

**Garachkovska O. O.**

Kyiv National University of Culture and Arts

## POETICS OF V. HERASYMCHUK'S "ARTISTIC BIOGRAPHY" "RIEPIN AND YAVORNYTSKYI"

*The article deals with analyses of poetical drama by Valeriy Herasymchuk "Riepin and Yavornytskyi" as a structural component of the series "The play about the greatest". The analysis showed the product is written in the mainstream art biographies comparative or parallel. It is developed by playwright plays in the previous cycle. However, the drama "Riepin and Yavornytskyi" has some biographical limits established canons on the one hand and it ruled by the structural basis and on the other, blurred, complicating through parallel stories that certifies a wide range of innovative techniques of the writer's drama script.*

*The writer focuses on readers and viewers who want to find out about the theater and was not sample section and destructive tendencies. It's not fruit boundless experimentation, cultivated as the only possible way and high moral guidance, philosophical interpretation and cultural level emergency messianism.*

*In his own dramatic works Valery Herasymchuk is an unequivocally declares of programmed on the classical tradition and iconic names of domestic and foreign classics. Among his targets are theatrical heroes and teachers of plays written by W. Shakespeare and Ernest Hemingway, Jean-Baptiste Moliere and M. de Cervantes, Chekhov and K. Capek, Dovzhenko and Bulgakov, I. Riepin and D. Yavornytskyi.*

*The new drama written by V. Herasymchuk "Riepin and Yavornytskyi" from the series "Plays about the greatest" written in the mainstream art biographies is comparative or parallel, developed by the author in previous works of the cycle such as "Nobel's tragedy and Hemingway's drama", "Fire's Soul" and Beethoven's beloved and Paganini's mistress. «However, in the drama "Riepin and Yavornytskyi" is a lot of biographical limits established canons. On the one hand this is ruled by the structural basis cycle "Plays about the greatest". From the other hand slightly blurred, makes more difficult through parallel stories, theatrical conventions dual code, multilevel the game of language and semantics, involvement/active leveling structures "theater in the theatre" and the simultaneous destruction of their borders and significant semiotic activation code. This wide range of innovative techniques of dramatic writing Valeriy Herasymchuk does not become evidence of evolutionary processes in the biographical genre paradigm of national drama in general.*

**Key words:** drama, poetics, play, cycle, structural component, architectonic.

**Formulation of the problem.** Among modern Ukrainian dramatists Valeriy Herasymchuk does not become one of the most important. The writer focuses on readers and viewers who want to find out about the theater and was not sample section and destructive tendencies. It's not fruit boundless experimentation, cultivated as the only possible way and high moral guidance, philosophical interpretation and cultural level emergency messianism.

Plays by V. Herasymchuk was published in the leading Ukrainian magazine "Motherland", "Dnepr", "Kyiv", "The bell". Those plays were staged in Ukraine and in Canada (Toronto), went to the scene of Poland and the USA. But still in the science of literature there are no papers on with the analysis of the poetics of the famous series of such dramatic works of the writer as "Plays of the major" structural component of which is the drama "Riepin and Yavornytskyi".

**An analysis of the latest research and publications that initiated the solution to this problem.** The analysis of modern researches and publications with the problem solution. V. Herasymchuk does not have a dramatic. Alexander Bondarev started thinking mythologizing problems in the modern Ukrainian drama, structural renovation communications through simulation genre including works written by V. Herasymchuk [1]. The book T. Virchenko [2] deals with the analyses of the artistic conflict of Ukrainian drama 1990-2010s including play by Herasymchuk which did not become "Elections Panel". Until now it is still not been specific literary works which would be covered by poetic drama "Riepin and Yavornytskyi".

The relevance of the article is to caused modern needs to fill gaps in the study of the poetics of the play "Riepin and Yavornytskyi" and the absence of literary works from this perspective.

**The aim of the article is** to analyze the poetics of drama written by V. Herasymchuk “Riepin and Yavornytskyi” as a structural component of the series “Plays about the greatest”.

