

The Architectonics of Sensibility in the View of the Theory of Cultural Transfer: Early Prose by Panteleimon Kulish

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ANNOTATION

Due to the expansion of the human issues to the text, various manifestations of emotionality are structured or hidden, unconscious movements and subjective reactions to the world are revealed in the text. The individual becomes the basis for the development of the typology of the emotional images. Such images become public, turn to the carriers of genre, and form narrative matrices. The text becomes a particularly sensitive field, a tuning fork, which allows the readers to correlate their own emotions with previous, already experienced, and tested literature. Endowed with powerful cultural and historical meanings, built up and enriched in the perspective of epochs, emotions become a fluid basis for comparisons of human images at the transcultural and transnational levels. They form the *tertium comparationis*, within which there are a selection and birth of new images of emotion, and thus, the properties of artistic writing, measurements of the sensibility of the text to extraneous trends and inclusions, modern approaches to the interpretation of the tradition. As a result of this longevity, the world of emotions is internalized into history as a memory of the past, which lives in the present and has its internal temporality and cultural stage. However, there is always a constant “theoretical” excess in the variety of manifestations of sensibility, which serves as the basis for their comparisons, assimilations, and distributions. It has no historical layers; it is the criterion and measure of the meeting of even distant images and models on the border, in the field of *tertium comparationis*.

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The study of the emotional world of the work involves correlation with the circulation of ideas, worldviews, and aesthetic forms in the melting pot of culture. In this semiotic device, the theory of cultural transfer is formed. It allows going beyond local comparative studies to the level of globalization expansion of objects of interpretation. The founder of transfer analysis M. Espan' formulated this methodology as the output of literary criticism on the other side of comparative. P. Kulish's prose is a very interesting phenomenon in the context of this theory. The author resorted to a special technique of intertextual interaction, palimpsest as "embedding" and too sensitive attitude to tradition, rethinking at a cultural distance in fundamentally different historical and literary conditions.

KEYWORDS

anthropology, architectonics, history, sensibility, emotions, palimpsest, comparison, transfer

Sensibility is a category of literary criticism, which was associated with the psychology of characters, and reproduced the transience of their inner life. It acquired signs and characteristics of personality type in the general typology of worldviews, and became an essential marker of socio-hierarchical relations. It was a criterion for a codification of feelings according to social status. However, not only the *human* sphere determines the existence of this category in the field of a literary work. The aestheticization of sensibility, the action of its transferring (unprocessed, somewhat chaotic movements of the soul) from the content to the form, the author's technique, writing, and play with emotional constructs are of great importance. There is an outward *ex-centric* movement from the deep inner sphere of individual psychology into the outer space of the text. As a result, a web of emotional and mental intentions and their verbal embodiment take place. It materialized in the language of characters' behaviour, invisible, hidden, manifested in individual gestures as unified, monolithic, and indivisible nonverbal signs of the subconscious, spontaneous, and unpredictable things.

However, an individual manifestation of inner behaviour carries a train of traditions that accumulates collective emotional experience and is constantly gaining a new meaning in the perspective of epochs, in the context of *different* cultural paradigms. Adding the actual and open *here and now* to the old, familiar, and canonized requires a special analysis of decomposition, sometimes microscopic consideration, and separation of the individual from the general in terms of *historical semantics*. This research approach is complex and heterogeneous; it allows us to trace the mobility of changes in the internal form of a phenomenon, i.e. its morphology, structure, and multilevel aspect. At the level of the general typology of cultures, their paradigm connection depends on the so-called "culture two" (V. Paperny's term). It is informal, unpublished, and hidden in the depths of human psychology, alternative to the objectified history of events. This methodology corresponds to the concept of historical synthesis of the *Annales* school. It includes a vision of history as a holistic civilization, the comprehension of which is possible only by using the application of sensitive research tools, the complete replacement of the categories of the objective order by the immanence of human feelings and behavioural impulses. However, this is followed by a reverse analytical procedure, which is based on the collection of disparate manifestations of inner life, fragments of emotionality, and the creation of a typology of psychological experience and "emotional standards". This *ex-centric* intrusion of emotions into the territory of logic, their



attachment to the context of history, social life, and the objective course of events allow us to trace the collective experience of previous generations. As the American anthropologist C. J. Geertz points out, emotions move from “any dim and inaccessible realm of private sensation into that same well-lit world of observables” (GEERTZ 1973: 96).

