

### **Transformation of woman's consciousness in the play of A. Krym "Quartet for Two"**

*У статті досліджуються психологічні аспекти людських взаємин подружньої сфери на матеріалі п'єси А. Крима "Квартет для двох". Автор розглядає процес трансформації особистості в умовах постколоніального сімейного устрою, з'ясовує особливості внутрішньосімейної взаємодії героїв у сюжеті п'єси, розглядає транзакційний аналіз художніх образів твору.*

*Ключові слова: психологізм, сюжет, транзакційний аналіз, "гра у грі".*

*В статье исследуются психологические аспекты человеческих взаимоотношений супружеской сферы на материале пьесы А. Крыма "Квартет для двоих". Автор рассматривает процесс трансформации личности в условиях постколониального семейного устройства, выясняет особенности внутрисемейного взаимодействия героев в сюжете пьесы, рассматривает транзакционный анализ художественных образов произведения.*

*Ключевые слова: психологизм, сюжет, транзакционный анализ, "игра в игре".*

*The article explores the psychological aspects of human relations of matrimonial sphere on the basis of A. Krym's play "Quartet for two". The author considers the process of transformation of an individual under conditions of postcolonial family structure, defines the peculiarities of interfamilial interference of characters in the play's plot, and studies a transactional analysis of artistic images of the opus.*

*Key words: psychologism, transactional analysis, plot, "game in game".*

The primary function of the XXI<sup>st</sup> century's literature, and in particular of dramaturgy, is reflecting social processes related to human existence and activities and so drawing attention to important social or personal problems. One of such issues nowadays, though not less important and pressing in all times, is the question of married couples' relationships. And these have undergone essential changes in the last decades on both mental and social and economic or status levels. The most intimate area of human relationships – the marital one has, according to Giddens, rejected former subordination to established normativity and became an important factor of interpersonal cooperation.

Ukrainian literary criticism and in particular dramaturgy of the past century touched upon the issue of marital relationships and represented these as an ideal, which is especially witnessed by O. Kolomiets in the play "Wild Angel". V. Vynnychenko was the first one who openly addressed the problems inside families in his works. In his play "Black Panther and White Bear" the playwright showed a conflict of an outstanding Ukrainian family of that time. He raised the question of inner imbalance which still remains a vital one up to now.

Among domestic literary scholars there are a lot of those who used gender approach to the analysis of literary works. They are: V. Aheieva, A. Blazhko, T. Hundorova, V. Humeniuk, N. Zborovska, I. Koshova, L. Moroz, S. Oliinyk, S. Pavlychko, V. Panchenko, T. Syvachenko, N. Chukhym.

A problem of sexuality in other spheres of knowledge has been addressed by domestic as well as foreign scientists. The notion of psychoanalysis has been studied by A. Adler, E. Berne, J. Lacan, Z. Freud, K. Horney, and C. Jung. Sexology is touched upon A. Kinsey, V. Krystal, U. Masters, and V. Johnson. Social aspects of sexuality have been considered by D. Gaynyon, E. Giddens, S. Holod, V. Kahan, I. Kon, and A. Tiomkina.

The play of A. Krym "Quartet for Two" is one of the brightest responses of contemporary Ukrainian dramaturgy to this raised problem of marital relationships, which is the reason for topicality of our scientific research.

The aim of the article is to trace the personal transformation process under conditions of post-colonial family order.

The aim envisages solving of the following tasks:

- finding out the peculiarities of intra-familial relationships of the characters in the plot of the play;
- to determine the reasons of the husband's and wife's loss of social and moral guides;
- conducting a transactional analysis of the artistic characters of the work.

A. Krym recreates in his play "Quartette for Two" the style of relations in the typical soviet family who live together for 30 years. Once sincerely in love either with music or with Yevhen the main character Olena faithfully performs the role of composer's wife. He is a successful artist of the beginning of the epoch of social realism, a member of the Composers' Society, a conservatory teacher. The Fate was on his side: gifted him with a music talent, with young, wise and faithful wife, creative recognition. But Yevhen cannot calmly rest on his laurels because he doesn't want to

accept the thought that the time has called on new heroes. He cannot leave an obtrusive idea of creating "great" and "genius" work so that "Mozart and Beethoven would turn in their graves" [3, s. 316–317]. The husband compensates his professional non-implementation with periodic betrayals. And the wife who once devoted her life to the "great talent", patiently tolerates any of her husband's creative whims. But the husband's next "Muse search" forced the wife to take unexpected actions. In reply to the presence in their apartment of a young student the wife calls out Vadym, a young man from escort agency. Developing the plot in this way the playwright creates the first climax in the play. The wife's deed effected Eugen as a shock therapy forcing him to look at himself "from the side". The situation, amazingly directed by Olena, became the reflection of Eugen's behavior. A. Krym forces a reader-spectator to think of the things hiding behind the typical marriage problems which didn't manage to finally destroy a family during the relatively long period of time. So Olena's deed is only on the outside the banal revenge behind which hide more substantial problems.

