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THE NOVELS BY T. HARDY “TESS OF THE D’URBERVILLES” AND “LOOSE” BY PANAS MYRNYI: PECULIARITIES OF STYLISTIC NARRATION

Abstract

The peculiarities of stylistic narration of the novels by T. Hardy and Panas Myrnyi are considered in the article. We defined that historical and typological principles, being theoretically “disclosed”, have already contributed to defining a significant number of peculiarities of historical and literary development under any national conditions. All this, on the whole, gives the possibility to all-round studying the artistic culture.

We found out that using cultural data in the linguistic creation of the text is one way to acquire the style mastership.

The purpose of the article is to explore the peculiarities of the stylistic narration in the novels by T. Hardy and Panas Myrnyi.

The research subject is socio-psychological novels by T. Hardy and Panas Myrnyi.

The methods such as historical-typological, historical-genetic, and historical-functional were used to achieve the goal.

We underlined the fact that the prose of the mentioned authors is characterised by using different forms of narration: inner monologues and dialogues, recollections, letters and narrative elements. It contributed to the lyricism of the novel genre and sophistication of the composition of the novels, which let to transfer the plan of solving problems from the outer actions to the inner psychological plan.

Keywords: plot-compositional structure, metaphorisation, temporal coordinates, poetry, philosophical views.

Introduction

“God is boundless, and the demon is limited: good can spread and spread indefinitely, while evil has its limits”, G. W. Leibniz (1989, p. 404)

stated in his “Theodicea”. Indeed, historical events of different epochs testify to the objective and natural nature of the great German philosopher’s reasoning. However, this logical pattern is not always traceable in human destinies. This

opinion is vividly illustrated in fiction, historical and philosophical literature, which comprehends various aspects of human existence.

From this point of view, the social-psychological novels of T. Hardy and Panas Myrnyi deserve special attention in order to study the typological and genetic essence of the literary phenomenon (genre specifics, pictorial means of expression, creative heritage of artists, styles, etc.), elucidation of internal patterns, inherent in the literary phenomenon. Of the many problems of the poetics of the socio-psychological novels of both writers, in this case, only one will be considered, which seems extremely important: the specifics of stylistic narration.

Analysing the individual and linguistic features of the characters in Panas Myrnyi’s novel, it should be emphasised that the novel’s speech is characterised by a lack of any desire for artificial sound. The textual material convinces that the author was a strong opponent of external and unjustified good nature. In the author’s artistic speech, we do not even find any hints of tendentious purification: the novelist prefers folk and conversational simplicity and even rudeness. Fragments of dialogic speech evidence this: “– Not to his devilish mother-in-law! shouted Hrytsko. – He is never at home. He is always wandering, damn man!” (Myrnyi, 1976, p. 66). Or: “And what is your business? – He shouted until Khivrya trembled. “What’s your business, I ask?” You were told to go-go and say, … Began to ask questions! Are you happy, son of a bitch, with father’s failure?” (Myrnyi, 1976, p. 67). In “Loose”, we notice a significant number of rude expressions that the artist specifically introduces into the speech of his negative characters, characterising their anti-human nature: “devil’s mother-in-law”, “wandering”, and “damn man”, “son of the bitch”. Such “anti-aesthetic” speech of the characters is especially noticeable in the novel.

The peculiarity of the individual speech characteristics of T. Hardy’s characters is his focus on the normative English literary language of that time. Numerous textual episodes testify to this structural pattern: “– We shan’t, either of us;

which is worse still”, said the eldest. “– There he is again!” “– Why?” asked Retty quickly. “– Because he likes Tess Durbeyfield best”, said Marian, lowering her voice. “– I have watched him every day and have found it out” (Hardy, 1950, p. 150). Or: “– If it is SURE to make you happy to have me as your wife, and you feel that you do wish to marry me, VERY, VERY much –”

“I do, dearest, of course!”

“I mean, that it is only your wanting me very much, and being hardly able to keep alive without me, whatever my offences, that would make me feel I ought to say I will” (Hardy, 1950, p. 204).

The lexical fund of both novelists is extremely rich. In the language of Panas Myrnyi, the element of colloquialism dominates everywhere, manifesting itself in the rejection of unnecessary bookishness in the casual imagery of expressions: “The old Ochkurikha received dear guests with honour, treated them to boiled food, fed them pies…” (Myrnyi, 1976, p. 49); and also gave 49; “Christina, as if shot, shook…” (Myrnyi, 1976, p. 90); Protsenko… “stuck, straightened up and set his eyes on the hostess” (Myrnyi, 1976, p. 195); Oryshka… “stands, shakes, eyes burn…” (Myrnyi, 1976, p. 385) and others.

