

Poetical peculiarities of Walter Scott's and Michael Starytsky's historical novels.

One of the conditions of complete literature development is its participation in the process of international cultural exchange. Therefore the reception of achievements of one literature to other is the major problem of Comparative Literature. The typological approach in the study of literary phenomenon allows the identification of common features in all literatures and to establish their national differences. Because any literature in its development combines its peculiarities with the patterns inherent to the whole world of literature. In other words, the object of typological study is literary analogies, coincidences, similarities and differences.

What has caused the formation of similar motifs in the literature of authors who had no personal contact? Despite the age difference (W. Scott (1771-1832) M. Starytsky (1840-1904)), these authors wrote in the heyday of Romanticism in Europe, both of them lived in a period of global social changes. In this case, D. Duryshyn's idea is relevant "General patterns of the historical process, that allow works of typological similarities, lead to the nascence of similar phenomena in different national literatures and without a direct contact" [2, p.174].

Like all his contemporaries, M. Starytsky admired novels of Walter Scott and his admiration was expressed in his memoir essays [7, p. 396], [7, p. 392].

The cultivation of historical subjects by M. Starytsky, especially in prose, was fueled by relevant creative experience of European and Russian literatures, and certainly by some achievements of Ukrainian writers-predecessors. It was a good school of European novelists, masters of historical and historical and adventure novels – Walter Scott, Alexander Dumas, Jules Verne, Daniel Defoe and others, as well as, to a lesser extent, Russian authors (including – Ukrainian origin), who mostly wrote about Ukrainian history – D. Mordovets, H. Danylevsky, etc. Naturally, Starytsky could study "experience of form" from Europeans, and "content" from Russians [4, p. 122].

M. Starytsky, in his historical novels, used many Scott's motifs and typecasting. At one time, R. Bagriy (Canadian investigator) identified adventure motifs that another

Ukrainian writer, M. Kulish, borrowed from W. Scott's novels: kidnapping and rescue of a girl, traveling as a common motif, treating the wounded knight by beautiful woman, goodwill of hostile parties, dressing up as a means of liberation from prison, imprisonment of fictional character (protagonist), false recognition, the presence of numerous suitors, predicting of a happy marriage or divination of alarm events, death penalty, etc. [1, p.156]. Indeed, in the novels of M. Starytsky we find almost all named and unnamed adventure methods, which the writer used often and willingly.

Let's analyze the novels of both writers. Very common is the motif of a journey. It is used by writers very often, especially in the trilogy "Bohdan Khmelnytsky", dylogy about Ivan Mazepa and in the novel "Karmelyuk" of M. Starytsky. In W. Scott's novels it is well noticeable in "The Puritans", "Ivanhoe", "Rob Roy" and "Quentin Dorvard". With the motif of a journey are related motives of sudden encounters, ambushes, escapes, chases, and often – dealing with hazards, sometimes – a deadly danger. Peculiar nodal milestones in the motif of a journey in these novels is an inn or tavern – a place in the sense of adventure is essential for gathering the necessary information, and the meetings of interested characters, etc.

Another specific sense of the journey motif is Pilgrimage. Dealing the way by pilgrims with their specific (religious) reaction to the public environment and appropriate motivation of behavior is typical for most writers' novels (true for the pilgrimage of Anna Zolotarenko in the trilogy, false for Frosya Doroshenko in the dylogy. In "Quentin Dorvard" ladies de Croix flee pretending to be pilgrims traveling to the city of Cologne).

The classic explanation of adventure literature is romantic love and the love "triangle", the vicissitudes and conflicts related to that. M. Starytsky kept to this canon of the world adventure fiction very closely. This motif, called "Women's issues", played the conceptual and problem-thematic role; it was in all of the authors' works.