**Presenting main material.** Valeriy Nazarovich Herasymchuk was born the 20<sup>th</sup> of April, in 1956 in the village Denyhivka Tetiiv district of the Kyiv region into a peasant family. He graduated from the Ukrainian from the philological department of Lviv State University of Ivan Franko in 1978 and taught Ukrainian Russian languages and literature in high school, also he was a journalist. Since 1987 he become a Member of the Union of Ukrainian Writers. Since that time he created many works.

He made his debut as a poet with a selection poems “The palm of land” in the magazine “Motherland” (1983, №9). Later he published collections of poetry named by “Kalynova pipe” (1989) and “Vicki” (1990). It received a favorable assessment readership and professional critics. Such kind of a poetry tends to philosophical thought, concise expression, transparent to express their emotions and feelings polished form lapidary aphorisms. In 1991 were published such books of the poetry, drama as “Confession” which later were edited to the “Favorites” (2001), “The play about the greatest” (2003), “Upholstered petals” (2005) al.

In his own dramatic works Valery Herasymchuk is an unequivocally declares of programmed on the classical tradition and iconic names of domestic and foreign classics. Among his targets are theatrical heroes and teachers of plays written by W. Shakespeare and Ernest Hemingway, Jean-Baptiste Moliere and M. de Cervantes, Chekhov and K. Capek, Dovzhenko and Bulgakov, I. Riepin and D. Yavornytskyi.

Dramatic cycle “Plays about the greatest” consists of twelve different form of the pieces (for example Andrey Shepitcky, v oblozi salamander» (Under Siege Salamander by Capek), Dusha v ognu (Soul fire by Dovzhenko), Kohany Betchovina ta Kohanki Paganiny (Beloved Beethoven and Paganini mistress, Okovi dla Chehova (Shackles for Chekhov), Poet ta korol, abo konchana Moliera (The poet and the king, Moliere’s Death), Pomilka Servantesa (Cervantes’ es mistake), Priborkuvania Shekspira! (Shakespeare’s ... taming), Raspyatyje (Crucifix), Tragedia nobela ta drama Hemingueja (Nobel’s tragedy and Hemingway’s drama) ... Tcukaty dla Sokrata (Hemlock for Socrates), Riepin and Yavornytskyi. In the center of which oh this play is turns an outstanding historical or cultural figure whose earthly journey devotionaling and worthy

of reflection. But whose image in subsequent reception suffered some mythologizing and was perceived at the level of stamp or stereotype.

Plays about the biggest is mixed artistic style, esthetics and levels of characters. Although seriest works by genre marks such as drama in two acts by V. Herasymchuk does not create in the single recipe of the artistic transformation of biographical stories or fragments thereof so as a result its make in diverse stylistic, formal and substantive dimensions and accordingly achieve different aesthetic results.

But in the crown all of this the biographical material by V. Herasymchuk joined in a lively debate with the stamp of generalized social consciousness. As is common in the twentieth century series called “The life of amazing people” where showed genre fiction biography Rudnev described as “the embodiment of pomposity”. After various famous historical figures “like each other, despite identical behavior of your life”.

It is no coincidence Lotman gave the travesty of this genre. For example the play called “The life of amazing people”.

In a series of biographical pieces written by V. Herasymchuk in veru original way all three presently types known as artistic excellence biography comparison or parallel. It does not important sequence of event and it identical system structural components which is easy to assimilate. ungiographical such as “Lives of Saints” dominated selective chronological principle submission of facts presented by standardized typical cliché “hagiographic stamps”. Semiotic is an ability of one person to sign conscious design own biography as an imitation of another person.

Drama «Riepin and Yavornytskyi» similar with the plays “The Tragedy and drama Nobel Hemingway” “Fire’s Soul” and “Beethoven’s beloved and Paganin’s mistress”. They are representative identifies of comparative / parallel artistic biography. In particular “The Nobel’s tragedy and the Hemingway’s drama” (2002) is divided into two acts. Each of those parts devoted onto one of the central characters. This prevents playwright keep only logical chain of dramatic narrative and logical.