Panas Myrnyi masterfully uses various means of linguistic expressions, such as the accumulation of diminutive nouns (often with epithets). In the portrait of Natalia Mykolayivna: “white hand” (Myrnyi, 1976, p. 262), “clear eyes” (Myrnyi, 1976, p. 262), “pink lips” (Myrnyi, 1976, p. 262); father Mykola’s language is “my popadenko” (Myrnyi, 1976, p. 261), “my heart” (Myrnyi, 1976, p. 259) and others. He conveyed more clearly through the accumulation of various verbs the disintegration and savagery of the personality and domestic life of Father Mykola: “Nataliya Mykolayivna gave her husband a sharp and contemptuous look; she gritted her teeth until her jaws protruded above her full cheeks as if she were about to bite someone, and she folded her arms and sank angrily into a chair at the table. Her fresh pink face flushed, and her eyes darkened. She was silent; it seems – and did

not breathe. Father Mykolay, looking at the woman, sank down on the sofa, rubbed his knees with his palms and giggled wonderfully" (Myrnyi, 1976, p. 263).

T. Hardy also paid serious attention to the development of the multifaceted functionality of the language. For example, it manifested itself in the work on the verb: focusing the readers' attention on the spiritual level of Tess, the writer shows the movement of her philosophical thought through a system of carefully thought-out verbs in the inner monologue: "The trees have inquisitive eyes, haven't they?" – that is, it seems as if they had. And the river says, – "Why do ye trouble me with your looks?" Furthermore, you seem to see numbers of tomorrow just all in a line, the first of them the biggest and clearest, the others getting smaller and smaller as they stand farther away, but they all seem very fierce and cruel and as if they said, "I'm coming! Beware of me! Beware of me!" ... Nevertheless, YOU, sir, can raise up dreams with your music, and drive all such horrid fancies away!" (Hardy, 1950, p. 137). This is a vivid example of the virtuoso development of the verb paradigm. Without verb forms, such as "look", "seem", "line up", "speak", "alarm", "seek", "wake up", "drag" this fragment of philosophical Tess's reflections wouldn't be so rich in individual tints.

T. Hardy masterfully uses epithets in order to improve his style artistically. We observe the organic combination of epithets with verbs, which helps to achieve considerable artistic expressiveness: "The deeper-passioned Tess was very far from sleeping even then. This conversation was another of the bitter pills she had been obliged to swallow that day. Scarce, the least feeling of jealousy arose in her breast. For that matter, she knew herself to have the preference. Being more finely formed, better educated, and, though the youngest..., more woman than either" (Hardy, 1950, p. 150). The introduction of literally ten words into the text gives this episode clear credibility and expressiveness.

T. Hardy was extremely appreciative of the vocabulary, which had little use in his time and

had a historical flavour. Its significant number is observed in the novel "Tess of the D'Urbervilles": "the Valley of Humiliation" (Hardy, 1950, p. 138), "the man of Uz" (Hardy, 1950, p. 138), "the Queen of Sheba" (Hardy, 1950, p. 139), "the Colony" (Hardy, 1950, p. 130), "Article Four" (Hardy, 1950, p. 129), "pilgrimage" (Hardy, 1950, p. 118), "knightly ancestry" (Hardy, 1950, p. 113), "estates of the d'Urbervilles" (Hardy, 1950, p. 113), "family chronicles" (Hardy, 1950, p. 15), "worldly estate" (Hardy, 1950, p. 233), "family mansions" (Hardy, 1950, p. 15), "knighthood" (Hardy, 1950, p. 14) etc.

As we can see, archaisms are found in T. Hardy, where he speaks of the distant past, emphasising the historical flavour of the narrative with such vocabulary and expressions that have now fallen out of use.

T. Hardy's language is full of mythological images. In it, we notice a significant number of mythological names that serve an exclusively characteristic purpose: "nymphs" (Hardy, 1950, p. 73), "satyrs" (Hardy, 1950, p. 73), "Praxitelean" (Hardy, 1950, p. 78), "Artemis" (Hardy, 1950, p. 144), "Demeter" (Hardy, 1950, p. 144), "Rachel" (Hardy, 1950, p. 158), "Samson" (Hardy, 1950, p. 266), "Plutonic master" (Hardy, 1950, p. 342).

In most cases, the imagery of T. Hardy's and Panas Myrnyi's novels of internal origin draws it from the depths of the language itself. Text fragments from the novels eloquently evidence this: "Almost at a leap, Tess thus changed from simple girl to complex woman. Symbols of reflectiveness passed into her face and a note of tragedy at times into her voice. Her eyes grew larger and more eloquent. She became what would have been called a good creature; her aspect was fair and arresting; her soul that of a woman whom the turbulent experiences of the last year or two had quite failed to demoralize" (Hardy, 1950, p. 112). "And the slave weeping began, as the cossacks cry in Turkish captivity, raising their hands to God and begging for death from him. It was a small part of the folk Duma... The bitter crying, warm prayer and heavy sighs

covered the house” (Myrnyi, 1976, p. 252).

