

The Unity of the Ontological Origins – Eros and Thanatos in the Plot of Modern Ukrainian Dramaturgy

У статті досліджуються п'єси, де сюжетотворчою основою є боротьба онтологічних первнів людської цивілізації: любові / життя та ненависті / смерті.

Автор визначає доміанти проєкцій любові: ерос / кохання / агапе, виокремлює поведінкові патерни любові як моделі ініціації. До літературознавчого аналізу залучено драми "144000" Я. Верещака, "Пастка на миші" І. Бондаря-Терещенко, "Серцю серця" О. Драча, "Коли повертається дощ" Неди Нежданої, "Шинкарка" С. Новицької, "Сестра Милосердна" В. Середюка.

Ключові слова: любов, агапе, архетип, чоловік, жінка, ініціація.

В статье исследуются пьесы, где сюжетоструктурирующей основой есть борьба онтологических начал человеческой цивилизации: любви / жизни и ненависти / смерти. Автор определяет доминанты проэкции любви: Эрос / любовь / агапе, выделяет поведенческие паттерны любви как модели инициации. В литературоведческий анализ включены драмы "144000" Я. Верещака, "Повушка для мышей" И. Бондаря-Терещенко, "Серцу сердца" О. Драча, "Когда возвращается дощ" Неды Нежданой, "Шинкарка" С. Новицкой, "Сестра Милосердия" В. Середюка.

Ключевые слова: любовь, агапе, архетип, мужчина, женщина, инициация.

The article examines plays where the battle of ontological origins of human civilization: Love / Life and Hate / Death is a plot base.

The author determines dominants of love projections: Eros / Love / Agape, points out the behavioral patterns of love as models of initiation. The literary analysis is based on dramas "144000" by Ya. Vereshchak, "Mousetrap" by I. Bondar-Tereshchenko, "The Hearts to Heart" by O. Drach, "When the rain comes back " by Neda Nezhdana, "Ale wife " by S. Novytska, "Sestra Myloserdna" (Sister of mercy) by V. Serediuk.

Key words: love, agape, archetype, man, woman, initiation.

The human is the only living being on Earth who has emotional-sensory world perception, and who appeals to the notions of beauty and ugliness at the same time. Thus, our civilization has amassed considerable arsenal of the conceptual-categorical systems, whose purpose is to differentiate those concepts, in the course of its existence. Only for

denoting the feelings arising between man and woman the following ones are used: sensuality-affection-love-sex, each of which has its own semantics and emotional definition. For instance, "sensuality" and "sex" are usually regarded in the context of basic instincts which preserve the humankind from extinction; "love" and "affection", instead, are identified as the notions expressing spiritually exalted feelings.

Love as an integral notion was laid in the basis of the Ancient World cosmogony (the poem "Theogony" by Hesiod, in which Eros is introduced as the first god appearing after Chaos and Gaia (Earth)). Empedocles points out at four main basic elements in his discourses: Earth, Water, Air, Fire, the combination of which is predetermined by the interaction of the two antagonistic elements – Hostility (Nikos) and Love (Philia). Plato describes three forms of Eros: the Primary / Cosmic, Lyrical Eros and Eros of beautiful bodies.

The question of dialectical unity was examined in psychoanalytic researches conducted by S. Freud, C. G. Jung, A. Giddens, H. Marcuse. Works of F. Nietzsche, A. Schopenhauer, K. Jaspers, E. Fromm contained philosophical concepts that were the subject matter of national literary science studies made by V. Aheieva, T. Hundorova, N. Zborovska, B. Tykholoz, N. Shumylo, Ya. Polishchuk, S. Protsiuk, V. Sulyma. The novelty of this article is caused by the fact that the issue of contemporary Ukrainian dramaturgy receiving the basic instincts has not been tackled in the above-mentioned works. The goal of this research is the analysis of plays with plot that is based on the struggle between ontological archetypes of human civilization – love / life and hate / death.

Achievement of this goal includes completion of the following tasks:

- consider the archetype of love as a plot basis of contemporary Ukrainian plays;
- determine the dominance of love projections: Eros / Love / Agape.

The subject of research – Ya. Vereshchak's "144000", I. Bodnar-Tereshchenko's "The Mousetrap" ("Pastka na myshi"), Neda Nezhdana's "When the rain comes back" (Koly povertaietsia dosch), S. Novytska's "Ale wife" (Shynkarka), V. Serediuk's "Sestra Myloserdna" (Sister of mercy).

The main motive to actualize the question of ontological unity of Love / Eros / Life and Suffer / Death / Tanatos in modern Ukrainian dramatic art as well as in the modernist period became a philosophical and psychological reflection of existentialism (the problem of choice, existence and verity cognition).