Olena lived with Yevhen by the complicated rules of the patriarchal family, which satisfied her husband: the absolute surrender of his will and service "brilliant" work. A wife who sincerely loved him once realized all the Yevhen's primitive and brutal attitude towards her, but put up with husband's creative torments, forgave ineffective, but regular "searching for his muse" and helped to survive his crisis moments that occasionally last decades. A party song that was successfully established on the peak of creativity opened the door to Yevhen to Composers' Society, and then – and to their institutional home. But welfare does not increase happiness: he loses his composer's creativity, and his wife, who has become his servant, dissolved in her own loneliness. The only one way to protest is an expression of inner irony. Partly sharp, but still balanced criticism Olena directs not to any changes, neither to the husband's conscious nor their relationship. This is a short-term catharsis caused by a inner compromise combination on her position simultaneously as a woman and wife and protest.

The feeling of Olena's loneliness emphasizes not only because of inner dissatisfaction and ignoring of her personal needs but also because trying to justify her husband's shameful actions which he doesn't even try to hide. The consciously chosen role of a caring mother for a husband becomes the reason of the loss of her feminine identity. Not having felt the joy of maternity which confirms the complete serving her husband's interests, Olena concentrates all her instinctive need to give love and care for somebody entirely on Yevhen even after realizing his pathetic essence.

The provided household and faithfulness to her romantic choice make the wife to maintain the status of an ideal family.

However, Yevhen lives being deeply convinced that there is somebody to take care of him. He understands well that he "broke Olena's life" and "disdained the feelings" but it all was done for the sake of a great purpose. "I feel an incredible creative potency, I'm torn by music but... the life! Dead space! It sucks in, weights down, I suffocate!... I have to get out of crowd I need freedom, flight, I want to forget my age... I want to feel myself as a conservatory student again..." [3, s. 308], – the composer comments on his state. Creative wave is emphasized by the presence of a young student, that he doesn't have anything "carnal" with and Olena in his opinion is deeply mistaken believing him to be "filthy elderly Don Juan". "The time will come and you will realize what all these sacrifices where for" [3, s. 312] – Yevhen justifies his deed.

The Soviet Union's ideology always separated men from any domestic activities, imposing a family model with shifted division of responsibilities even in the ABC book. A woman not only accepted her minor role but didn't even reflect on her other purposes, that is to look at herself through man's eyes. As the time passes Olena's sincere sacrifice becomes not enough for Yevhen. He considers that "a woman in such age isn't able to love. The limit is out" [3, s. 326] and so the search of the creative inspiration outside the family is not his fault. So the husband replaces the responsibility for his actions on the wife. The tag of pseudo-genius creates in Yevhen a callous consumer to whom everybody owes something: the wife – a sacrifice, lovers – creative spark, and the Composers' Society – admirers. A. Krym has skilfully rendered all variety of value-conscious notions of his hero, who enters a new epoch with postcolonial tail of deeds and reflections. The talented composer in reality is only a good copycat. "there are no classics left, we are the last ones" [3, s. 316], – Yevhen emphasizes his majesty and importance in the eyes of his young student and in order to keep her beside him imitates terminal illness and kills pain in his heart with vitamins (ascorbic acid).

Hardened by the periodic creative tricks Olena without any resistance agrees with Eugen's demand. The woman already knowing the end of a well-known scenario begins to "divide a territory" for a temporary "comfortable" life for three of them. But the acquaintance with Zhenya in whom the composer's wife "suddenly recognized herself", "young enrapt fool with ideas about a family life as sweet soap opera" [3, s. 351], moved Olena to act differently. Calling out Vadym, a young man from agency, the woman ends the game by Eugen's rules, sets her own rules and gets the wanted result fast. This indicates the scenario of

transactional psychological game according to E. Bern's "Alcoholic" [1, s. 157]. By this the analytical psychologist means a behavior directed on accomplishment of any benefit. The main point of this game is to lead a normal life by manipulating close people in order to receive a reward. Eugen's periodic "Muse search" is a typical behavior of an alcoholic but for the composer a rewards are sexual intercourses outside the family. The receiving of his wife's sympathy and forgiveness gives him the right to keep on playing. But immediately when Olena refuses to behave as usual the scenario stops working and Eugen is "out of game".