In the individual speech characterisation of the characters, both novelists used metaphors (although T. Hardy to a lesser extent). For example, Protsenko sang a song based on Yu. Lermontov’s words “I’m going out alone on the road” and in the imagination of the listeners, it seemed that “the mountains were moving, the rocks were whispering to each other, listening to the noise that comes from the sky. And there? There, thousands of thousands of stars win in front of each other: it is heard, and that shakes quietly...”. Or: “The first strings sang thinly and hard; voices buzzed deafly like a crushed crying broke out from under the ground and was heard... Protsenko sat down his head and listened. He heard something like ants running behind his back; then it pours with frost, then it smells of heat, and the waves of heavy voices stop in the soul, suck it, pinch the heart” (Myrnyi, 1976, p. 252). In T. Hardy’s text material, we also record metaphors in the author’s lyrical digressions, which more deeply shade Tess and Angel’s inner confusion, their inner tension, and the hidden dynamics of their feelings: “The dull sky soon began to tell its meaning by sending down herald-drops of rain, and the stagnant air of the day changed into a fitful breeze ... from broad mirrors of light they changed to lustreless sheets of lead... But that spectacle did not affect her preoccupation. Her countenance, a natural carnation slightly embrowned by the season, had deepened its tinge with the beating of the raindrops” (Hardy, 1950, p. 199).

The metaphorization of Panas Myrnyi’s novel text takes place at all levels: interior-exterior, associative, and psychological. And in T. Hardy’s novel – mostly at exterior and psychological. However, in both novelists, metaphorization deepens the philosophical aspect of the individual-speech characteristics of the characters.

The important imaginative means of both novelists are the comparisons, which are often correlated with epithets in one construction: “The priest’s wife like a good picture” (Myrnyi, 1976, p. 272), “her thoughts were as heavy as enemies”

(Myrnyi, 1976, p. 273), “Khrystya as an arrow” (Myrnyi, 1976, p. 274), “a small beard is like loose silk” (Myrnyi, 1976, p. 276), “clouds are blue as liver or baked blood” (Myrnyi, 1976, p. 277), “the light flickered around the house... like the glow of a nearby fire” (Myrnyi, 1976, p. 279), “braids unraveled and, like rags, came down from the head” (Myrnyi, 1976, p. 281), “like an owl in a stupid night, Marina laughed predatory” (Myrnyi, 1976, p. 282), “her eyes are like sharp knives against fire” (Myrnyi, 1976, p. 283), “it became harder in the house and like in prison or in a deep cellar” (Myrnyi, 1976, p. 284), “and the heart is like a bird in a cage” (Myrnyi, 1976, p. 295), “loosened long braids and, like a little mermaid, jumped on the shore” (Myrnyi, 1976, p. 299), “like a small child, Khrystya had fun on the shore” (Myrnyi, 1976, p. 299), “like a fly, Khrystya spun” (Myrnyi, 1976, p. 300); in T. Hardy’s novel – “flinging the baby from side to side like a weaver’s shuttle” (Hardy, 1950, p. 26), “off you will go like a shadder, Mr. Durbeyfield” (Hardy, 1950, p. 28), “of this tree that looked like a raging tiger” (Hardy, 1950, p. 37), “the morning mail-cart speeding along these lanes like an arrow” (Hardy, 1950, p. 39), “Tess was surcharged with emotion, and winced like a wounded animal” (Hardy, 1950, p. 234), “each diamond on her neck gave a sinister wink like a toad’s” (Hardy, 1950, p. 241), “...a tear so large like the object lens of a microscope” (Hardy, 1950, p. 245), “the smoke rose from the chimney without like a lotusheaded column” (Hardy, 1950, p. 251), “an immense rope of hair like a cable” (Hardy, 1950, p. 279), “his eyes were full of tears, which seemed like drops of molten lead” (Hardy, 1950, p. 280), “she is spotless” (Hardy, 1950, p. 280) etc.

Thus, the world from which both novelists took the material for their comparisons is extremely diverse. Comparisons help artists reveal the features of the portrait or the characters’ experiences. Through the system of comparisons with exceptional imagery, one of the characteristic features of Hardy and Myrnyi’s worldview is reproduced.

Even in extreme circumstances, Oscar Wilde confessed: “I made art a philosophy and philosophy an art. I changed people’s souls and the way things are... Drama, novel, poems or poetry in prose, elegant or capricious dialogue – everything I touched, I gave a new beauty” (Parandovskyi, 1990, p. 513).

The language of the novels of T. Hardy and Panas Myrnyi is extremely rich in definitions. Prose writers often use the same lexemes as definitions for different nouns and repeat them together or separately. From the wealth of definitions grew the skill of using epithets and their exceptional versatility. Hence the considerable number of epithets in portrait and landscape descriptions: “Carpo, still a young man, sedentary, broad-shouldered; the head is healthy, round” (Myrnyi, 1976, p. 41), “Christy’s eyes play like those stars in the cold sky” (Myrnyi, 1976, p. 44), “Onysko, small, in his long coat” (Myrnyi, 1976, p. 52), “Fedir was pale as chalk, held the bench with his hands and looked at his father with fiery eyes” (Myrnyi, 1976, p. 78), “Cyril – not a young man; of short stature, trampled, with a round face, red mustache, bulging eyebrows” (Myrnyi, 1976, p. 81), “Small Christya, with a full pink face, young clear eyes, black eyebrows...” (Myrnyi, 1976, p. 91), “Marina’s forehead came out from the hair, low, but wide and white” (Myrnyi, 1976, p. 219), “the night is clear, frosty. The crescent floats high in the clear sky, burns” (Myrnyi, 1976, p. 46), “a pale world floated over the sleepy earth. The edge of the blue sky blushed” (Myrnyi, 1976, p. 421), Angel Clare has “an appreciative voice, a long regard of fixed, abstracted eyes, and a mobility of mouth somewhat too small and delicately lined for a man’s, though with an unexpectedly firm close of the lower lip now and then” (Hardy, 1950, p. 127), Tess has “flower-like mouth and large tender eyes, neither black nor blue nor grey nor violet; rather all those shades together, and a hundred others” (Hardy, 1950, p. 103), Tess has “the oval face of a handsome young woman with deep dark eyes and long heavy clinging tresses” (Hardy, 1950, p. 111), “during this October