A special architectonics is revealed in the barely perceptible dialectics of the internal and external, emotional chaos and logical order, which helps to establish the linking mechanisms and contact convergence, spontaneous manifestation of feelings, and its further ritualization and consolidation in culture. *Contagion* contributes to the creatively conflict-free connection of individual uncontrolled manifestations of emotionality with the general background, in other words, the socio-historical superstructure as a particularly sensitive field of tension and elusive *transfer zone* between historical and typological modifications of feelings.

In this regard, the methodology of studying the emotional experience of the past, the reproduction of the authenticity of feelings in a certain historical context is extremely valuable and heuristically justified in L. Febvre’s works *Psychology and History* and *Sensibility and History*. As a representative of the *Annales* school, the scientist uses anthropological categories that shed light on the civilizational progress of mankind as a holistic, long, and continuous process. Initially, emotions “originate in the inner depths of the individual”, and later are formed “in shock caused by similar situations and contacts as a result of similar and simultaneous reactions”, “acquire the ability to cause all present by mimetic contagion” the same “emotional-motor complex” and due to the “coherence and simultaneity of emotional reactions” “become a social institution” and “regulated as a ritual” (FEBVRE 1991: 112). Of course, there is a direct connection between this ordering of emotionality in the public consciousness and its manifestation as cultural forms, images, and texts. We can understand and explain our feelings by superimposing them on the previous scale of sensibility, the hermeneutic relationship of present and past experiences as the actualization of a cultural form, i.e. “the public images of sentiment that only ritual, myth, and art can provide” (GEERTZ 1973: 82). There is no doubt that the ideas of the historical synthesis of L. Febvre and other representatives of the new methodology (M. Bloch, J. Le Goff, and F. Braudel) influenced the hermeneutic concept of C. Geertz and his followers (M. Rosaldo) and later provoked the so-called “affective turn”, or the anthropological perspective of literary criticism.

The study of emotionality as a part of a literary work follows from the structuralist theory of “the world as a text and knowledge about it as a narrative (*tropos*)”, at the centre of which is “a human being (*anthroposis*) and the cultural environment (*topos*) that affects it and what it forms by its activity” (GALETA 2014: 49). Thus, emotionality is the expansion of the human into a text, or rather the textualization of inner behaviour, psychology, and fragmented reflections in the fabric of a literary work. A special *sensitive field* of the text, its visible and invisible parts of the iceberg is formed. It can be analyzed at the level of architectonics of usage, empathy, a reflection of *oneself in another*, and *another in oneself*, and finally, of gaining the highest position of out-residence and ability to think rationally about manifestations of sensibility as cultural forms, which are constantly moving in a permanent state of circulation, constantly changing their properties. At this level, *historical anthropology* and *the method of historical semantics* are quite naturally imposed on *historical poetics*, which focuses on the study of dynamics, flexibility, and extraordinary variability of literary forms, canons, figurative series, and artistic techniques. The sphere of sensibility also falls within segmentation. It extends in time and forms a labile chain with the diffusion of emotions which mix, flow into each other, eventually crystallize and become an integral feature of one or another type of poetics, aesthetic priorities, etc.



It should be noted that not all stages of literary development are equally inclined to reproduce sensibility. Increased attention to this area is particularly “explosive” in terms of the psychology of internal behaviour and productivity of nonverbal communication of the era. According to A. Zorin, a specialist in literary emotionology, the verbal art was important in the second half of the 18th century, the world of the literature was revealed in the theatres, the role of rhetoric as a discourse of speaking raised and declared, speaking about oneself, one’s feelings, subconscious desires, and reflections. It all led to a surge of sensibility as a very insightful tool for analyzing aesthetics and poetics in general. That is why the “production of public images of sensation is largely undertaken by literature that offers the reader examples of emotional coding for a wide range of educated readers” (ZORIN 2016: 44). Writing, primarily prose, is based on the technique of composing and decomposing feelings, microscopy of the subtle nuances of human psychology, the correlation of their own and others’ mental impulses, their natural unbiased manifestations, and already formed constructs. It creates a foundation for *homo legens* (readers and the reading characters) who have the opportunity to “return to old experiences, refine their emotions, constantly comparing them with the sample. The most popular works of that time played the role of tuning forks, according to which readers learned to tune their hearts and check how they feel in unison. Reading and experiencing the same works together ensured the spread of common models of feelings over national barriers and state borders” (ZORIN 2016: 44).

