

**Mystic toposes of Kyiv in the novel
"Love in Baroque style" by V. Danylenko**

У статті йдеться про міські топоси, розглянуто містичні образи-локуси Києва у романі В. Даниленка "Кохання в стилі бароко". Закцентовано на органічному відчутті міста головним героєм – архітектором Валерієм Коляденком, процесі пізнання чоловіком сенсу його життєвого шляху. Місто представлено як самодостатній і цілісний образ у тексті-міфї із виразною стилізацією бароко.

Ключові слова: місто, урбаністична тема, образ-локус.

В статье речь идет об городских топосах, рассмотрены мистические образы-локусы Киева в романе В. Даниленко "Любовь в стиле барокко". Сакцентировано на органическом ощущении города главным героем – архитектором Валерием Коляденко, процессе познания мужчиной его жизненного предназначения. Город представлен как самодостаточный и целостный образ в тексте-мифе с выразительной стилизацией барокко.

Ключевые слова: город, урбанистическая тема, образ-локус.

The urban toposes are described, and mystic images-loci of Kyiv in the novel "Love in Baroque style" by Volodymyr Danylenko are analyzed in the paper. The attention is paid to the organic perception of the city by the main character – an architect Volodymyr Koliadenko, as well as the process of cognition of the sense of his life journey by the man. The city is presented as a unique self-sufficient image in the text-myth with an expressive baroque stylized design.

Key words: city, urban topic, image-locus.

The issue of formation and establishment of "urban text", "urban literature", "urbanistic literature" has been raised in the studies of V. Aheiev, S. Andrusiv, T. Hundorova, O. Kyskin, Yu. Lotman, S. Pavlychko, M. Revakevych, V. Toporov, O. Filatova, O. Kharlan. Ukrainian urban prose of the XXth century has been the subject of fundamental research of V. Fomenko. Urban loci of Kyiv, Lviv, Ivano-Frankivsk (Stanislaviv), Zhytomyr, Rivne, Ternopil, Kharkiv, Chernivtsi can be seen in the researches of R. Holyk, D. Horbachov, H. Hrabovych, L. Lavrynovych, V. Levytskyi, L. Males, R. Movchan, N. Pazniak, Ya. Polishchuk, O. Rusyn, T.

Tymoshenko. However, mystique which is present in almost all Ukrainian urban texts was left untouched by the scientists, which makes our study urgent.

The objective of the article is to analyze the artistic presentation of the city image (Kyiv) as a mystic topos – sacral center of the nation.

Analytical considerations of Volodymyr Danylenko as literary critic who based on the comparison with the literatures of other countries emphasizes the importance of "correlation between number and value of writers born in the capital and country" [2, p. 67], reasons the "horizontal model" of contemporary Ukrainian literature, are of particular interest for us. Even as a writer he fills the gaps of "capital" and "urban" texts in his novel "Love in Baroque style", which is the subject of our study.

Therefore, fulfillment of our objective involves accomplishment of the following tasks:

- to consider mystical loci of Kyiv as a means of creating of the author's text-myth;
- to reveal the peculiarities of spatial and chronological structure of the novel;
- to analyze the urban collisions.

As Solomiia Pavlychko noted: "The city is a type of a certain type of consciousness of the author as well as his hero. This consciousness is sufficiently refined, it has been brought up by the library, not nature, it came to know philosophical doubts, disappointments and pain of loneliness, alienation, inner disharmony" [4, p. 206]. Valerii Koliadenko who appears in the novel by Volodymyr Danylenko is this very kind of man. He is a refined intellectual, talented architect, mature and self-sufficient man, who enters upon a very unusual undertaking – working a "Saran's crossword", connected with the peculiarities of the capital city development, and withholds the true cause of mysterious death of the husband of his client – Yuliia Marynychuk (harmonious with Morena – Slavic goddess of fate and death).

From the first lines of the novel the author alludes to the unusual origin of woman, starting with the description of her appearance, where big dark eyes, "full of light sadness as if she knew how was their meeting going to end and where this world was moving" were the most impressive. The author also describes her clothing details, where "four dark buds (of roses) – the even number of death – emphasized her modest taste" [1, p. 13]. For mystic creatures she was a "greedy black-eyed predator, like a chestnut mare with sensitive lips" [1, p. 11].

The plot of the novel unfolds with denouement – a sad love story of Tearful Widow, which turns out to be a sculpture on one of the city's

buildings is narrated. The architect's talent and unusual vision of this world, ability to define the beauty even in not too attractive form have melted the stony heart of Izida the Medusa, who mourns the loss of a loved one. Such deployment of the plot points to the motive of the ancient myth of Pygmalion and Galatea.

Thus, one can track doubling of mystical nature of love storytellers as well as its participants – Valerii and Yulia. This is an unusual love triangle: a male artist – a mysterious woman – a stone sculpture. Right of the narrator is alternately transferred to almost all the figures that adorn the facades of the city. However, they all have specific binding to specific buildings and places in Kiev: caryatids in Pylyp Orlyk and Volodymyrska Streets; Mermaids (Poludnytsia, Zhalytsia, Rosianytsia, Mavka, Povitruha) old Nereid Thetis, elephant, octopus, frogs on the House with Chimeras, Ifrits from the pharmacy in Saksahanskyi Street, Horhulia in Velyka Zhytomyrska, atlantes in Kostolna Street, Tim and Sim Nechystiuk of the House with spike in Yaroslaviv Val Street. Each of these creatures has its prototypes in mythology, folklore or ancient Slavic beliefs.