month of wonderful afternoons they roved along the meads by creeping paths which followed the banks of trickling tributary brooks, hopping across by little wooden bridges to the other side, and back again” (Hardy, 1950, p. 207), “the snow had also come down the chimney, so that it lay sole-deep upon the floor, on which her shoes left tracks when she moved about. Without, the storm drove so fast as to create a snow-mist in the kitchen; but as yet it was too dark out-of-doors to see anything” (Hardy, 1950, p. 305) and others.

Thus, the individual-speech characterisation in the novels of T. Hardy and Panas Myrnyi has common and distinctive features: T. Hardy preferred the standardised English literary language of the time, and Panas Myrnyi – folk spoken language when characterising the characters. The language of the Ukrainian novelist is dominated by the element of colloquialism, which is manifested in the rejection of unnecessary bookish style.

The metaphorization of Panas Myrnyi’s novel takes place at all levels: interior-exterior, associative, and psychological. And in T. Hardy’s novel – mostly at exterior and psychological. But in both novelists, metaphorization deepens the philosophical aspect of the individual-speech characteristics of the characters.

The important imaginative means of both novelists are the comparisons, which are often correlated to epithets in the same phrase. Through the system of comparisons with exceptional imagery, one of the characteristic features of the Hardy and Myrnys’s worldview, is reproduced.

The mystery of the expressiveness of Hardy and Myrnyi’s types is that they force readers to follow the development of this character, tracing the various stages of its formation and eventually died under the influence of surrounding social circumstances.

The conviction of both prose writers that characters are continuously formed as a result of the influence of social conditions on them provides them with the maximum objectivity of the show, which only a representative of critical real-

ism is capable of. In the novels of both artists, positive characters do not triumph not only because they arouse the authors’ sympathy but also because they logically and convincingly show that under the conditions of social status, they fail (Tess, Christy, Dovbnya).

Showing that the heroines’ characters are formed depending on the social environment, prose writers pay special attention to portrait metaphorization, which has a deep philosophical connotation. So, in one of Priska’s inner monologues, we learn about her needy life: “Her long life spread before her... Where are her joys? Where are those funs? Day-to-day work, day-to-day work – neither to walk nor to rest. And the need that was such it is ... Without regret, without sadness, rather rejoicing, she would leave this world: it is so bitter and disgusting to her, dark and unfriendly... No wonder, when in forty years she had to turn grey: deep wrinkles cut her high forehead, minted a full ruddy face, first drying; it turned yellow like wax; the high state settled down, the straight back bent in an arc, and once the shining eyes went out, turned pale like a pale flower in the cold... Big spurs drove life into Priska’s heart, and a terrible frost forged her soul!” (Myrnyi, 1976, pp. 14-15). Or, in a similar internal monologue by Tess, we read: “If all were only vanity, who would mind it? All was, alas, worse than vanity – injustice, punishment, exaction, death. The wife of Angel Clare put her hand in her brow and felt its curve, and the edges of her eye-sockets perceptible under the soft skin, and thought as she did so that a time would come when that bone would be bare. “I wish it were now”, she said” (Hardy, 1950, p. 294).

The inner monologues of the characters frankly reproduce the philosophy of pessimism and fatalism. In the texts of both novels, the borderline situation of life and death is convincingly manifested. Obviously, difficult social and moral circumstances objectively make Priska and Tess want to disappear. “And here we come to the fundamental concept of necessity. If destiny is something without a cause, then necessity is inconceivable outside the category of causality in

its various manifestations. Leibniz’s merit is that he developed a differentiated understanding of necessity. The most important aspect of the concept of necessity in Leibniz is its definition as moral. The moral aspect brings us back to the concept of God” (Humennyi, 2012, pp. 12-13).

The merit of both novelists is that they have created a kind of social-psychological novel in which they comprehend social phenomena that have been observed and reflected not as separate facts but as internally deeply and closely connected, as a sophisticated complex of social processes. In both novels, they strove to reveal the social world in such a way as to find out its internal springs and connections.

Comprehensively recreating the life of that time, the authors of the novels “Tess of the D’Urbervilles” and “Loose” comprehended its complexity, drama, dynamics and confusing situations. Therefore, in the plot of their novels, they do not consider it necessary to abandon the complex intrigue but seek in this variety of confusing facts to find the only core that governs all events.

Some researchers of T. Hardy and Panas Myrnyi’s work note the philosophical nature of social-psychological novels of artists (see the works of O. Biletsky, E. Kirilyuk, D. Clay, J. Lotte, J. Mustafa, T. Nesh, L. Otis, M. Pivovarov, M. Sivachenko, V. Cherkasky, O. Shimina, etc.). The question of the philosophical aspect of prose of these writers as a special direction of the author’s consciousness has not yet been explored in the poetical aspect.