Thus, bursts of sensibility erupt mostly in transitional eras, when a previous experience is embedded in the text, often accompanied by antagonistic clashes with the new characterology and type of narration. But there is productivity in this creative conflict, which is a background for uniting different emotions into integral, continuous “narrative formations” (T. Sarbin). The unity and lability of the emotional world, even in the perspective of much distant cultural epochs, becomes a problem of literary comparative studies, which overcomes the narrow framework of comparisons and goes beyond *tertium comparationis* as a basis for finding similarities and differences in self-sufficient closed phenomena or zones. As a result of this expansion of competencies, a qualitatively different methodological strategy is outlined, it is “on the other side of comparative science” (ESPAN’ 2018). It offers the local, captured in more or less tangible space-time coordinates, fully completed and formed things instead of the transnational, cross things, which are permanently circulating and are far from the final aesthetic completion.

The heuristic value of this, so to speak, globalization of comparative studies lies in the nourishment of half-dead aesthetic constructs by anthropological problems, first of all by the fluidity of human feelings, the temporality of their reproduction in the mirror of epochs. The basic grounds of the new methodology are formulated by M. Espan’ in the theory of cultural transfer on the examples of counter-cross currents within the types of civilization. This concept of modern humanism does not contradict traditional comparative studies but absorbs them, makes them an auxiliary empirical method, involves influences and borrowings, genetic contact projections, etc., subjecting them to semiotic processing in the *melting pot of culture*.

Sensibility becomes a category that provides the lability of artefacts, cultural forms, and the completion of art manifestations in the burden of tradition. It not only unites different cultural and historical types of emotionalism but ensures the elastic foundation of communication, of the imperceptible interpenetration of typologically disputed poetical components, rhetorical structures, etc.

The early prose by Panteleimon Kulish is an interesting phenomenon from the point of view of the theory of transfer. Continuing the traditions of G. Kvitka-Osnovianenko’s prose, improving



its narrative characteristics, the writer shows sensibility to both Western European and Slavic folklore and literary contexts. At the same time, foreign trends and borrowings were not only the entourage of the work and were not limited to their intratextual role. They acquired a super-textual, metaliterary, and historiosophical meaning. P. Kulish's approach to Ukrainian reality was quite cultural because we can see not the periphery but the centre, the micromodel of the universe in the village as the centre of national life. The patriarchal forms of order, historical past, and folk poetry are similar to the ancient ones, the parallels between them are quite obvious and openly declared by the writer: "There were no people in the world braver and more glorious than the Greeks and the Cossacks: no one has better songs than the Greeks and the Cossacks" (KULISH 1990: 13). The poem *Ukraine*, for example, was the embodiment of aesthetic and historiosophical visions of the young writer, rethought through Herder's idea of Ukraine as the new Greece. In general, the figure of I. Herder greatly influenced the formation of the Ukrainophile romantic concept of Kulish. The transference, non-vector nature of this interaction was described by O. Sulyma-Blokhyna: "The desire to transfer Homer's poetry to Ukrainian perception is also dictated by a particular vision of it. As Herder sees and reassesses the approach to Homer, the same way Kulish tries to look at antiquity from the Ukrainian, peasant-democratic standpoint" (SULYMA-BLOKHYNNA 1969: 76).

Thus, the bilateral nature of the connection, exchange, and mutual enrichment between the transmitting culture and the perceiving culture are signs of semantic shifts and complications in the morphological structure of the writer's early prose. These mutual circulations of meanings are the law of transfer, an indispensable precondition for the birth of the new based on rethinking the old. The writer declares his position as a mediator in the historical movement of types of intertextual interaction, using organic metaphors in his theory of textuality.

