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Слов'янськ

EXISTENTIAL COMPONENT OF THE MIRROR WORLD OF TARAS SHEVCHENKO

This paper attempts to analyze the creative achievements of Taras Shevchenko in terms of actual for modern literary theory through the looking glass. The author focuses on the existence of behind-the-mirror existence in the writer's prose and poetic products.

Keywords: *Shevchenko, existence, behind-the-mirror, literature.*

У статті «Екзистенційна складова дзеркального світу Тараса Шевченка» робиться спроба проаналізувати творчий доробок Кобзаря з точки зору актуальної для сучасного літературознавства теорії задзеркалля. Автор акцентує увагу на наявності екзистенції задзеркалля у прозових та поетичних творах письменника, що торкається реалізації правдивого зображення. У розумінні митця правда – це особливий феномен зв'язку істини з життям людини, втілення істини в людські долі. Саме на істину й правду намагається Т. Шевченко «відкрити очі» читачеві, пояснити та адаптувати розуміння буттєвого смислу між реальністю й іншим, позадзеркальним світом, бо тільки так є можливість доторкнутися до свідомості героя думкою про норму існування щасливої особистості. Також автор приділяє увагу доведенню тези, що національні традиції бояться потойбічного, невідомого, незрозумілого, тому ворожого, підтримані талантом Т.Шевченка, отримали нове звучання в його творах.

Ключові слова: *Т.Шевченко, екзистенція, задзеркалля, література.*

В статье «Экзистенциальная составляющая зеркального мира Тараса Шевченко» делается попытка проанализировать творчество Кобзаря с точки зрения актуальной для современного литературоведения теории зазеркалля. Автор акцентирует внимание на наличии экзистенции зазеркалля в прозаических и поэтических произведениях писателя, касающегося реализации правдивого изображения, в понимании которого правда - это особый феномен связи истины с жизнью человека, воплощение истины в человеческие судьбы. Именно на истину и правду пытается Т. Шевченко «открыть глаза» читателю, объяснить и адаптировать понимание бытийного смысла между реальностью и другим, зазеркальным миром, ибо только так есть возможность прикоснуться к сознанию героя мнением о норме существования счастливой личности. Также автор уделяет внимание доказательству тезиса, что национальные традиции боятся потустороннего, неизвестного, непонятного, поэтому враждебного, поддержаны талантом Т. Шевченко и получили новое звучание в его произведениях.

Ключевые слова: *Т. Шевченко, экзистенция, зазеркалье, литература.*

The theory of the mirror-world in modern science, unlike the primary forms of world view of human, has quite short history, but, however, it got the wide spectrum of the personal interest as in the circle of scientists, cultural figures and writers so in the circle of ordinary people. The theme of philosophy of the mirror-world in Ukrainian modern literary criticism attracts all more researchers. Works of V. Zeland “Transferring of reality” [2] and G. Braden “The Divine matrix. Time, space and power of consciousness” [1] open the curtain of mysterious substance of the

other side of the mirror, form existence of our reflection in time and space of the mirror-world.

Mirrors, as magic objects, are fixed in retelling of many peoples of the world: they can envisage the future, give advices, tell about a fate and serve as protection. The mirrors are also a cult and ceremonial objects in the Ukrainian traditional culture. They appear as a border between the terrestrial world and beyond, it is the line, the crossing of which is dangerously. In addition, a mirror is a portal in other world. It's accepted to cover mirror surfaces by funeral customs, not accidentally; it is considered, that in the moment of transition of the soul to other world some evil can penetrate through it (from the beyond).

Distinguishing categories and existences, Heidegger enters something alike philosophical grammar – all system of concepts is divided on principle of spirituality or callousness and belonging or uninherentness. Major existence – “being in”, that means to “be at...” – in the counterbalance of category “to be in”, that means particularly the spatial location [4, p. 239].