The fact that the "game-in-game" approach is used in the development of the plot enables the playwright to deepen psychological collisions between the play's characters. The climaxes are followed by succeeding buildups of several games. Having consciously determined Vadym's role for the sake of saving Zhenya, which is an effective use by the playwright of the "theatre-in-theatre" approach (dramatic game), at the same time Olena subconsciously exits the psychological game ("Alcoholic") and starts the next one – "Come on, fight", throwing together the two men. By admitting that during her marriage with Eugen she learned two important for a woman lessons – "to be a queen in a guest room" and "a cook in a kitchen", Olena confirms her subconscious participation in "Cornered housewife" game [1, s. 145]. The need in learning the third lesson – "to be a whore in bed" – is the game's failure and so the exit through the oversaturation of other roles.

The playwright opposes Olena's character with Eugen's not only by the act of revenge for the sake of saving a young student but also with offhanded accents he hints at her difference: intellectuality, tolerance, education, decency. These very traits of character don't let her femininity, which not only was not noticed but also was not needed by Eugen, to be destroyed. A young man from the agency activates his genetic memory because of communicating with Olena. Only on a subconscious level, he could inherit the ideal image of a woman. The specifics of his work contrasts with the high ideals of femininity. "In my profession you look at the woman as ... as a waiter looks at a client. Just to pleasure him and get tips" [3, s. 353]. A job of "young, handsome, with knowledge of languages, stunning manners and everything what a woman wants to see in a man [3, s. 352] – is a challenge to a society with its post-colonial need for distorted manifestation of sexuality.

Olena and Vadym are in two realities – real and fictional. In this way the playwright lets you track and feel the subtle movements of the heroes' souls who unconsciously and unexpectedly overcome their own path of rebirth. Re-thinking of the essence – is the need to return to other

reference points, the initial interaction between male and female. And at this point their age difference is not significant. Olena's hesitation about the relationship length confirms its integrity and the rejection – "I do not want to cripple your life" [3, s. 354]; in a moment the woman doubts – "maybe... Only I will call" [3, s. 356]. Therefore she voices her readiness for a possible meeting with Vadim through the irresistible desire to meet and communicate with him. State of her rebirth, that overcomes age limits, exists on the level of interaction of male and female origin. The playwright offers no answers, but the reader is left with an incredibly uplifting feeling from the expected clash of contradictions.

The climax of the play is accompanied not only atypical behavior for Olena, but a verbal counterattack. Being in a state of complete catharsis, Olena says everything that kept insidedozen of years. In the long struggle of the conscious and the unconscious wins first, confirming the thesis of "suppression" and "release" of unconscious (by Freud). Having discussed painful and pushed to the margins of consciousness memories, Olena runs the mechanism of irreversibility. Yevhen asks her – "When will you come back?" – she answers – "I do not know. Believe me, I really do not know. Maybe in an hour or maybe never" [3, s. 358].

Play "Quartet for Two" – it's not just problem of a married couple with an artificial opponent-antagonist, but it also demonstrates the changes in values between generations because of "gender identity problem" [2]. As a follower of the totalitarian system of interpersonal relationships, Yevhen could attract girls into sexual relationships with lies, false fabrications about the greatness of his talent and deadly disease.

As a consumer, he believed that two hits, that were done during his lifetime, the connoisseurs of which in Olena's opinion, "died a bit faster than dinosaurs" [3, s. 348], he is worth of lifetime prominence.

This experimental panel house where the members of the Composers' Union lived had a project failure – lack of soundproofing. The house "was specially built for composers, so that they could steal each other's melodies" – spoke ironically Olena. Elite house did not fit for comfort living. House as well as families who lived there only kept the external shape. Social and family order founded by Soviet system was condemned to produce in the papier-mache style. A. Krym in the play "Quartet for Two" concentrates not only at the remnants of the Soviet system with its clear failures of the patriarchal order. In the play subtext we read that the elderly couple can meet critical changes and take off the burden of social zombieing is never late.

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