He wrote in a letter to Y. Yuzefovich in 1843: "I walk like a bee in honeycombs now... The study of Ukrainian antiques just as perfects me as the study of sculpture antiques perfects a painter" (KULISH 2005: 19). As we can see, this "absorbing", in addition to the interaction between distant literary texts, also contains the germs of interspecific comparative studies. Later, in 1848, in the letter to O. Bodiansky, the channels of perception of the material were clearly outlined. It should have become the basis for the establishment of the national epic: "More than once it occurred to me to take *Odyssey* and rewrite it in our way, or tell it word for word in our language" (KULISH 2005: 216). It should be noted that "absorbing" is a purely anthropological strategy, which involves establishing contact between cultures not through conscious borrowing, transplantation, or finding parallels and kinship based on the logic of comparative analysis but primarily at the level of intentions, focusing on inner knowledge, its phenomenality, and uniqueness.

Kulish's "honeycombs" are fully consistent with the romantic concept of the text built on the "combination of mood and reflection". According to O. Sulyma-Blokhyna, Kulish's early works develop the traditions of the European romantic novel; the criterion of their typological similarity is the category of the miraculous, which allows synthesizing the fantastic and the real, the fairy-tale, and the novelistic. It is possible to comprehend the miraculous only intuitively. "The ancient, the prehistoric becomes the object, not so much of study as of teaching. The nation is idealized, purified from everyday life, and the nation that 'breathes the eternity' becomes a fluid that should flow in the short story" (SULYMA-BLOKHYNNA 1969: 73).

No wonder that romanticism reduced centaur combinations of different styles and rhetoric, the culture of "ruins" and modernity, ancient harmony, and the patriarchal old-world system of the first decades of the nineteenth century to the rank of law. This synthesis causes palimpsest



as a transtextual formation that requires bidirectional decoding, first by layering, the integration of historically variable intertextual units, and then the reverse action of unwinding concentric circles, alternating layer-by-layer accumulation of accumulated values, and increasing degrees of textuality of work-sample, hypertextuality, or architectural scheme. J. Jeannette was right to consider “literature of the second degree” in the manifestations of palimpsest. It is formed by intermediary texts which transmit the primary content of the masterpiece into new conditions, enriching it with additional secondary connotations.

Homer’s *Odyssey* was the foundation on which Kulish’s *Orysia* grew. However, the way from one work to another was mediated by a Western romantic short story, Ukrainian philosophy of the heart, the writer’s Cossack’s visions, and in general, the idealization of the national past, the old world. That is why he still distinguishes his perception of Homer with the help of criteria of ethnicity, the anthropological closeness of Hellenic and Ukrainian cultures, even recognizing Zhukovsky’s skill in re-creating an ancient work. Its reception is maximized by physiological metaphors: “my nose feels some other potions in that Homeric hail” (KULISH 2005: 260).

Thus, all intermediate links and mediating texts contribute to the introduction of the architect in the field of the national concept sphere and the further transformation of heroic epics into “old-world Cossack idyll” (E. Nakhlik). Thanks to the interpreter as a signifier, as a text that arises between the other two texts, “a sign-conductor from another semiotic system”, a context of sensibility is formed, which is closely related to the author’s personality and tradition on which he relies. This notion of mediation makes it possible to single out textual resources “that have not only a reference structure (text-reality) but rhetorical (text-text). It is enough to change the interpreter, and the conceptual or emotional sound of the work will change” (BUDNY-IL’NYTSKY 2008: 264).