According to our thoughts, the death of Priyka, Priska, Zagnibidykha, Kolisnyk, and Khrisiti becomes quite clear, which in many cases differs significantly from T. Hardy’s point of view on some existential problems (including the problems of death and accident). T. Hardy and Panas Myrnyi managed to reproduce (this is more about Panas Myrnyi) human suffering, the bitterness of losses and changing the panorama of social conflicts.

In his metaphorical author’s digressions, Panas Myrnyi reproduces not only the pessimism

of the characters but also their hopelessness and complete despair in life: “It was getting dark. Outside, like a fog, the grey world wobbled over the ground. It was black as soot in the house, and only the frozen windows turned grey, and it was quiet like in a grave. The daughter and mother fell silent. It’s time to stop because there is an end to tears, there is an end to screaming: the voice is hoarse, the tears dry up, fall into the heart to the bottom of the soul. Instead of them, thoughts arise, speculations arise...” (Myrnyi, 1976, pp. 20-21). Or: “The holidays have passed sadly, the long Christmas nights have been hard, bringing unhappy thoughts” (Myrnyi, 1976, p. 55).

The private destinies of peasants are transforming into the destiny of the people, expressing their spiritual state in times of difficult social upheavals. Panas Myrnyi created expressive, full of real tragedy psychological portraits of actors, using techniques and means of epic narrative: metaphorization, the specific position of the author, associative thinking and more.

Words in the structure of the text are aimed at ensuring that their meanings do not violate the links with the nature of the subject correlation. That is why elements of colloquial speech are introduced into the structure of the text because they mean more fully and vividly what should be expressed. The colourfulness of the reproduced fragment of reality is supported by a set of verbal colours that have their origins in the depths of folk wisdom.

In the poetry of his novel, T. Hardy prefers such an important component of composition as reminiscence. The reminiscences deepen and expand the philosophy of fatalism. The structure of the novel makes it possible to trace the most diverse types of reminiscences. However, these are not only direct or hidden literary or folklore quotations and associations but also historical and cultural material introduced into the artistic text, which significantly impacts the ideological, thematic and formative nature of the artist’s novel. We are only interested in reminiscences that reinforce the concept of the “philosophy of fatal-

ism”. From this point of view, reminiscences are divided into two aspects: theological and fatalistic. Theological reminiscences can include song prayers at the cradle (Hardy, 1950, p. 32); an unknown believer wrote: “THY, DAMNATION, SLUMBERETH, NOT. 2 Pet. ii. 3” (Hardy, 1950, p. 92). Tess at baptism “...a name suggested by a phrase in the book of Genesis came into her head, and now she pronounced it: “SORROW, I baptise thee in the name of the Father, and the Son, and the Holy Ghost” (Hardy, 1950, p. 107). Clare delivered a sermon to the words of evangelist Luke: “Thou fool, this night thy soul shall be required of thee!” (Hardy, 1950, p. 180). Tess looked at Clare “as Eve at her second wakening might have regarded Adam” (Hardy, 1950, p. 184). Clare’s soul was for Tess “... of a saint, his intellect that of a seer” (Hardy, 1950, p. 206). Angel’s mother “...could cite chapter and verse as well as her husband (Hardy, 1950, p. 279). After the illness, Angel resembled a man “he matched Crivelli’s dead CHRISTUS” (Hardy, 1950, p. 385). The fatalistic aspect includes the book “The COMPLEAT FORTUNE-TELLER” (Hardy, 1950, p. 29). “Her depression was then terrible, and she could have hidden herself in a tomb” (Hardy, 1950, p. 97). “...she looked upon herself as a figure of Guilt intruding into the haunts of Innocence” (Hardy, 1950, p. 98). Angel said that “...fate or Providence had thrown in his way a woman who possessed every qualification to be the helpmate of an agriculturist” (Hardy, 1950, p. 177). During the meeting of Angel with his parents, “especially as the conjunction of the pair must have arisen by an act of Providence” (Hardy, 1950, p. 178). “I don’t quite feel easy”, she said to herself. “All this good fortune may be scourged out of me afterwards by a lot of ill” (Hardy, 1950, p. 220). “She was conscious of the notion expressed by Friar Laurence: “These violent delights have violent ends” (Hardy, 1950, p. 229). “...she bent down upon the entrance to the vaults, and said – “Why am I on the wrong side of this door!”” (Hardy, 1950, p. 382). “Once victim, always victim – that’s the law!” (Hardy, 1950, p. 349). “A certain d’Urberville of the six-

teenth or seventeenth century committed a dreadful crime in his family coach; and since that time members of the family see or hear the old coach whenever...” (Hardy, 1950, p. 229). “That members of my family see it or is it when we have committed a crime” (Hardy, 1950, p. 229). “My soul chooseth strangling and death rather than my life. I loathe it; I would not live always” (Hardy, 1950, p. 138). Quote by Robert Southey, “in love with her own ruin” (Hardy, 1950, p. 96); “If you would come, I could die in your arms” (Hardy, 1950, p. 387) and others.

