

Huan Meimei

Taras Shevchenko National University of Kyiv (Ukraine)

ORCID: 0000-0002-9526-0934

Specific of the Genre and System of Images in the Tragicomedy “Volodymyr” by Theofan Prokopovych

Abstract

The article is devoted to the analysis of the genre specific and the system of images in the tragicomedy “Volodymyr” written by Theofan Prokopovych. It is emphasized on the synthesis of European and authentic traditions in this work. The observance of the principle of unity of place, time and space as the main feature of this drama is determined in the analyzed tragicomedy. The research examines the specificity of the writer’s vision and interpretation of the Christianization of the Kyivan Rus’ in 988 and the introduction of Christianity as the state religion. It is also highlighted the researcher’s observance and non-observance of this historical fact. The peculiarities of creating the system of images presented in a high tragic style and in a low comic style are studied. The projecting of the historical figure of Prince Volodymyr on the Hetman Ivan Mazepa, who was the contemporary of Theofan Prokopovych, is noted. The conclusions about the innovative nature of the work in the context of the development of the Ukrainian Baroque school drama are drawn. The specificity of the genre is manifested through the synthesis of the comic and the serious features. The main characteristics of the tragicomedy are realized at the level of the system of images and an ideological and thematic spectrum.

Keywords: Theofan Prokopovych, Baroque, tragicomedy, Volodymyr, comic, tragic, school theater.

The phenomenon of Theofan Prokopovych is significant in the history of the Ukrainian Late Baroque. His artistic heritage is rich in genres, styles, ideologies and themes. The tragicomedy "Volodymyr" plays an important role in it. The work was written in 1705 year during the author's Kyiv period, and testified to the active development and innovative character of the Baroque school drama. O. Slipushko emphasizes, "Everything was innovative – the plot, the description of images, and the author's position"¹. (The translation of the quotes is mine. – Huan Meimei). The work by Th. Prokopovych meets the challenges of the new European drama. During his studying in Rome, Theofan Prokopovych formed the European model of thinking that was integrated into Ukrainian literature and education. The text is keeping with the dramatic works by William Shakespeare. Th. Prokopovych does not copy European authors but reflects their heritage creatively, so that it is integrated into the national literature. Based on this integration, there was a synthesis of European and Ukrainian ideas. Due to the efforts by Theofan Prokopovych, Ukrainian drama reached a high level of the development and became a part of the Western European cultural and literary context.

The writer devoted his work to Hetman Ivan Mazepa. The play was exhibited at the Kyiv-Mohyla Academy on July 3, 1705. The realization of the principle of the unity of action, time and place, which was a continuation and development of the traditions of ancient theater in Europe, was represented in this work.

Th. Prokopovych defines the genre of the work as "tragedy". The author's choice of this innovative genre is explained by the fact that it synthesizes high and low, serious and comic. The specificity of the genre is manifested through the synthesis of the comic and the serious, which is realized at the level of the system of images and ideological and thematic range. The author shows his understanding of such important issues as the introduction of Christianity into the

¹ O. Slipushko, «*Volodymyr* Feofana Prokopovycha yak ukrainska prosvitnytska klasistsytsichna drama [w:] Literatura. Folklor. Problemy poetyky, red. H. Semeniuk, Kyivskyi universytet, Kyiv 2012, s. 261.

Kyivan Rus' and the psychological state and inner world by Prince Volodymyr during his decision to Christianize the Kyivan Rus'. The work contains religious and philosophical reflections of the writer, which are revealed in Volodymyr's dialogues with the Greek Philosopher and this Prince's sons. The drama is based on the Christianization of the Kyivan Rus'. This action is projected on the reforms and changes in the society.

Volodymyr's character is complex and multifaceted. The author represents the inner evolution of the hero and significant changes in his psychology at different stages of development of the protagonist. In general, it was formed the image of a ruler-reformer, who was carrying out the civilizational reform, making a historical choice in favor of Christianity as the official religion of the Kyivan Rus' state. Creating this image, the author uses high tragic style. The characters of the pagan priests (hierophants) Kuroiid (in literal translation – Who Eats Hens), Piiar (in literal translation – Drunkard) and Zheryvol or Zheryvil (in literal translation – Who Devours An Ox) have completely different nature. They are totally presented in a low and comic style. M. Sulyma considers Th. Prokopovych's tragicomedy "Volodymyr" a kind of historical and purely religious drama,

We actually have a religious drama, in which there is no place for any other experience than those related to the problem of choosing a faith... However, the value of "Volodymyr" lies elsewhere: a thinking hero appears in Ukrainian drama for the first time².

M. Voznyak notes that the Jesuit theater influences on the formation of the specifics of the genre, "The influence of this kind of Jesuit dramas on the Ukrainian ones is undoubtedly"³. I. Franko also emphasizes the influences of Jesuit theater and Polish comedies and interludes on Ukrainian drama⁴.