Orysia looks “demonstratively aristocratic” (Y. Sherekh) against the background of previous ethnographic stories. It is achieved by polishing the language, fine stylization, and transmitting the local colour into the register of poetic fantasy. At the same time, the sixth and seventh songs of Homer’s poem were a kind of framework for connecting the story of *osaul* (a post and a rank in the Ukrainian Cossack units) in search of his idyllic fiancée to the so-called *architext*, or proto-plot of the idyllic meeting on the banks of the river Odysseus and Navsikai. However, Kulish goes not only to universalization but carries out, so to speak, the transplantation of an ancient motif on the native background. The frame construction envisages a mutual movement towards universal experience, traditions, and nationally authentics, Cossacks, and peasants. Thus, the framework is a structural analog transfer as a holistic action on the redistribution of meaning in the melting pot of culture. The text fully preserves the Ukrainian spirit. There are indications of the time of action, historical life, social stratification of society, and the place of semi-legendary events. The sphere of personal, autobiographical, intimate also falls into fantasy transformation. According to E. Nakhlik’s observations, the writer embodied “his dreams of marriage” in the story. Some events of his inner biography are mentioned here, such as “poetic vision, which he was amazed”: a colourful idyllic scene of observation from the window of arrival at Oryasia’s place changes the scene of “wonderful girl” on a cart on the way to Motroninsky monastery soon pours into (NAKHLIK 2006: 302–303). Thus, it was a suggestion that increases the field of the sensibility of the work and turns the impression of what is seen into an emotional matrix, or “emotional narrative” as the dominant of the story.

Poetics, fantasy, delusions master the narrator, who withdraws from the work, and is limited to the role of mediator, objectifies his delusions in contemplation, despite being the bearer of the folk point of view and folklore language element. It is a kind of axis, an anthropological cen-



tre around which ancient high rhetoric and Ukrainian folk art unite, the idyll of the sixth song *Odyssey* and “national existence in its historical retrospection” (NAKHLIK 2006: 303), even mysticism with deep inner sympathy of lover’s hearts. Compared to *Marusia* by Kvitka, the narrator does not interfere openly in the general tone of the story, avoids fairy-tale and conversational elements. He mainly observes creating an aura of complete admiration, aesthetic taste broke and fragmented in its entirety, static pictures, and stage segments of idyllic semi-magical mystery. This rhetorical position of the narrator also contributes to the stringing of cultural and historical types of sensibility in a single palimpsest field, which is fully consistent with the above-mentioned concept of historical synthesis. This intratextual “historicism”, the fixation of the dynamics of secondary realities does not cancel the continuous harmony of past and present, senior and junior, convergence as harmony and orderliness of life in the “sotnyk’s yard” (sotnyk was a military rank among the Cossack military officers), a micromodel of the world, a kind of spatial universality of peasant philosophy of a writer.

The idyllic picture of Orysia’s departure is depicted as a *cinematic change of scenes*. However, this mobility is rather mechanical, the general statics is not disturbed in any way. The end of the action occurs at the moment of removal, which pushes the space-time framework of the story in the dimension of the legendary, fantasy world. The mythopoetic insert about a prince and a charming girl, the mistress of golden-horned oxen attracts the attention of both listeners of the old Gryva and the reader. Note that the legendary immediately leaves an imprint on the emotional perception of the narrated story and creates a strong suggestive field with an intense effect of transfer to inanimate matter properties of living, moving, and speaking. Inspired by the story of sorrows, it forces us to look at nature not from the standpoint of reality *but genre-wise, rhetorically*, according to what we have heard. The pure idyll is mixed with fairy tales, bizarre views because as if “not stones and water makes a noise somehow not like water...”, “shaggy roots” “mixed with hops”, “curly elms ran to the very edge and stretched out green paws over the river”. The spiritualization of the landscape is a reflection of the character’s emotional experiences, which also extend in the historical and mythological perspective and have a justification in the ancient epic, Ukrainian folklore, and ancient idyllic discourses. I. Limbors’ky notes: “Perceiving history, the writer not only postulates it as a model and the desired ideal but also as a source of various events in which the characters reveal a colourful range of human feelings” (LIMBORS’KY 2009: 109).