Swiss philosopher Denis de Rougemont in his study "L'amour et L'Occident" proves the predominance of Eros (the idea of passionate love) in European culture, where the Christian morality of conjugal Agape love is

the only way to overcome an inclination for death (Tanatos). While analyzing one of the archetypal plots in culture – the story of Tristan and Isolde, the scientist indicates that "affection to love disguised more powerful passion about which one can't confess, a passion that was distinguished by two symbols: unsheathed sword and hot innocence. The lovers always longed for death but didn't admit it!" [3, p. 44].

Simultaneously, one can see an inveteracy of modern drama in Neo-Romantic poetics that influences the love model in which happy passion is impossible. As a result, the plots are created mainly around the binary archetypal opposition of Love (Eros) and Death (Tanatos). The pleasure from passion that leads to death, in sum, love and death are determinant for the plots of these dramas ("Abba and Death" by O. Taniuk, "Dormant pills" by M. Vakula, "One more parable about love (Elza)" by L. Voloshyna, "Autumn flowers" by O. Pohrebinska, "Salamanders", "Tenderness" by T. Melnyk (Dobrodushyna)). However, in modern interpretation a wish to commit suicide because of unhappy love contains existential, kitsch and parody features ("Solitude suicide" by Neda Nezhdana, "Enchanted monsters" by S. Shchuchenko).

The Death as an archetype of human existence which turns into the younger sister's gift of love and mercy is retransmitted through the imagination of two disabled people – Lysyi (bald-headed man) and Borodan (bearded man). In V. Serediuk's play "Sestra Myloserdna" (Merciful Sister) [11] these two men are doomed to bleak fading in an old people's home. The girl's genuine humanism and kindness change their world perception thus the men decide to do a movie about them and to participate in a competition. The reflections of Lysyi and Borodan concerning Nurse are extremely polysemantic (temptress / woman / daughter as well as Virgin / Mother, Life / Death, Sense / Absurd symbol-archetype cognitive mapping).

At the same time the Love is immolation as well as the main concept of Christianity, which pulls a human soul through its servitude by the power of evils. The plot of "Shynkarka" (the Cantiniere) [8] play by S. Novytska is based on this principle. The play writer with a great deal of sensitivity shows an emotional and psychological state of the main heroine Horpyna after she realized the loss of her husband Arsen who is a so called an "object of love" (by Freud). Arsen is dead but his wife's love gifts him soul while an evil presents him with body. The women's appeal as well as her demands to bring her sweetheart to earth, the exchange offer suggested by the victim and the journey to the spirit eternity actualize the mythic subject matters' archetype matrixes: Isis / Osiris; Psyche / Cupid, Orpheus / Eurydice as a contrast to Eros and Thanatos. The end of the play confirms the

vitalistic force of syncretic love – Eros- agape- creation. French philosopher Zh. Lipovetsky states that Eros is a mean synthesis and collection which acts with the help of relations, contacts and combinations while Thantos serves as a mean of traditions' and relations' distortion [6, p. 176].

The subject (plot) of the play "One more parable about love (Elza)" by L. Voloshyna [14] is based on a principle of psychodrama (psychodrama principle), where existential option code of a female character (heroine's existential code of choice) predominates. Coded representation of love, including maternal, parental, wedded and childlike (filial) love as well as pursuit of the essence of truth, play a dominant role. It is unimportant, who takes the initiative in love, as love is to be valued by both. Elza sacrifices her life / soul in exchange for her husband's life that symbolizes two contradictions (oppositions): God's immortality and human life. A clash (collision) of romantic feelings between the couple in love (Sea princess and an ordinary fisherman Roderick) with a commonplace is significant for the drama, and serves simultaneously as a model, full of initiative, that appears to remain irresistible. "Communicative gap between Elza and her husband becomes an invincible obstacle that makes the initiation – an understanding of love by Agape, impossible. Innermost existential conflicts between both (male and female) sexes are based on communicative principles. These conflicts appear in case both sexes speak different languages, that, accordingly, has the following consequences: silence and parallel verbal worlds that are rooted in diverse personal original essences" [10]. In the parable by L. Voloshyna archetype of love serves as a narrative code (code with a plot), that rebroadcasts (relay) existential paradigms, creating personal imaginative microcosm.

