THE ROLE OF ARTISTS IMAGES IN UKRAINIAN AND BRITISH LITERARY MODERNISM

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Introduction. The period of the late 19th–early 20th centuries was marked by an increased interest in the images of artists. Many leading writers in Ukrainian and British literature make them the protagonists of short stories and novels: O. Kobylianska Valse mélancolique (1894), L. Ukrainka In a Dense Forest (1910), V. Vynnychenko Olaf Stefenzon (1913), M. Yatskiv The Battle with the Head (1919), O. Wilde The Portrait of Dorian Gray (1890), D. H. Lawrence The White Peacock (1911), Sons and Lovers (1913), Women in Love (1920), S. Maugham The Moon and Sixpence (1919), etc. Thus, the authors demonstrated their belonging to a new generation of modern writers who keep up with current tendencies in culture, philosophy, art.

Despite the national peculiarities of Ukrainian and British modernism the images of artists performed similar functions. The most important thing is that they became the spokesmen of their author's ideas on the most popular issues of that time.

Ukrainian and foreign scholars (U. Weisstein, N. Kalenychenko, K. Shakhova, N. Tishunina, S. Pavlychko, T. Hundorova, N. Shumylo, M. Moklytsia, etc.) have already paid attention to literary works about artists, but still the role of artists images in the context of modernism was left beyond proper attention. The purpose of the article is to consider the importance of artists images for the development of Ukrainian and British literary modernism.

Methods. The research used the contextual analysis and typological methods. The contextual analysis enabled the comparison of the peculiarities of British and Ukrainian modernism at the turn of the century. Typological method was applied to study similarities and differences of the role of artists images in Ukrainian and British literatures.

Discussion. The cultivation of the image of an artist in Ukrainian literature was a sign of modernism, which did not develop as quickly as in other European countries. For a long time, the members of folk movement idealized the villagers and their honest labour, hence the provincial themes dominated. The image of an artist was an attempt to prove that Ukrainian literature was not limited by traditional and outdated images and themes but was ready to accept new tendencies that came from Europe.
Similarly, in British literature the process of modernization was hindered by puritan ideology. Thus, the European ideas penetrated British literature very slowly. By introducing the image of an artist the British writers challenged the literary conventions of the past.

Literary critics have attempted to resolve the issue of Ukrainian modernism since it was raised. According to T. Hundorova “The canon of “great” European modernism attributes a secondary part to cultural practice of such type as Ukrainian modern. The latter is considered to be hybrid, or even unrealized kind of European modernism” [1]. To advocate Ukrainian modernism one has to address a significant report made by the famous Ukrainian poetess, writer and critic L. Ukrainka in 1899. She asserted that so-called “world” literatures had to take into account “small” ones where appeared strong and original talented writers such as O. Kobylianska, V. Stefanyk, Yu. Fedkovych. They were popular and highly praised not only in Ukraine but also abroad, in Austria and Germany. For instance, the editorial board of “Gesellshaft” put O. Kobylianska’s literary works in the same line with the best works by young German modernists [2]. We can assume that it was due to the fact that O. Kobylianska in her works touched upon such important and modern themes and images as art and artists.

The latest profound studies by S. Pavlychko, T. Hundorova, N. Shumylo acknowledge the phenomenon of Ukrainian modernism which was marked by national peculiarities. Among them T. Hundorova names “spiritually-christian type of thinking rather than radically-rational and nihilistic forms of consciousness” [1]. N. Shumylo also admits the absence of a radical “change” which was present in other literatures of Western Europe and points to the coexistence of modern tendencies with hereditary traditions [3]. For Ukrainian literature traditional was the theme of earth, tight connection with nature; the cult of a family and marital faithfulness, negative attitude to women who gave birth to a child without being married [3]. All these traditional features together with such categories as spirituality and morality were fundamental for understanding Ukrainian identity, and they were the main reasons for the opposition to European modernism [3]. On this background the image of an artist was completely new and rebellious but on the other hand it proved that Ukrainian modernism was not secondary to European, it was its integral part.

In England as in most European countries the literature of the late 19th century was marked by the emergence of the phenomena which disagreed with the principles of artistic modeling of reality. A new generation of writers showed their interest in art, pointed to the necessity of innovating literature, enriching it with techniques borrowed from other kinds of art, new themes and images, the image of an artist in particular. The character of a painter or a sculptor was modern by its essence, as artists were the first who challenged the conservative society. Though no one doubted that English modernism had taken place it also had national peculiarities connected with cultural and historical development of the country which during the 19th century was under a strong influence of Puritan doctrines and canons. Just like Ukrainians, Englishmen valued family, home, and morality, therefore English literature was characterized by its faithfulness to traditions. Presumably it was the reason that early modernism in England did not find its complete expression. Only after the exhibition of post-modernist painters in 1910 in London as a famous English writer and critic V. Woolf observed in her essay Mr. Bennett and Mrs. Brown (1924) “human character changed” [4]. Following art English literature became ready to accept new ideas. Similarly, as L. Ukrainka in Ukrainian literature W. Woolf was the first to use the term “modern” for denoting a type of literature. In her article Modern Fiction (1919) she opposed modern writers J. Joyce, T. Hardy, J. Conrad, W. H. Hudson calling them “spiritualists” to
“materialists” such as H. G. Wells, A. Bennett, and J. Galsworthy. She also connected the innovations in literature with rejecting realistic principles.

Nevertheless, like in Ukrainian literature it was not easy to sharply break with the tradition. This fact explains one more typical feature of English literature of the turn of the century as “the combination of modernistic innovations and the elements of tradition” [5]. Another common feature of Ukrainian and English literatures was that modern writers as well as the literary images they created were not understood in their own countries.

Conclusions. All these facts prove that the image of an artist in Ukrainian and English literatures was a sign of innovation and added much to the establishing of modernism in both countries. The character of an artist enriched literary works with modern ideas which came from Europe and influenced the authors’ aesthetic visions. It enabled them to introduce new themes, discuss current problems of art, and demonstrate a different mode of thinking and behavior.

References:

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**TYPES OF SPEECH SITUATIONS IN JOANNE HARRIS’S NOVEL «CHOCOLAT»**

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The investigation of speech situations is an up-to-date issue because of the study of communicative peculiarities of the speakers’ utterances. The relevance of the research paper lies in carrying out the research of the cooperative speech situations as well as the conflicts in the process of verbal interaction on the material of English novel “Chocolat” by Joanne Harris. The purpose of the research is to investigate and analyze the communicative situations in Joanne Harris’s novel “Chocolat”, which involves the performing the following tasks: 1) to reveal the meaning of the concept of speech situation in modern linguistics; 2) to identify and describe speech situations in Joanne Harris’s novel “Chocolat”; 3) to make a quantitative analysis of speech situations from Joanne Harris’s novel “Chocolat”.

The lexicographic analysis of definitions of speech situation reveals that it as “an instance of communication having as prerequisites a speaker, an utterance, and a hearer who interprets the utterance” [5]. One more interpretation of the concept of