The mirror plays a significant role in the work as an image and textual analog of the synthesis of legendary and real, historical and non-historical, architectural genre cores. The Cossack on horseback is reflected in the waters of Trubail on the Tour’s cliff as in a mirror. Orysia saw a prince from a legend in him. Doubling the image is further complicated by the introduction of the theme of destiny, predetermination, which architecturally frames the whole complex of sensibility. In the text, this image is concretized, acquiring materialization and personification (“My path is to someone’s threshold, my path is to someone’s heart”). The osaul’s words, crystallized in the folklore formula, encourage the situational creation of a micro-frame. That is, the girls solve the riddle of who is destined for him. The situation itself causes melancholy in Orysia: “A girl’s heart is softer than wax. It melts from the Cossack eyes, as from the sun...”. But the laws of idyll do not allow the feeling of love to turn into suffering, and again the folklore formula introduces a specific case, a meeting in a series of repeated, fixed by tradition (“You cannot go around your betrothed!”). It is fascinating that the folklore process is entrusted with philosophy, leading up to the neo-Platonist idea about the laying of love in heaven and the Ukrainian “philosophy of the heart”. The concept of destiny mediates these views and helps to develop an idealistic plot to a well-done result. The



fateful meeting of the sotnyk's daughter with the Myrhorod osaul in the native household, the father's blessing, happy marriage are typical genre features that frame sensibility according to the idyllic worldview. Therefore, even traditionally sentimentalism concepts and nominations, such as *cordiality*, love trials do not contain the tragedy and pathos of suffering, it is rather indirect, hidden definitions of joy, a state of happiness ("Stand, sweetheart, and bowed her head... Her eyes say everything, she does not"). In this respect, fate is the most powerful element of the architecture of sensibility, rooted in historical longevity, mentality, and national character. As the era of the Hetmanate is depicted, a kind of "axial time" for Ukraine, the establishment of nation-building and state ideas, their crystallization, sediment in the fate of the individual does not cause suffering and tragic strain.

The concept of destiny materializes in the cyclical nature of reproducible events, doubling and clarifying plot situations (two meetings with the osaul), culminating in the plane of non-textual, personal, religious, and historiosophical sides. The end of Kulish's story is formal from the point of view of the organization of textual integrity. Its architectural distinctiveness sprouts through an idyllic cycle of life and intergenerational longevity, acquiring modelling value. The narrator seems to prolong the idyll, levelling its specificity and instilling in it a set of Christian values and transmitting it to a higher level of universal harmony, the restoration of the origins of existence. Orysia's fate is seen in the future, a year after the wedding she "became even better than married, and she has a child looked like a star of God". Accents are shifted from the past to the future, the idyll is enriched by the introduction into the depths of the work of these profound primates. "This is the glory of God, not the young woman! What if someone witty portrayed her as she is, with a baby in her arms! That was the picture!" (KULISH 1994: 180). A special technique of imaginary transfer of the ideal to the painting canvas is used, interspecific relations expand the reading of the finale, demonstrating the fusion of the iconographic sign with the meaning. According to Yu. Lotman, "a man on a pedestal, a living face in a portrait frame, the spectator on the stage are perceived as foreign in a conditional modelling space, which is created within the boundaries of the artistic text. Because of this, the visible incompleteness in a work is a particularly marked constructive technique" (LOTMAN 2000: 430). Thus, using idyll as a means of characterization, modelling a certain emotional complex, Kulish simultaneously destroys stereotypes, rethinks the canon, and expands the field of perception of the chamber, intimate world of trials to the limits and nodes of the historical process.

Another idyll *A Girl's Heart* (1862) tends to *Orusia* by genre affinity and type of character. Kulish deepens the psychological analysis and considers the feelings of the character in the field of idyll built based on sociality, the principle of clear polarization of social states. This is an idyll that arises in the area of conflict of interests, violation of pre-established harmony, and the subsequent restoration of the original order, the natural course of events. Of course, this type of text organization requires some borderline structural elements that illustrate the movement of the genre itself, free it from dead schemes and preserving in the canon. In this regard, a specially designated author's designation "idyll" serves as a rhetorical device, a framework for anthropological experiment.