The plot of the play "Mousetrap" [2] by I. Bondar-Tereshchenko is made according to the associative series "sex – lift / cave / Eros / pleasure, the personifications have both conscious / verbal levels (He is a good looker / pussy/gentlemen, and She is young / unspoiled / unbiased), and unconscious / nonverbal levels (He is seducer / son / poet / victim / mouse, She is maid / victim / witch / pussy). Erotic desire, libido dominate in the plot both externally and internally, in the inner world of heroes, which may be seen from the memories, cultural quotes, intertextual connections. No matter what they are talking about, everything inevitably comes, at least at the level of associations, to sex-eros in both forms: high and low. The role game takes place, and the winner is the one who invents more obstacles on his way to enjoyment. Here the simulacrum of codes can be observed, where a woman means death, and a man means eros. N. Zborovska proves that psychoanalysis of the "phenomenon of love" in its Lacan variant scientifically opens for a woman a window to God as transcendent

forefather, uncovering that a man as woman love object is only a part of Real underworld. However, while causing love, male partiality, as a rule, may close the integrity of Real for a woman by posing itself as a Whole. "Love without transcendence becomes obsessed with eros that totally goes to the immanent object (man or fatherland) and becomes lethal" [15, p. 477–478]. "Ire in the heart" – is the main emotion that causes the female in I. Bondar – Tereshchenko's character. The poetic line that slips out of His lips spontaneously – the Freudian slip (by Freud "parapraxis", i. e. material expressed in such daily phenomena as slips, errata or involuntary actions is displaced into the unconsciousness" [1, p. 117]) is transformed at the conscious level into antithesis – love. The man's arrogant courtship She takes for granted and ordinary. They both are fed up with the usual relationship scenario where "burthen decency and artificiality colour" tries to hide sexual aggression behind the cultural simulacra of Romanticism, elitism, intellectualism and national consciousness. Even the absence of pants is presented as the prerogative of an elite masculinity (of Roman patricians). In this play, the playwright focuses on the primitive nature of relations between sexes that, regardless of all prohibitions, repressions and forewarnings, sometimes outbreaks. V. Reich claims that "sexual repression builds the basis of a certain cultural type in crowd psychology, namely the patriarchal culture in all its forms" [9, p. 40].

From now on she is a hunter and he is a prey. She is a temptress and not a victim. In such a way the playwright actualizes not only the code of a game but also "the subconscious eternal fear against a woman which is genetically represented in defensive ceremonials, witch hunts, patriarchal culture" [12, p. 539]. O. Drach in his play "The Hearts to Heart" represents a woman as an ancient hunter as well. The heroine feels the presence of all his ex- and future lovers who have captivated his microcosmos. "You are like the universe with insatiable love, you have clustered all these galaxies around you and you will never give them more space" [4, p. 224]. For her "love and death is the same. Every moment I die in this love and this dying is never-ending as well as rebirth" [4, p. 228], in return a man is deeply sure that "matriarchy will never change". Here the postmodern esthetics of non-causal plots is obvious when instead of accenting life story of a person; his or her states are accented.

Love that saves people, gives the reason to live, is a prefiguration of belief (Ahape projection) in the play "144000" [13]. Searching for love (the main Christian paradigm), for true love which is not for money, power or success, but for that you live in this world, causes existential rebirth of the Duke. All his transformations were for the sake of one percent of belief in Absolute, in existence of Force stronger than money and power, and in

that fact that people still can change. There is love even in the titmouse's glance – like the truth which is returned to its source (transformation of eternal return myth). The real man who is not so successful and almighty, but the child, whose soul is pure and unspoiled by the real life laws, comes to know and discover the world. Transfiguration in Ziuhe (creature in cassock – which is already neither Ziuzia, but nor duke) causes catharsis in the consciousness. In fact he can not explain the willing sacrifice of Milka-Juda.

The erotic and masculine cult dominates in the relations between the characters of the drama "When the rain comes back" by Neda Nezhdana [7] and partly turning into the sadistic and destructive discourse of rejection of otherness of individuality that is the reality and the authenticity of their lives. It hides the archetype of Orphic myth, being "inside out", when the beloved is still alive, and therefore – is not in the aureole of holy love that is why the death becomes a pass to the semantic meanings of higher knowledge. The most ancient questions of the meaning of human life sacralize the expanse of female vitaizm simultaneously heroizing it. Instead, the masculinity is identified with the false ritual of initiation (selectness) that finally shows the decay of playing field pseudosystem having a divestitive character. Giddens in the "Transformation of Intimacy: Sexuality, Love and Eroticism in Modern Societies" indicates the change of the intimate relationships prerogatives of contemporaries since the ideal of romantic relationships has superseded the confluent type of love (confluent love) with the main concept of lasting relationships [5].

Thus, in addition to the lyrical origin (vital force of love) in the national dramaturgy, the epicism of basic idea of a harmonious existence is also globalizing. On the other hand, the cosmogony represented in these plots not only reflects the author's view of the world but also represents an alternative otherness of existential universals, where love is the main productive origin of the universe. The archetype of love is the plot-creating constant of Ukrainian dramaturgy on the verge of the XX–XXI centuries, where the key feature is represented by the unity of ontological origins of Eros and Thanatos.

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