The play constructed in such kind of way that central protagonist of the second part is the writer Ernest Hemingway. He seen by the reader as vital new incarnation, reincarnation, new hypostasis pivotal character of the first act. Then he is famous Swedish scientist Alfred Nobel and the Nobel life. After that in opposite we see raises the prototype

sketch, prophecy clear vision of the future life path Hemingway and its much more because real Ernest Hemingway was born in 1899 – shortly after the death of the real Alfred Nobel (1896). Playwright appealed to the symbolic technique of duality in this paraphrase of “Parallel biographies” be the modeling of twins in the diachronic field.

Creating artistic are expression of this second life, the playwright gives art its own version of certain facts from the biography of E. Hemingway, choosing facts largely on the basis of the canonical “Parallel of biographies”.

In the play “Fire’s Soul” (2004) written by V. Herasymchuk is moving away from the principle “Parallel of biographies”: fragments of the play devoted to Dovzhenko life dated between 1942–1956 years.

Its main line fable associated with the writing and the destiny of Dovzhenko’s script “Ukraine v ogni” (Ukraine in the fire) as indicated by the title and allusion written by V. Herasymchuk “Fire’s Soul”. We have been closed to the dramatic form and focused on “Life-pretext artistic version of real events associated with the development of A. Dovzhenko’s text «Ukraine in the fire”.

“Riepin and Yavornytskyi” (2012) showed by author of the new drama series “Plays about the greatest” that embodies comparative / parallel artistic biography. Working on this text continued for nearly three decades. Thus already in the first collection of V. Herasymchuk *Vaburnum pipe: Poems* (1984) was placed excerpt from the poem *The Yavornytskyi’s Last Dream* called as *Depicts Riepin Cossacks writing a letter to the Turkish Sultan*. This in a vice versa was one of the key scenes of the future dramatic work where the first Ukrainian theater actors Mark Kropivnitskyi that was just on tour in St. Petersburg, posing together with the founder of theater luminaries, as well as P. Saksaganskogo M. Sadowski and historian D. Yavornytskyi artist Ilya Riepin:

Thought not close in any frame,  
if outstanding picture writing ...

And appeared in January, and the peduncle scars  
smile blossomed on canvas» [4, p. 69].

Fully poem *The Yavornytskyi’s Last Dream* was published in the journal *Fatherland* (1987, № 7). Critics said that V. Herasymchuk make titanic work writing the drama *Riepin and Yavornytskyi* and devoted to the actual painter’s on canvas famous Cossacks writing a letter to the Turkish Sultan.

Compositionally play is divided into two acts, each of containing six scenes. The final the twelfth stage, which essentially serves as an epilogue, mouth

reader from the author» brief biography Riepin passed the course and Yavornytskyi since their last meeting in St. Petersburg.

In the first act of the play reveals the dramatic vicissitudes of fate the young historian Dmitry Yavornytskyi during the year 1885. In this time he almost died during archaeological excavations in Khortytsya, buried his father divorced his wife Barbara Kokin, which did not suit his beautiful vocation: that pulling shards into the house, and now skulls too! in addition, by capturing the history of Ukrainian Sich Dmytro Yavornytskyi fired from Kharkov University.

So Zaporizhzhya is a third part showed a researcher went come to the St. Petersburg undermining looks different. To survive in the capital, he has read a lot of lectures on the history and literature in various educational institutions: the Cadet Corps in drama school, the royal chapel in a private school Stoyunovoyi even at the Institute of noble maidens. It was after one of these lectures Ukrainian historian and is familiar two great compatriots – Yavornytskyi with Riepin, people with Slobozhanshchina.

The second action drama is not become superhuman effort with devoted to the painter Ilya Riepin to create famous paintings *The Cossacks*.

Yavornytskyi: None of the Russian artists did not make preparations for his paintings in such volume as you to *Zaporozhets*. Three trips to the Ukraine and the Kuban, deep study of the history of Cossacks, a detailed depiction of weapons, clothing, tools, searching nature of sketches and hundreds of faces ... Twelve years of hard work [3, p. 302]. However, the author of *Boatmen*, which is the same as Yavornytskyi, on his arrival in St. Petersburg when he was still the Academy studied at the Drawing School, had also sit on black bread and not to starve, also did not disdain any work accept painted roof, coach and even iron buckets, says: and our Cossacks were the same boatmen. Only this time I want to show not only the people who always pulls his yoke, and the people. That is the yoke of throws itself!.. No one in the world so deeply felt freedom throughout its history Zaporozhye remained free, never is coquered! [3, p. 306].