The aesthetics of sensibility is presented in the robes of the archaic again, although the type of correlation with idyll is quite different than in *Orysia*. It does not imply a suggestion but a completely rational measurement of life by tradition, established patterns of behaviour. Therefore, these relations are paired and are embedded in the frame as a set of situations, rules, and social roles, through which human feelings, actions, behaviour are verified. The frame reveals the means



and techniques of textualization of sensibility. Already the beginning of the work introduces the folk song element to the reader, the lines from the historical song *Oh, early Sunday morning...* determine the emotional field of perception of a completely usual situation of recruitment. The architectonics of *A Girl's Heart* captures the folk timbres that contribute to “the tonality of the word, of any verbal image” (BAKHTIN 2003: 116), its re-thinking through the “tearful aspect of the world” (BAKHTIN 1979: 345). Manifestations of emotionality correlate with this nature of the word. They are embodied in “emotional-volitional thinking, intonation thinking”, “emotional-volitional tone”, which flows around “the whole semantic content of thought” in the context of Bakhtin’s philosophy of action (BAKHTIN 2003: 107). Of course, we are talking about tears as a text, a type of non-verbal communication, in principle, not chamber, not solitary but, on the contrary, public, open, correlated with folk rites. In the context of the story, tears determine the tone of the organization of the verbal masses, their special recitative, reproduction of folk melodies, temp, and rhythmic. These poetic timbres are especially characteristic of prayers, lamentations of Ignat’s mother, tears, and various ways of expressing Olena’s grief. According to M. Bakhtin, prayer and tears form tonalities, a kind of tuning fork of the work as a whole, and “the ideological significance of these tones in language, culture, and literature are asserted”. Tears are “the basic tone of speech and cultural life”, they saturate the materiality of the verbal sign with spiritual meaning in the anthropological theory of the literary critic. “The word in Bakhtin’s philology does not exist as a neutral, purified word of the Saussurean language system – such a word does not interest him – but as coloured and imbued with the tone, laughter, or tears” (BAKHTIN 1996: 614).

The increase of folklore meanings is presented with special intensity in the opposition of one’s *native* home and *another* side, more precisely, in framing, multilevel representation of *another* country as a “distant antiworld, where everything is opposite to the human world” (YUDIN 2008: 80). Perceptions of the non-self, foreign, hostile unfold according to the logic of apperceptions when the actual, individual experience is superimposed in the traditional, cultured, and folkloric images, forms of emotional perception of the world. Undoubtedly, the alien in Kulish’s idyll is a concept in which the ethnic mentality, the psychology of the Ukrainian man, and the logic of the historical process were synthesized.

Separation from the beloved causes in the character a sense of space separateness that leads its division into three parts: folklore image of rural idyll with nightingales, pond, stars, boys and girls, imaginary lovers’ space, called minus-space (there is no Ignat and Olena among the youth), and a mental projection of a distant world (“Ignat is somewhere far away now, not hearing a familiar voice...”). Thus *the strange things* are carved against the background of *the native ones*.

Despite this division, there is a natural tendency to cross borders, levelling conditional obstacles to happiness for romantic poetics. Initially, the worlds are polarized, each of them is fixed by a set of ideas inherited from traditions. The patriarchal point of view of Ignat’s mother and Olena’s will and love collide. Although their views are not mutually exclusive, the characters rather complement each other and both show a tendency to mythologize *the strange* as the embodiment, not of a specific space but something general, unknown, even otherworldly. The initiation transition to another being is identified with a stranger country. Wedding and funeral ceremonies are ambivalently connected with moving to another space, change of status. That world is called strange in Slavic funeral lamentations. By analogy, wedding lamentations focus on the wires and the bride’s move to another side, to other people. Olena thinks in terms of marital bliss and asks for the blessing to follow her beloved “to the ends of the earth” (“Let him not suffer alone among strangers”), seeing salvation in this. Staying in a far place with someone is better than dying without a beloved



one at home. The desire to meet Ignat inspires her and allows her to establish emotional contact at a distance, to move, to move mentally to a distant land. Olena's statements are read through the prism of song discourse ("She spoke such words as if she were singing a song"). A strange land is hostile to Ignat's mother, who "frightened her with the wide world, with strangers, with unexpected adventures... She only felt sorry for a young child who had never been to another land". The concept of *foreign lands* is important in *A Girl's Heart*. It helps to nourish the idyllic structure with non-canonical genre elements, enriches and complicates its structure with additional modality, uncharacteristic mobility, and temporality. We have rather not an idyll but an idyllic as a genre shell of reproduced sensibility, materialization, and framing of the invisible inner plan, wanderings of the soul in the polyphonic living space. According to I. Smirnov, idyllicism forms one of the "transhistorical semantic subsystems of verbal art", is its grammar and the most famous "class of literary texts" (SMIRNOV 2001: 250), therefore, capable of the so-called action of transference, movement in cultural space and modernization of ancient semantic conglomerates.