The reminiscences of both types mentioned here literally permeate the structure of the novel “Tess of the D’Urbervilles”, giving it a profound philosophical implication and emphasising the author’s worldview. When creating a spiritual portrait of Angel Clare and Tess, reminiscences reproduce their inner wealth, religiosity and faith in their destiny.

The idea of the spiritual inheritance of generations, which is artistically and convincingly realised in T. Hardy’s novel, becomes the basis for man’s image in time and historical space. The completeness of the reproduction of life (past in retrospect and present) defined the artistic concept of personality (Angel, Tess) as a unique human individuality. This is especially noticeable when Angel’s own words are organically intertwined with various overt and covert reminiscences that enhance the emotional expression of the full range of his feelings, experiences, and reflections on the meaning of human life.

In some cases, the writer assumes that the reader is familiar with the full text, from which he transfers to his novel only a few phrases. A large number of examples confirm quotations (of literary, biblical and folklore origin) that appear in places of greatest emotional tension, surrounded by lyrical prose.

Considering the literary and biblical reminiscences of T. Hardy, we find a certain relationship between his poetry and the poetry of folklore not only in external manifestations but also in forms of artistic generalisation of certain phenomena of life, in ideological and artistic principles, the use

of some elements of folk figurative thinking.

Hidden folklore reminiscences are observed in the linguistic structure of T. Hardy’s novel, indicating that the writer creatively comprehended folk poetry. It should be emphasised that reminiscences are often dialectically linked to the problem of tradition and innovation.

It is a well-known truth that the achievements of world literature can be truly national works of art. After all, universal feelings, thoughts, and moods always arise on a national basis, which gives them unique, historically specific features. Thus, reminiscences in the novel contribute to the characterisation of the atmosphere of the whole era, reveal the social and aesthetic functions, perform a plot-creating role, and deepen and expand the concept of “philosophy of fatalism”.

Comprehensively reproducing the image of Tess in a patriarchal environment with its light and dark phenomena, T. Hardy focuses on her religiosity on her formation of worldviews. For example: “Like all village girls, she was well-grounded in the Holy Scriptures...” (Hardy, 1950, p. 105). “She duly went on with the Lord’s Prayer, the children lisping it after her in a thin gnat-like wail, till, at the conclusion, raising their voices to clerk’s pitch, they again piped into silence, Amen!” (Hardy, 1950, p. 108). “Till, recollecting the psalter that her eyes had so often wandered over of a Sunday morning before she had eaten of the tree of knowledge, she chanted: “O ye Sun and Moon ... O ye Stars ... ye Green Things upon the Earth ... ye Fowls of the Air ... Beasts and Cattle ... Children of Men ... bless ye the Lord, praise Him and magnify Him for ever!” (Hardy, 1950, p. 117). “She looked upon herself as a figure of Guilt intruding into the haunts of Innocence” (Hardy, 1950, p. 98) and others.

In the text of Panas Myrnyi’s novel, in contrast to T. Hardy’s text, we do not notice the process of forming Christy’s worldview, but only the statement of generally accepted Christian canons: “Christya baptised herself. Thank God! Thank God! – she whispered” (Myrnyi, 1976,

p. 62); “Oh, my God...” – she whispered, running down the street!” (Myrnyi, 1976, p. 143); “God knows him: maybe the Lord has punished me with trouble and misfortune in order to reward me with happiness and peace now” (Myrnyi, 1976, p. 273); “Something secret and terrible made her heart beat so fast; some unknown feelings of an unknown disaster embraced her soul” (Myrnyi, 1976, p. 139); “Suddenly the church bell rang. Its thick noise sounded loud and loud... Christya rushed...” (Myrnyi, 1976, p. 121). The last sentence echoes religious motives and images from Chateaubriand’s novel “Atala”, which are rethought and acquire a new meaning. A similar episode with philosophical connotation is observed in the novel “Tess of the D’Urbervilles”: “The church clock struck, when suddenly the student said that he must leave – he had been forgetting himself – he had to join his companions” (Hardy, 1950, p. 24).

We can agree with M. Urnov’s statement that “many pages of Hardy’s books are marked by an extremely strict flavour. We can notice the stamp of sorrow, brought to a state of hopelessness by gloomy social and philosophical thoughts, which is manifested in the plot structure, image structure, in metaphorical language when the real perspective begins to shift and life is under the power of the imminent destiny” (Urnov, 1982, p. 10). It is appropriate to recall I. Pilguk’s thoughts, emphasising: “The problem of the tragedy of women has repeatedly been raised by prominent writers of world literature. Panas Myrnyi solves this problem in an original way on the basis of Ukrainian reality, imbued with great love for the disadvantaged, revealing conflicts caused by social and national circumstances... We can say without exaggeration that Panas Myrnyi introduced the original, exciting portrait of Christy Prytykivny...” (Pilhuk, 1967, p. 18).