Zaporizhzhya. This is the spirit of liberty of Ukrainian people and managed to convey the artist on canvas of Sich writing his rebellious letter to the Turkish Sultan. Many useful and valuable advice gave Riepin while working on the painting expressed D. Yavornytskyi versed in Ukrainian history. Actually the figure of the painter Riepin, like his wise counselor Yavornytskyi the pen of playwright appear embodiment immortality continuity between our

people with the glorious traditions of freedom-loving Cossacks.

**Conclusions.** The new drama written by V. Herasymchuk "Riepin and Yavornytskyi" from the series "Plays about the greatest" written in the mainstream art biographies is comparative or parallel, developed by the author in previous works of the cycle such as "Nobel's tragedy and Hemingway's drama", "Fire's Soul" and Beethoven's beloved and Paganini's mistress. "However, in the drama «Riepin and Yavornytskyi» is a lot of biographical limits established canons.

On the one hand this is ruled by the structural basis cycle "Plays about the greatest". From the other hand slightly blurred, makes more difficult through parallel stories, theatrical conventions dual code, multilevel the game of language and semantics, involvement/active leveling structures "theater in the theatre" and the simultaneous destruction of their borders and significant semiotic activation code. This wide range of innovative techniques of dramatic writing Valeriy Herasymchuk does not become evidence of evolutionary processes in the biographical genre paradigm of national drama in general.

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#### Гарачковська О. О. ПОЕТИКА «ХУДОЖНЬОЇ БІОГРАФІЇ» «РЕПІН І ЯВОРНИЦЬКИЙ» В. ГЕРАСИМУКА

*Стаття присвячена аналізу поетики драми Валерія Герасимчука «Рєпін і Яворницький» як структурної складової частини циклу «П'єси про великих». Проведений аналіз засвідчив, що твір написано в руслі художньої біографії – порівняльної, або паралельної, розробленої драматургом у попередніх п'єсах циклу. Водночас у драмі «Рєпін і Яворницький» усталені межі біографічних канонів, з одного боку, правлять за структурну його основу, а з іншого, розвиваються, ускладнюючись за рахунок паралельних сюжетів, що засвідчує широкий спектр новаторських прийомів драматургічного письма письменника.*

*Письменник орієнтується на читача й глядача, які прагнуть віднайти у театрі не зразки розтину і деструктивних тенденцій, не плоди безмірного експериментаторства, культивованого як єдино можливий шлях, а високі моральні орієнтири, філософські тлумачення і надзвичайного рівня культурне месіанство.*

*У власному драматургічному доробку Валерій Герасимчук недвозначно декларує свою запрограмованість на класичну традицію і знакові імена вітчизняної та зарубіжної класики. Серед його орієнтирів, театральних героїв та вчителів – В. Шекспір і Е. Хемінгуей, Ж.-Б. Мольєр і М. де Сервантес, А. Чехов і К. Чапек, О. Довженко і М. Булгаков, І. Рєпін і Д. Яворницький.*

*Нова драма В. Герасимчука «Рєпін і Яворницький» із циклу «П'єси про великих» написана в руслі художньої біографії – порівняльної, або паралельної, розробленої автором у попередніх творах циклу – «Трагедія Нобеля і драма Хемінгуей», «Душа в огні» та «Кохані Бетховена і коханки Паганіні». Водночас у драмі «Рєпін і Яворницький» усталені межі біографічних канонів, з одного боку, правлять за структурну основу циклу «П'єси про великих», а з іншого, децю розвиваються, ускладнюючись за рахунок паралельних сюжетів, подвійного коду театральної умовності, різнорівневої гри у мові та семантиці, залучення/нівелювання активних структур «театру в театрі» та одночасної деструкції їхніх кордонів і суттєвої активізації семіотичного коду. Такий широкий спектр новаторських прийомів драматургічного письма Валерія Герасимчука свідчить про еволюційні процеси у жанровій парадигмі вітчизняної біографічної драми в цілому.*

**Ключові слова:** драма, поетика, п'єса, цикл, структурна складова частина, архітектоніка.