First, writers illustrate the power of beauty quite clearly. In the novel "Karmelyuk" Ms. Rosalie, relying on her beauty, hopes to influence Karmelyuk. We also meet the power of beauty in novels of W. Scott. The author describing Rebecca emphasizes that not only knight Ivanhoe, but also nasty Fron de Boeuf could not conceal their feelings for the beautiful girl. Or, Quentin Dorvard fell in love with the beautiful Isabella de Croix

at first sight. Frank Osbaldiston from the novel “Rob Roy” could not conceal his admiration of the beauty of Diana Vernon.

Second, with the female images, in the novels of these writers, is implemented the idea of testing (trials and tribulations) – one of the conceptual ideas of adventure or historical and adventure fiction. In M. Starytsky’s and W. Scott’s novels this trend is very clearly: Oksana and Morozenko in the trilogy, Galia and Mazepa in dylogy, Edith Bellenden and Morton in “Puritans” Isabella de Croix and Quentin Dorward in “Quentin Dorward”. Around these heroines boil the greatest and the most urgent “plot” passions: they are stolen, hidden, pursued, and rescued. They lead the plot, especially storylines, and also indirectly influence the style and genre aspects. The characters are artistically self-sufficient women.

There is a motif of goodwill between hostile parties (the “Puritans” – here is Evendel and Morton, the “Rob Roy” – merchant Dzharvi and Rob Roy, in “Quentin Dorward” – the counselors of King Louis XI and Charles Duke of Burgundy, in the trilogy – Bohdan Khmelnytsky and the Polish king).

On the adventure effect, in the great prose of both writers, affects general purpose actions: wearing of disguises, eavesdropping, identification-unrecognizability, investigation- solving and more. Particularly common are the first two actions used in dozens of situations. The most it is noticeable in the novel “Karmelyuk” where a number of adventures of the protagonist is directly related to his disguises and reincarnation. M. Starytsky to justify the frequency of occurrences of this method indicates the appropriate talent of avenger [6, p.389]. Often “disguise and overhear” characters in novels of W. Scott, mostly in the novel “Rob Roy”.

To the adventure entourage mostly belong the imprisonment motif that is especially peculiar to historical and adventure fiction. Naturally, the writers could not do without its active cultivation in novels, because with this motif in causal and spatio-temporal network linked a number of logical actions (search for ways and means of liberation) and specific places of detention (prison – Karmelyuk, fortress – Quentin Dorward, castle – Louis XI, fortifications, monastery, caves) that have to be from or need to escape. Text areas in novels are designated for detailed prescribing such situations. For instance in “Ivanhoe” disguises, as a means of liberation from the prison,

is repeatedly encountered. This motif appears in the “Karmelyuk” too. Close to this motif is false identification, for example Quentin was perceived as a Scotch guard, because he dressed in Scottish cap.

The motif of the protagonist imprisonment or other significant character is typical for Scott and distributed in Starytsky. This motif appears in “Ivanhoe”, “Rob Roy” trilogy “Bohdan Khmelnytsky” in novel “Karmelyuk”. King Louis XI, in the novel “Quentin Dorvard”, was imprisoned by his rival Charles the Bold.

The concept “thing” is quite actively and effectively used in the sense of adventure, which has a wide range of semantic functions in a literary work, as we know. Novelists often introduce in their works the letters and notes (“Quentin Dorvard”, “Karmeliuk”) as attributes, which are usually strained intrigue and plot, generate action. A popular feature of adventure in the novels of Starytsky is a symbolic ring followed by hunting and which is a password or symbol.

Thus, we find the same set of characters in both writers: noble hero-protagonist, beauty, thief-enemy and certainly some similarities of plot positions.

Summing up the subject of adventure in big prose of M. Starytsky, we should pay attention to the “school” as a concept in the works of W. Scott. Such an assertion is fully justified, because Starytsky could not only develop artistic practice of W. Scott indirectly through the works of M. Gogol or P. Kulish, but he could learn it directly from W. Scott’s popular novels of those days. Also we note the innovation of M. Starytsky in active and consistent artistic exploration of adventure in all Ukrainian literature, and in establishing the kind of genre of historical and adventure novel.

Література

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