In our opinion, everything that is reproduced in the analysed novels is experienced by the authors to the last line; these feelings break through the will and consciousness of the artists. Passionate sympathy for the heroines of T. Hardy and Panas Myrnyi gave rise to the lyrical colour of

their narrative. Hardy and Myrnyi’s lyricism peculiarity is that they did not distort the objective pictures of the reflected reality but only gave them a deep emotional colour, thus bringing the reflected reality closer to the reader, giving him the necessary warmth and intimacy.

The subjective emotions of T. Hardy and Panas Myrnyi never distort the objective pictures and do not weaken their objectivity. We can mention the prologue to “Loose” or the epilogue to the novel “Tess of the D’Urbervilles” to ensure that the objective narrative and its subjective colouration do not interfere. Both prose writers never substituted subjective emotions for what really happened. They only paint these objective events in emotional tones.

“An important feature of the creative development of the plot is that the connection, breadth and sequence of events are revealed gradually as if the artist was going to the unknown future”, – noted E. Babaev (1981, p. 136). This is how the plot of the analysed novels develops, in which the conflict, according to M. Khrapchenko (1977), is the “structural basis” (p. 257). Here the important aspect of both novels is the components: why the heroines (Tess and Christya) leave their parents’ house, what they lose and what they find in their wanderings. The final step of the plot structure and the original almost do not differ in solving the philosophical and ethical problem. The exposing pathos of the novels “Tess of the D’Urbervilles” and “Loose” is universal, permeating not only the “image of the world” but also directing its destructive effect on the individual (Prityka, Suprunenko, Dovbnya, Zagnibida, Kolisnyk, Christya, Tess, Alec). Dramatism, and the severity of the conflict of the heroines with society are inherent in both novels. However, the characteristic features of the poetics of Hardy’s novel include “citation”, wide multifunctional use of literary, biblical, philosophical reminiscences, and historical and religious comparisons. All this indicates certain heredity of thematics, and individual plot elements, associated with the historically determined and realised by the writer the need to select the time to

accumulate some essential features of personality formation. Therefore, with the obvious emotional and subjective colouration of the narrative, it is marked by intelligence as a stylistic feature. As for the artistic style of Panas Myrnyi, it should be emphasised that the expansion of the epic principle distinguishes his novel from many other social and psychological novels, in which a significant place in the composition are characteristics and descriptions of social groups, their lifestyles, conflicts and relationships. In each aspect of his multifaceted novel, Panas Myrnyi, creatively starting from one or another literary tradition, in his own way, renewed the established perception of the world, contributing to its critical rethinking.

The typological skill of T. Hardy and Panas Myrnyi is based on the unity of social and psychological analysis, on the mutual correlation of these aspects. The typical meaning of the images of Tess and Christy is also determined by their inner experiences and social existence. This peculiarity of Hardy and Myrnyi’s method should be noted because neither J. London, H. Mann, nor G. Ibsen will adhere to this correlation: in J. London’s typification, psychological tendencies prevail. In H. Mann – social tendencies prevail. In G. Ibsen – psychological. T. Hardy and Panas Myrnyi did not observe this unilateralism: they regarded the social man as a harmonious, internally correlated unity. Therefore, it is pretty natural that Tess and Khrystya reflect a tragic essence in their incompatibility with society. The critical pathos of the novels lies in the moral, ethical and philosophical problems raised in them.

Conclusion

Here it seems expedient to summarise our observations on the specifics of the stylistic narration of the novels of T. Hardy and Panas Myrnyi.

1. Theoretical and methodological concepts of this particular work were based on the scientific works by the national and foreign scientists studying the problems of comparative criticism: O. Veselovsky, D. Duryshyn, M. Zhirmun-

sky, M. Conrad, D. Nalivayko, L. Grytsyk, R. Grom’yak; and R. Grom’yak, R. Grom’yak; on the works by the authors and scientists studying the history of Ukrainian literature and the theory of literature (I. Franko, O. Biletsky, E. Kirilyuk, M. Syvachenko, V. Cherkaskiy, L. Ushkalov and others); and also on the works of the scientists from the foreign studios (L. Otis, D. Kinkaid, S. Nisimura, M. Higonet, L. Bushlooper and others).

Such research methods are defined by the specific task of our scientific work: historical and typological, historical and genetic, and historical and functional. The historical-typological method enables to compare literary facts and phenomena of similar nature in such different national kinds of literature as Ukrainian and English; the historical and genetic method is aimed at identifying the historical conditions that determined the appearance of the studied fiction literary works in a specific historical epoch; the historical and functional method is based on the possibility to study the functioning of Thomas Hardy’s and Panas Mirnyi’s novels in time and space concerning their cognitive, aesthetic and educational meaning.

Panas Myrnyi and T. Hardy used a rich arsenal of comparative poetics in their novels, modelling pictures of objective reality. Systematising the material, we can find a certain sequence of methods and techniques of portrait characterisation developed by Panas Myrnyi and T. Hardy and used by them constantly. The portrait for them is an important technique in the social and psychological characterisation of the characters. (T. Hardy uses anaphoric repetitions, unconnected constructions (“...real vitality, real warmth, real incarnation...”), and parallel constructions (“...cheeks perhaps as fair; brows as arched, a chin and throat almost as shapely...”) to convey Tess’s inner and external beauty. He also skillfully uses aposiopesis or break-in-the-narrative to enable the reader to draw his own conclusions, thus emphasising Tess’s ideality. Panas Mirnyi is characterised by stylistic devices of lexical and syntactic levels. If we consider the lexical level,

the author introduces metaphors, personification, comparisons, and epithets. According to the syntactical level, these are concealment, parallel constructions, inversion, and exclamatory sentences). Both writers played a significant role in the renewal of contemporary Ukrainian and English literature with portrait painting.