² M. Sulyma, *Ukrainska dramaturhia XVII-XVIII st.*, wyd. 3, Stylos, Kyiv 2010, s. 203.

³ M. Vozniak, *Istoriia ukrainskoi literatury*, wyd. 2, Svit, Lviv 1992, s. 201.

⁴ I. Franko, *Rusko-ukrainskyi teatr. Istorychni obrysy*. Zibrannia tvoriv u 50 tomakh, tom 29, Naukova dumka, Kyiv 1981, s. 303.

The composition of “Volodymyr” consists of the prologue, five acts, and the epilogue. The author himself is the creator of the theory of drama, according to which each dramatic work must contain five acts, including prologue (the first act is protasis – a summary of the drama), epitasis (the second act is the beginning of the event), the third and fourth acts – catastasis (culmination), the denouement of the work (the fifth act). This principle is used in the tragedy “Volodymyr”. The prologue contains an appeal to Ivan Mazepa. The premiere of the drama took place with the participation of the Hetman. Its author solemnly calls him “the noble lord, the patron and the benefactor”, to whom, “the establishment of Volodymyr’s motherland after the Tsar is given by God”⁵. The main emphasis is made on the fact that the hetman is the successor of Prince Volodymyr, a worthy successor to his historical cause. Hence, it is considered that the power of the hetman is given by God. In his address to I. Mazepa, the writer urges the Hetman to see himself in the figure of the prince,

See yourself in Volodymyr, see in this spectacle, as in a mirror, your courage, your glory, your union of love with the monarch’s heart, your true kindness, your sincerity to the Orthodox Apostolic United Church of the Catholic faith our zeal and care⁶.

Th. Prokopovych sees the historical origins of the Hetmanate in the Princely Kyivan Rus’. The Christian faith is interpreted as the basis of state and social development. I. Mazepa is called as not just Volodymyr’s heir, but his son. The positioning of the Prince-father and the Hetman-son creates an important idea about the historical development of Rus’-Ukraine. According to V. Shevchuk, “Volodymyr is an allegory of I. Mazepa. There are no direct analogies in

⁵ F. Prokopovych, *Volodymyr* [w:] *Slovo mnohotsinne: khrestomatiia ukrainskoi literatury, stvorenii riznymy movamy v epokhu renesansu (druha polovyna XV – XVI stolittia) ta v epokhu Baroco (kinets XVI – XVIII stolittia)*, wyd. Akonit, Kyiv 2006, s. 40.

⁶ Ibidem, s. 40.

the biographies of both of them, so the author shows the blood and spiritual ties”⁷. V. Shevchuk also mentions,

The author’s direct instruction is about the use of the type of analogy – Volodymyr is a father, Mazepa is his son in spirit. Therefore, the father and the son are similar to each other, but both of them live their lives and have different conflicts⁸.

The first act of the drama (protasis) is devoted to the description of the experiences of Hell. It is because Volodymyr decided to introduce Christianity into the Kyivan Rus’. By the will of Hell, the ghost of Yaropolk comes to earth to warn pagan priests about the dangers of the new religion. In Yaropolk’s monologue, Volodymyr appears as an enemy and fratricide, a negative hero, and his right to rule the Kyivan Rus’ is denied,

I am Volodymyr’s brother. No! The voice is false, Volodymyr is not a brother, because my godless brother is the Fratricide! ... He is the enemy, the adversary, and the priest of my blood!⁹

(The literal translation of the poetic quotes is mine. – Huan Meimei). Yaropolk’s monologue is aimed to contrast with the general positive, often ideal orientation of the image of Volodymyr in the drama. Zheryvil’s accusation of Volodymyr’s allegiance to pagan gods and his cessation of sacrifices determines the text, because the work describes Grand Prince of Kyiv’s decision to accept Christianity and introduce a new religion into the state. Zheryvil appeals to the pagan gods and tries to prevent Volodymyr from carrying out the Christian reform.

⁷ V. Shevchuk, *Teofan Prokopovych. Zhyttia i tvorchist* [w:] *Muza Roksolanska: Ukrainska literatura XVI-XVIII st.: Rozvynene baroko. Piznie Baroko*, wyd. Lybid, Kyiv 2005, s. 316.

⁸ Ibidem, s. 316.

⁹ Th. Prokopovych, *Volodymyr* [w:] *Slovo mnohotsinne: khrestomatiia ukrainskoi literatury, stvorenii riznymy movamy v epokhu renesansu (druha polovyna XV – XVI stolittia) ta v epokhu baroko (kinets XVI – XVIII stolittia)*, Akonit, Kyiv 2006, s. 40.