Existence of being in the mirror-life as the existence of reflection of human (Heidegger's being here) can be particularly divided on a few moduses. Dread of mirrors represents the fear to glance in itself, disinclination to cognition of the inner world. A mirror is a portal in itself. In parallel world the laws of time are different, they are divine, they plug all in itself, when all is a beginning and ending in the same time, when all is the past and future; and only the human's thinking, creating the one point of time – the present, connects not only the past with the future but also forms it in accordance with its mental pictures, hopes and aspirations. The mirror-world exists for those, who are not afraid “to glance for their reflection”. This is the first steps of the researcher of secrets of his own soul, who still identifies itself with his reflection and that is why perceives the mirror-world as the place where all is inverted, all is vice versa. Exactly mirror doubles reality. We getting know our different displays in the multiple-reflected world, accept or categorically doesn't accept ourselves such that we are. Reunification with itself intensifies our strength and gives us new realization of our inner resources. Every national literature on the certain stage of the existence pulled out the eccentric creators of artistic word, the inheritance of that became the achievement of all humanity. One of these prominent authors in Ukrainian literature is Taras Shevchenko.

A problem of perception of Shevchenko's traditions is a problem of inheritance of spiritual values of whole epoch, becoming and development of national consciousness. Traditions of Shevchenko are inseparable from the scientific achievements of that time, from all those changes, which were marked by confirmation of revolutionary romanticism and critical realism.

All innovatory ideas about the task of poet and his service to the people belong to Shevchenko. He created the images of folk singers, who were the bearers of the best people's traditions and exponents of its' characters. In the images of folk singers the poet passed to the successors those spiritual treasures, which were forming during many centuries in views, thoughts and feelings of people. The belief

in the other world, in uncommon things, some primitive and at the same time deep philosophy of existence is inherent to the majority of his characters.

The poetics of Shevchenko's works is so equally urgent at his times and nowadays, that his characters begin to acquire in this real world a new attribute, which is smoothed over at all in the world beyond:

Goodness! Goodness! You turned away from me!

Everything changed. And I saw my enemy who destroyed me. Everything burned around me, and I was enraged: yelled, cried and nibbled the stony floor in cellar. These torments were terrible, prayers and all kind intentions sacrificed me to the cruel demons.

The attacks of rage recurred every hour¹ [6, p. 149].

Emotional experience of Shevchenko's character passes to the mirror plane, because, we can see (understand) itself only while looking in the mirror. The author, using his character image, wants to help us to understand ourselves better and stop complaining to distorting mirror:

And peasants gathered in the courtyard to watch at this funny spectacle. Everybody laughed loudly when robbers threw a thick sir or lady from the first floor. Rude, stony people!

But who made them so rude and stony? You, hard-hearted and greedy sirs, have only yourselves to blame!

The peasants, nevertheless, saved our lady Magdalena for her boundless kindness and for that she went in our church every Sunday [6, p. 150].

So, what is the peculiarity of existential profile of the mirror-world in works of Taras Shevchenko? It should be noted that this theme is new for the modern literary criticism. A writer realizes the new type of the figurative thinking skillfully, eccentrically and unusually. Especially it is interesting for a simple ordinary human, whose world is limited by the laws of physics. The mirror-world gives an opportunity for those who lives at the moment to evaluate and even overrate something (it depends on one's own scale of values).

So, emphasizing the bounds of space and time in the mirror-world, the author raises his reader in his own eyes, that is to say determines an object higher than starting-points and gives the limitless world of other, where it is important to fix that aspect, which will stay in the Eternity forever. The coexistence of Nature, Man and Eternity was especially important for the contemporaries of Shevchenko:

I went out on a glade and saw a lake in all its' beauty. Old birch barks, elms and picturesque pussy-willows grew all around it. Wonderful picture! Water stood stock-still like a perfect mirror and beautiful pussy-willows with its' luxuriant wide branches as though came up closer to admire.

I stood charmed by this marvelous picture long time. It seemed a sacrilege to me to disturb even with one motion this solemn silence of saint beauty of the nature.

Having thought about it a little, I decided, however, on such sacrilege. It came into my mind that it would not bad to dip in this magic lake couple of times.