In addition, the author gives them unusual properties. Horhulia often pretends to be a woman, scaring late passers-by, drunks or fishermen, and Tim can imitate the likeness of secular young man, turn into a "dust storm, blizzard, a ball of fire" [1, p. 26]. A separate story is devoted to the spell of the House with Chimeras onto the strange and bizarre life not only of each subsequent owner, except Vladislav Horodetskyi, but the city and the country as a whole. The writer successfully interleaves historical facts and figures of rumors, legends and traditions, creating his own architectural and baroque mythology of Kyiv.

Kyiv is the "eternal city" of concentric type (according to Yu. Lotman). By definition of Ya. Polishchuk, the novel of V. Danylenko is "kyivcentric" because of its presence in the life of heroes (monumental and mystical). We agree with the judgment of the scientist about creating "the next version of the Faustian theme of temptation and sacrifice, a sweet moment for which the hero is willing to pay the highest price. The story of Koliadevych is wrapped by rich and subtle symbols, reminding the reader of many literary and non-literary (for example, historical or current political realities of Ukraine) analogies. Volodymyr Danylenko perceives Kyiv as sacred space" [5, p. 32]. The expressive symbolism of the novel is a crossword, which is associated with death, breakage of Valerii's car on the bridge of Paton (place of transition between the two worlds) as another warning of the careless act. Eventually, all the key events of the story unfold in the Hohol Street, Podil, Andrayivskomu descent, Andriivskyi Uzviz or Lysa Hora (which throughout the ages undergoes a number of semantic

changes from the place of worship of the ancient gods to the fortress and prison) – Kyiv loci are closely linked with mystical manifestations.

City toposes in the novel are represented by the smells, because as Horhulia convinces, "from the lake of Vyrylytsia to the Kharkiv highway sewer spirit hangs. (...) As it blows from Bortnychi, you have no choice rather than falling onto someone's head. From Darnytsia the smell of sulfur comes, from Kurenivka one can feel the smell of tannery and soap, from the railway station the smell of creosote and musty creek Lybid, from Pechersk Lavra the smell of wax and unwashed bodies comes, from Korchuvatyi – tobacco smell, from hydro park – barbecue smell, from Obolon – smell of malt, the smell of caramel from confectionery "Rochen" hangs over Demiiivka, Povitroflotskyi Bridge smells like muffins, Truhaniv island smells like excited male and female bodies" [1, p. 36]. The author uses the names of some toposes to define the individual characters, thus infernal Baal Zebub has fun with ample-breasted girl from Rusanivka.

As in the Baroque era the spatial and chronological structure of the novel by V. Danylenko is deployed in several areas: earth (real time in Kiev), supernatural (underground world – infernal beings), mythical (night and talks of sculptures) and historical (Kyiv of the Xth–XXIst century). The author successfully interleaves mystical stories with fully realistic pictures of urban life, giving them a comic and travesty color. Such as an episode of drunken man who hung a bag on the arm of Tim Nechystiuk (because he did not have time to stand in his place under the balcony), and went to relieve himself to the porch, came back and was genuinely surprised by the fact that he could climb so high but finally sobered up when atlant threw it to him.

The main storyline, as in the Baroque era, is centered around the struggle between good and evil for the human soul. The story of death that follows a man around is archetypal for our literature, as indicated by modern scholars [3], deriving its origins from the image of Kozak Mamai. The baroque features of modern novel appear in styling of descriptions in usual for eloquent manner: "When in the purple dawn of dreams behind Bortnychi the pattern of sleeper birches became seen and the morning stole up on Kyiv in a cat-like manner..." [1, p. 175].

Like in all postmodern texts a special place is occupied by a book, library and scholar Mykhailo Babak. The image of a hermit who is in love with his own collection of books, and ironically once nearly dies under bunch. A book by Apollinari Zakrevskyi "Mystic Kyiv" – which is followed by a strange and incomprehensible string of mysterious deaths of all its owners.

Baal-Zebeb's visit to the Abbot of Kyiv-Pechersk Lavra and warm welcome in the house under the glass dome at time when priests and exorcists were looking for him everywhere, in all possible places, are pretty symbolic. "In this country, where the land gives rise to so many geniuses, and no one knows how to get rid of them, where women take off their clothes in the bedrooms more beautifully than trees shed their leaves, where the most absurd idea becomes reality, where cynics are declared saints and saints get anathemas, where thieves write laws to fit their evil, where is everything for a person to be happy, except for crocodiles in the rivers, in this very country Baal Zebeb felt himself at home" [1, p. 174]. His name is harmonious with Beelzebub, the obvious typological similarities with the novel by Bulhakov "Master and Margarita", particularly in an episode of the arrival of Woland in Moscow and the ball.

Thus, in the novel "Love in Baroque style" by Volodymyr Danylenko we can observe recodification of a traditional negative city image as a hostile to a human-being space. Urban chronotope acquires positive semantics, now it becomes a place where dreams come true. The author creates urban text-myth, where Kyiv is presented not just as a simple artistic space where the events unfold and main characters appear. It's a unique self-sufficient character, who gets behind, dreams, and lives through all the events with the people. The city image is ambivalent, saturated with the game of senses; it is presented in the text as a laminar space, full of mystic and sacral knowledge.

Література

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