The character of Kulish's idyll leaves not the city but the village, meets the unfriendly cold world from which something mystical, infernal blows. It should be noted that the capital appears in the historiosophical light as a personification of a *strange land*, including relying on the powerful tradition of its coverage in national folklore and literature. There are even recognizable formulas and indirect quotations that set the reception background, illustrate ways to adapt the poetic word in the prose text. The merging of the literary text and the folklore word is an allusive mention of "our compatriots" who are "crushed" on the "other side", "like that Marco in hell". We have an overlay of the image from the folk saying about the eternal martyr Mark on Gogol's colonial-anti-colonial coverage of compatriots who deliberately represent themselves in the structures of the imperial world (the scene with the Cossacks in *The Night Before Christmas*), make careers in the capital, leaving native land and losing identity (*The Old World Landowners*). The introduction of Shevchenko's invective from the poem *Dream* adjusts the perception of the hostile world of the capital: "...as if in a dream she flew to a large, lush garden, to a garden where, they say, there are only churches and chambers and pot-bellied men, and not a single house" (KULISH 1994: 204).

However, the dispute with the word "foreign" begins immediately, or rather, it fits into the space of conflict to the creativity coexistence, a dialogue of different discourses. It turns out that the world of the capital is ambiguous, not unified, it is a place of harmony of human relations. The locus of Ukrainian idyll is built into the imperial border. Kulish realized one of the invariants of sentimental idyll, which is fixed by M. Bakhtin in the process of evolution from the "rural-idyllic stage" to "the transition of sentimentalism to the city (urban sentimentalism)" (BAKHTIN 1996: 304).

The temporality of the idyll captures the changes in the inner behaviour of the character, the readjustment of the type of emotionality, its changing into rationality and culture. Her feelings begin to be measured by involvement in the world of culture, the structure of the individual in the formation of the internal structures of national memory, which will change the worldview soon and cause the emergence of the emotional matrix with enlightenment meanings. The sphere of the heart is rationalized under the influence of book culture, education, and the expansion of the field of identity. "Writing" becomes a measure of these changes, there is a transition from singing to literature, which means a complete re-coding of the idyll, its openness to the outside world. The *strange land* itself ceases to be hostile, the capital space acquires transformative modelling properties that allow metamorphosis and almost initiation of the character ("You were born a second time, in a wide clear world"). Of course, there is something speculative in the idyllic relationship of Olena and Pavlo Piddubny. They rather express the ideal, historiosophical Cossack



visions of the writer. Space is expanding more and more, the strange is becoming a prerequisite for the formation of their own, national, peasant, expressing the ternary concept of world order, coexistence in the field of world culture: “We will fly around the whole world with you, and then we will return to Ukraine; you will see your father and mother, and we will live with me at my grandfather’s farm” (KULISH 1994: 211).

The idyllic as a genre code, the mode of reading Kulish’s early prose is at the same time the interpreter that unites the texts of different national traditions and distant epochs into a palimpsest whole. The significance of this component is emphasized architecturally, by a special separation of the genre subtitle, which activates the whole mechanism of the work, becomes a generalizing link in the implementation of fundamentally non-genre tasks for all their conventionality and relevance. Thus, the idyll as a structural conductor of *non-structural* matter, that is, sensibility, non-objectified multi-coloured emotionality in the fabric of the text acquires certain features of modelling and creation at the level of the architecture of the work and the art world. Abstracting from the concrete historical semantics and the set of canonical features, the genre begins to “absorb” even foreign elements, becoming a transhistorical and transnational formation. Antiquity and Ukrainian folk song culture, everyday realities and mythopoetic basis, the perception of the elements of people’s lives through the prism of Herder’s doctrine of uniqueness and originality of art forms is revealed in the national spirit. All of this creates conditions for transferring the image of sensibility, which carries the meanings engraved in historical memory and radiates them in the actual time, becomes a measure of aesthetic evaluation of the text, the character world as well as the historical and literary period.

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