There is a sense of complicity by Starytsky's daughter, Lyudmyla, in modeling the female images such a type. Her manifestations we can observe in the vast majority of female characters, in the novels by M. Starytsky, as strong personalities that are not inferior to men their inner strength.

Accordingly, M. Starytsky implements quite a strong emancipative ideological opposition "strong man – a strong woman," that is close to the feminist opposition "weak man – a strong woman".

Such a strong personality in the novel "Karmelyuk" is the image of Uliana. Originally she is a faithful friend of the chieftain, his fighting friend, but then she moves to the betrayal path. In the novel, this character is reflected as very nice and attractive: "Смагляве, овальне обличчя її обрамляла червона хустка, пов'язана низько, майже над самими бровами, чорними й густими. Великі карі очі дивилися весело й задиркувато. Яскраво-червоні повні губи були напіврозтулені, і з-за них поблискували два разки білих, мов перли зубів" [7, 213]. The heroin had a beautiful appearance and cheerful disposition. Her character was skillfully transferred by author's passionate views, indicating that Uliana made the lasting impression on Karmelyuk. She left a trail in his heart from the first chance meeting.

Uliana was next to Karmelyuk and was followed him to through fire and water. Relentless to enemies, brave, resourceful, she was never afraid to take risks. Therefore, everyone respected and obeyed her in the rebel band. Looking at Uliana, Karmelyuk thought that he had found exactly what he lacked: "Голубко, горличко моя! – поривчасто обняв її Кармелюк. – Ні, не голубка, а орлиця з дужими крилами і залізним дзьобом! Таку орлицю, такого товариша я й шукав... Тепер мені й море по коліна!", – says Uliana to Karmelyuk [7, 298].

The writer reveals the various negative traits of the heroine. When Uliana remained for a while without Karmelyuk, she began to urge his men to steal and loot. The former cheerful innkeeper from the Black Forest becomes a robber in the literal sense of the word. "Немає в мене душі, ну гаразд! Розбійниці так і годиться", – says Uliana to Karmelyuk [7, 353].

Among the female characters, Rosalia Finger occupies the special place. Her beauty and attractiveness overjoyed everyone. Being quite indifferent to family cases, Rosalia with his head immersed in a variety of adventures and above all, love. Endowed with a natural outgoing disposition, with quite a lot of experience coquetry, she uses it successfully for much flirting. Her romantic temperament attracts not only the landlord but her "magic" also affected the relationship with Karmelyuk: "... Ні, ні, та й усе-таки думка його поверталася до дивної красуні пані, до її не доказаних слів... Перед зором його часто поставали сумні очі красуні, що ховали в своїй глибині якусь нерозкрити таємницю; коли ж він надівав свою черкеску, то йому здавалося, що вона ще видає тонкі пахощі чарівної жінки, яка приторкалася до неї" [7, 526].

Rosalia resorted to all sorts of intrigue, to lure Karmelyuk. She was deliberately involved in the commission of an inquiry in order to keep him out of danger, stressing feigned affection to him and his actions. But meanwhile the frivolous adventuress led a complex and dangerous double game with the aim to destroy her rival, "white tigress" Uliana and completely seduce Karmelyuk to her side, "прикувати до свого серця нерозривним ланцюгами непокірного отамана" [7, 510], to force him to defend the interests of the Polish nobility. In nets, placed by her, captured not only Uliana, but Karmelyuk too: "Сама ж завела в пастку, та ще й лізе "вся як є..." [7, 656].

Rosalia's love is original with respect to Karmelyuk, so his death stuns her terribly, "Вона одразу постаріла на двадцять років. Вона круто змінила весь побут свого життя й цілком присвятила себе костюлу" [7, 685]. Creating Rosalia image, the writer uses the whole arsenal of artistic means for modeling her romantic character: derived portrait, heroine actions, and her thoughts disclosing bright romantic images with her hopes and expectations.

You can see how in the course of this creative work the writer is growing his mastery of drawing a portrait. The author deepens each of the images, reflects them in the finest details. Through the women's bright eyes, through inimitable view, the artist subtly conveys the most complex movements

of the soul, allowing the reader to perceive deeper the leading traits, temperament, character, their internal melody, that fills their feelings and mind.

As for the concept of creating female characters in the historical novels by W. Scott, there are very sparse portrait characteristics of heroines, but those that are impress an indistinctness and brevity. The reader need more imagine heroines himself rather than rely on the author's descriptions. The author is sufficient to point out that his heroine is nice by repeatedly mentioning her "beauty". Detailed descriptions are found occasionally, and hence are considered optional. It's not often we have such "detailed" description, as the description of Rob Roy's wife, Helena McGregor. "...but the specks of blood on her brow, her hands and naked arms, as well as on the blade of her sword which she continued to hold in her hand-her flushed countenance, and the disordered state of the raven locks which escaped from under the red bonnet and plume that formed her head-dress, seemed all to intimate that she had taken an immediate share in the conflict. Her keen black eyes and features expressed an imagination inflamed by the pride of gratified revenge, and the triumph of victory. Yet there was nothing positively sanguinary, or cruel, in her deportment; and she reminded me, when the immediate alarm of the interview was over, of some of the paintings I had seen of the inspired heroines in the Catholic churches of France. She was not, indeed, sufficiently beautiful for a Judith, nor had she the inspired expression of features which painters have given to Deborah, or to the wife of Heber the Kenite, at whose feet the strong oppressor of Israel, who dwelled in Harosheth of the Gentiles, bowed down, fell, and lay a dead man. Nevertheless, the enthusiasm by which she was agitated gave her countenance and deportment, wildly dignified in themselves, an air which made her approach nearly to the ideas of those wonderful artists who gave to the eye the heroines of Scripture history" [6].

