

УДК 821.111:7.034.7:[82-343]
<https://doi.org/10.33989/2524-2490.2020.33.228234>

MARYNA ZUYENKO
 ORCID 0000-0002-7220-4593
 (Полтава) (Poltava)
 Place of work: Poltava V. G. Korolenko National Pedagogical University
 Country: Ukraine
 Email: marinazuenko1406@gmail.com

MYTHOPOEIC PARADIGM IN ENGLISH BAROQUE DRAMA (JOHN WEBSTER "THE WHITE DEVIL")

У статті здійснено міфопоетичний аналіз п'єси-помсти «Білий диявол» Джона Вебстера (John Webster). Досліджено історико-літературне підґрунтя твору «Білий диявол» ("White Devil", 1612). Доведено, що в жанрі п'єси в добу бароко простежується постійне звернення митців до біблійного тексту й трансформація його в ідейно-тематичній, образній, мотивній, стилістичній і жанровій системах, така традиція є особливо значущою для письменників бароко, постійним є і звернення письменника XVII століття до національного культурного надбання та античної міфології.

Ключові слова: Джон Вебстер; «Білий диявол»; п'єса; бароко; міфопоетика; наративна стратегія; мотив; герой.

Problem setting. It has been outlined the pragmatic nature of Baroque artists' appeal to mythology as a cultural phenomenon; the use of mythological material in the baroque literary works was mainly carried out at the poetic level by introducing similes, metaphors; at the figurative level through allusions, symbols, personifications of nature; at the ideological and thematic level using mythological allusions. The relevance of this study lies in overcoming fragmentation in studying mythopoeia in the English Baroque play, clarifying the main mythopoeic paradigm and mythopoeic narratives based on the play of revenge "White Devil" by John Webster.

The objective of the research is the analysis of mythopoeic paradigm of the play "The White Devil" by John Webster.

Within the large scope of plays premiered at the theatres in England by 1642, actually by the year when theatres were closed, the play by John Webster "The White Devil" (1612) is interesting according to the development of problem of revenge in the biblical dimension reflected in the present to the author society. The further developments happen in the field of a powerful mythopoeic trend in the English Baroque dramaturgy (William Shakespeare, John Ford, John Fletcher, Francis Beaumont, John Webster). It has been ascertained that oneiric motives become constant for the W. Shakespeare's play "The Tempest": they represent the fleetness of life, duality of the personality, the conscious and the unconscious, the influence of unreal powers on the human existence, etc. The methods of comparing the author's images and mythologemes (for instance, Carthage with the modern Tunisia, the daughter of the Neapolitan king with Dido, etc.), the presence of mythopoeic pairs, image ranges (Miranda – Ferdinand, Prospero – Ariel – Miranda – Ferdinand, Prospero – Caliban – Ariel) have been proven to influence the writer's style.

The reinterpretation of traditional myths is a key feature of the plays "The Broken Heart" by John Ford, by John Fletcher, "The Maid's Tragedy" by Francis Beaumont. In the plays mentioned above myth serves as an impulse for introducing world in the belles-lettres of that age and provides depth and volume for the literary works. The English Baroque playwrights have been proven to have addressed the traditional mythological

models (antique and Biblical) simultaneously modifying them creatively to embody the motives of powerful struggles of passions, rivalry, forbidden love, etc.

To better understanding the main trends in the literature of the XVIIth century the historical outlines represented in the research below introduce the social and political transformation in the observed period. In 1603, the English Queen Elizabeth I died. She was childless and the throne was inherited by the Scottish King James I from the Stuart family. This united Scotland with England and Wales in a union. The monarchy now came into conflict with the bourgeoisie and the nobility, which through parliament strengthened its position. A civil war between, on the one hand, Jacob's son Charles I, the nobility and the ecclesiastical and on the other the bourgeoisie, the nobility and extreme Protestants (Puritans) ended with the king's execution in 1649, republic and then military dictatorship under Oliver Cromwell.

After Cromwell's death in 1658, the kingdom was restored and the Stuart family was reinstated on the throne. Charles II became king in 1660. He was succeeded in 1685 by his Catholic brother James II who was deposed three years later by the so-called glorious revolution. The throne went to Mary, the daughter of James II, who ruled the country with her husband, the Dutch governor William of Orange. The Bill of Rights in 1689 established the supremacy of Parliament over the throne. In the coronation oath, the monarch must swear to "govern in accordance with the laws enacted in parliament". From then on, it became necessary for the royal ministers to be supported by a majority in parliament. The two political parties Whigs (largely opposed to the king) and the Tories (loyal to the king) emerged towards the end of the XVIIth century. This had laid the foundation for the parliamentary system that still applies today, where the government must have the confidence of the people's representation.

The Kingdom of Great Britain was formed in 1707 when England and Wales formally entered into a union with Scotland (in 1801 it was transformed into the United Kingdom of Great Britain and Ireland and in the XXth century into the United Kingdom of Great Britain and Northern Ireland).

The peak of English dramaturgy is considered to be the golden age of Shakespeare. For the Globe theatre many authors wrote the plays among them were also John Webster. Meanwhile, in the history of English literature he became famous as the author of tragedies individually written,

There are two surviving tragedies written by John Webster. One of them is the tragedy "The White Devil" in five acts, premiered in 1612. The contemporaries of John Webster wrote that this playwright was obsessed with the death. The obsession with death makes a bridge from his literary works to the poetry by John Donne, whose love to life was as strong as his passion to death after which he believed in the life in Heavens in eternal and true love and peace.

The tragedy "The White Devil" represents the reverse side of the biblical events, reveals and exaggerates the human sins. The central heroine of the tragedy is Vittoria Corombona. The story takes place in Italy in the 1580s. The eternal Christian struggle among good and evil interpreted in the revenge play through the political situation and love affairs of the highest in the hierarchy people, men of honor.

Thus, it has been proven that the author's myth of the English Baroque representatives is created based on the structural framework of the myth, being a variation of interpretations of archetypical and mythological structures. Modifications of the myth in the creative works of each writer create the individual semi sphere requiring the analysis of transformations, revival, and degradation of a specific mythical plot and underlining a specific dominant worldview (religious, mythological). The author consistently proves that the myth shows itself on various levels of the fiction text and can be traced in topics, motive organization, plot, composition, genre and style peculiarities, eidology, narration, etc. The level of its assimilation depends on specific factors: both external (cultural specificity of the given age, the development of philosophy, social and historical conditions),

and internal (individual approach of the author, genre and stylistic development, etc.) It is the transformations and modifications of the myth in their interdependence with other elements of the work of fiction that provide the possibility to create a unique individual author's myth.

Maryna Zuyenko

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The article deals with the mythopoeic analysis of the play of revenge "The White Devil" by John Webster. The historical background of the play is also under examination. The tragedy "White Devil" (1612) is known in the translations by I. Aksenov, T. Potnitseva. The genre of tragedy in the XVIIth century reflects the writers' appeal to the biblical text and its transformation in motives, images, stylistic and generic systems, this tradition is particular important for the baroque writers, the constant feature of the English dramaturgy of the XVIIth century is appeal to the antique mythology and the national cultural heritage.

Key words: John Webster; "The White Devil"; play; baroque; mythopoeia; narrative strategies; motive; hero.

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Отримано 07.12.2020