2. The typological feature of the poetics of both novels is a broad appeal to internal monologues, which combine the reproduction of reality in the forms of life itself with conditional forms. It is not easy to comprehensively describe the functions of monologues in the novels of prose writers. Reproducing reality in all its complexity and diversity, writers also seek to show the fullness of the spiritual life of the characters, their experiences, feelings, and motives.

The Ukrainian peasant language is the main feature of Panas Mirny's characters. It is entirely true for the rural characters. Nobility in his novel, as a rule, is bilingual. In everyday life, in communication with the villagers – they use the Ukrainian language. In public, the official language is preserved: the Russian language (Loshakov's speeches).

The writer pays special attention to the vocabulary and phraseology in the typological aspect of the personages' characterisation. We do not find the "alien" words in the characters' speech that would correspond to their experience and environment. Even for the minor characters, the writer uses the appropriate lexical-phraseological vocabulary.

In this aspect, we can see a certain distinction in the novel by T. Hardy, who skillfully uses the syntactic means of intimation - the author's address to the character, or the character's address to the readers, the original syntactical building of the sentences, often speaking from the first person singular or plural, the use of exclamations, direct addresses and parenthesis in the text. The writer does not copy the language of the people; he adds to both the author's and the characters' language a distinctive artistic sound, which makes it poetic, emotional, and laconic.

Sometimes creating this or that subplot thro-

ugh the characters, creating a dynamic, dramatic dialogue, Thomas Hardy and Panas Mirny revealed the social basis of the interaction between the speakers, their true look at reality in accordance with the typical traits of the characters. But it is quite obvious that the writers avoided the neutral, indifferent speech of their personages. Whoever speaks, the reader immediately gets a clear idea of the character's social status.

In Panas Myrny's artistic language, we do not find even a hint of tendentious purification: the novelist gives preference to the conversational folk simplicity. The peculiarity of the personages' speech in the novels by T. Hardy is his focus on the unified literary language of that time. A great number of episodes reveal this structural regularity.

3. The historical and typological aspect of the novels by Thomas Hardy and Panas Myrny was investigated: the potential of their works for creating the spiritual foundations of the current Ukrainian and foreign cultures was accentuated. The social and psychological novels of the writers were examined in a literary context; the genesis of their artistic worldview, the issues of the social relevance, philosophy and intelligence were studied. In addition, we have studied the process of revealing the individual writing style as an uninterrupted process of artistic evolution and renewal.

We offered a new perspective on the understanding of artistic and stylistic specificity of the social and psychological novels by Thomas Hardy and Panas Mirny, which became possible due to the use of the national and foreign literary methods for studying the specificity of the national literature in the world context. We have expanded the modern methods of reading the national literary classics based on the world literary process. The theoretical aspect of the artistic values of both writers has been studied.

A large number of monologues in T. Hardy and Panas Myrny function in the form of a stream of consciousness and serve as a kind of way to capture the experiences, thoughts, emotional moods and associations of the main char-

acters. Reproducing the monologue of Khristy and Tess as a kind of stream of consciousness, the authors reveal all the complexity and contradictions of the thought processes of the human psyche, delving into the sphere of the subconscious. The flow of consciousness of Panas Myrnyi’s heroine seems to split: the conscious and the subconscious are then combined into one whole, then occupy diametrically opposite positions.

4. In the three-level structure of the artistic form of novels (subject world, style, composition), the deepest source is not verbal allegory (metaphors, allegories, epithets, style, which in fact contribute to a deeper understanding of the concept of authors, manifest their values) and not composition, which is almost entirely subject to artists, “sharpens” their opinion. The objective world generates a different understanding of the text: the personages by which characters should be seen; the plot behind which there is a conflict; descriptions that grow into a symbol, etc. In creating the objective world, artists are completely dependent on reality. According to the signs of the narrative and compositional consistency and originality, T. Hardy’s novel is characterised by theological determinism. In contrast, Panas Myrnyi’s novel is characterised by anthropological-ethical determinism (this can be illustrated by the examples from the texts of both novels).

5. The author’s individuality is most noticeable in the texts of these novels, both at the level of manifestation of the author’s consciousness, its moral and ethical criteria, and the art form’s level. That is how restraint is born in descriptions, subject details, or excessive metaphorization. Everything in the novels is individual. The author is felt in everything.

6. Both social and psychological novels have their own pace and rhythm (in the novel by T. Hardy is dominated by the romanticisation of the events and actions of the heroes, and in Panas Myrnyi’s novel – realistic and ethnographic elements). Historical time is an integral component of this prose rhythm, which writers properly un-

derstand. The time category in both novels is connected with the essence of their work, philosophical views, and style structure.

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