This woman, full of thirst for revenge and aspirations for freedom, she appears in the novel with sword in hand. Her figure underlines all the features of exclusivity: her unusual appearance, and her unusual speech and behavior. Bloodstains on the forehead and hands, the face that burned with fire, matted blue-black hair – all these romantic details, that differentiate the exclusivity of the heroine's character, who rises above the surrounding reality, and can create a vivid image of a woman, who fights along the men and inspires them to great exploits.

This image embodies wisdom, distinctness, ideal impulses and real caution of the class which are eternal bearers of history. Exploring this national character in all its manifestations, W. Scott tries to justify and establish the national pride of Scots. The description of Scottish characters by the British was outdated and ridiculous – boasting, warlike, torn clothes, barefoot girls, dialect, described in subtle written humor became touchingly naive and exciting.

In W. Scott's novels there were practically no unattractive women and very few that could not be moral and ethical ideal. Among the latter were Diana Vernon from "Rob Roy", Flora Mac Ivor from "Waverley", and Lady Rovena from "Ivanhoe". These images are the result of an internal ideological struggle of the author, who sought to show the woman as a full person, who has the right to lead an active life, act and choose, to have the opinion and defend it, and yet the author was convinced that a woman is ordained by God only be an assistant to her husband, his faithful companion, and obedience to her husband is one of her intransitive virtues.

In general, the heroines of the W. Scott's novel are similar to one another. Diana, Flora, Rovena – heroines, seen from the outside and deprived of an inner existence. The author prefers epic element with the lack of internal, subjective principles during images of hero or heroine. Thus, known stilted and uniformity of heroines is characteristic for the creation of the Scottish novelist. This noticed Balzac, having said that "Scott's heroines on one face, for them he has one overall pattern, but there are very minor exceptions. They come from Clarissa Harlow" [1, 11]. Such an assessment is fair when it talks about the characters of "conditional plan". It is quite another thing, when W. Scott portrays the professional character, when woman is described in a work atmosphere.

The genre-species nature of W. Scott's and M. Starytsky's novels, in which action is foreground, but not reflection, significantly affected the individual faces of the hero concept too. In particular, it led to visible internal static of most characters. They, usually, come to the plot with formed inner world, which, if changes, evolves, but in a relatively minor manner. The evolution of characters is going on not from self-motion of characters, but with the assistance of the author's artistic will. The hero in the novels of both writers, realized primarily as a public entity, on the public scale of values evolved his evolution. The relationship of the character and external signs is one of the most popular methods used by W. Scott. "Thin observer, Scott likes to use when creating a character portrait, which often introduced by writer already at the first appearance of character" [8, 49] – wrote T. Crawford.

Concepts of heroes in the prose works of writers made in the classical manner of expression and with using of proven literary methods, which are described above: depiction of character, his characteristics through interiors, landscapes, through the actions of a character (so-called external plan of character creation); self characteristic of hero, internal monologues, reflections; and also indirect

figurative-expressive characteristics – evaluation of some persons by others, escalating synonymous tropes.

The characters of W. Scott's and M. Starytsky's heroes – characters that embodies the features of set time, not only taking an active part in the historical process, but assessing the events, taking place in accordance to their world views. They are in direct communication with the attributes of the past, not only characterized by them, and also highlight their own, giving them life veracity.

Comparative analysis of creating female characters in the novels by W. Scott and M. Starytsky shows that images of women with active personalities are common to both authors, although heroines of M. Starytsky are also distinguished leadership and a strong-willed character.

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*Анотація.* У статті розглядається інтерпретація жіночих образів в історичних романах В. Скотта та М. Старицького, аналізується їх роль у формуванні загального ідейно естетичного змісту творів, досліджується специфіка їх творення даними авторами, їх спільності і відмінності.

**Ключові слова:** художній образ, історичне тло, образотворення, портретна характеристика.

*Summary.* The article investigates the interpretation of female images in the historical novels of W. Scott and M. Starytsky, analyzes their role in forming the overall ideological and aesthetic content of the literary works, and envisages the specificity of their creation by the authors, their commonality and differences.

In M. Starytsky's historical novels the portrait characteristic is multifunctional with a full psychological pattern. The novel images system performs the role of psychological analysis not only in an "interventional" way, but also in a "noninterventional" with a fixation of external movements, gestures, dialogues, etc. In the historical novels of M. Starytsky the portrait is somewhat idealized, that is obviously dictated by the norms of the adventure novel. Through the description of the character's appearance, the writer vividly recreates the outer and inner world of his heroes, their thoughts, feelings and shows the change in mood, mental state and so on.

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**Key words:** artistic image, historical background, image creation, portrait characteristics.

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