¹ Here and below Shevchenko's texts translated by the author of the article

And I did it immediately (the breach of the smooth surface of the lake occurs)... *I saw the same pleasant picture in dream, with ball, and only instead of usual waltz, I saw the well-known picture of Holbein "Dance of Death" (our explanation – O.B.)* [6, p. 190].

Exactly deep old philosophy of the Ukrainian people interprets an acquaintance with mirror-world as a threat to convert the idyllic world of life into "the dance of death" or on a dream about death.

Taras Shevchenko elects the device of dream, as the distinctive element of digression from the real physical world and due to its' usualness (dream) for a human, interprets transition to the mirror-world as something ordinary and typical:

She sees a dream about her son Ivan

He is so pretty and rich

And he is not alone, but married

sees him free, because

He is not serf any more;

They crop the wheat

On their own field

And kids carry the dinner.

The poor smiled

She woke up and realized

It was just a dream [5, p. 500].

Or:

Fly, my thought, my vicious torment

Take away all troubles, all evils She

The society you grew up in

Is closely connected with you,

Its' weight of cares covered you.

So, take it and fly.

Set all afloat the sky

Let it blacken and redden

Let the dragon to eject the flame,

That covers earth with death [5, p. 191–192].

As known, the digression from reality in artistic text is the device, which inherent to the romanticists, but the artistic word of Taras Shevchenko is more difficult in its' structure; excepting romantic dreams, it's also peculiar to him the innovative construction of other and unreal mirror-world. For human consciousness mirror is the important display of the subjective and objective field of human existence. A simple ordinary human tries to see the connection of physical and metaphysical worlds, to understand how the real (true) creatures coexist with unreal (fiction). There are lots of things, which have no logical explanation; that is why the human begins to search assisted help in interpretation of these disparities. Works of Taras Shevchenko give a basis for understanding of this deep essence of human existence. The construction of his text is the anthropological result of the human being in the world and coexistence with it. At the same time Shevchenko does not equate everything only to ontology of nature. He tries to help a reader to form his own system of things and values, based on a human factor.

For what the people hated me

In childhood?

For what they killed me

When I was young?

For what they now

Admire me,

Say that I'm tsarevna and

Don't take their eyes

Off my flowers?

They try to oblige me...

...They did not let me live.

I was killed by frost,

Here, near fence

And sprouted in spring

With white blossom at a valley

White as snow! [5, p. 286].

There is a point of view among scientists, that the physical world in its' essence is constant and only the mirrors can distort it, thus the real reflection in mirror is distorted in fact. Therefore Shevchenko, obviously, hopes that if he will

depict here the real suffering and poverty of the people, then we will have the ideal, cherished in dreams life.

National traditions apprehend to the beyond, unknown and incomprehensible (it perceives as some hostile things). Shevchenko supported these traditions in his works. So, for example, one of the interesting interpretations of mirror surface is an artistic depicting of water surfaces and also depicting of underwater habitants of the mirror-glass:

<i>In such time under the mountain,</i>	<i>And want to tickle him.</i>
<i>In that grove</i>	<i>No. It's not a mermaid:</i>
<i>Near water</i>	<i>It's a girl roams</i>
<i>Something white roams.</i>	<i>And doesn't know (because she is insane)</i>
<i>Maybe, it's a water-nymph</i>	<i>Why she does it [5, p. 5].</i>
<i>Looking for her mother</i>	
<i>Or waiting for a Cossack</i>	

An author often tries to describe the habitants of other world; he tries to explain close connection between unhappy life of ordinary human and his existence in other world:

<i>She roams around and says nothing.</i>	<i>And children, laughing, came into</i>
<i>Wide Dnibr stays still:</i>	<i>the surface</i>
<i>The wind blew away all dark clouds</i>	<i>"Come basking on the sun! –</i>
<i>And fell down to rest at the sea</i>	<i>cried out. –</i>
<i>And moon shines on the sky;</i>	<i>It's broad daylight!" (They naked with</i>
<i>It is so quite all around,</i>	<i>Sedge plaits, because they girls are) [5, p. 6].</i>
<i>But sudden gurgling –</i>	

Exactly Taras Shevchenko has courage to explain to the reader something about other world. The mirror world of water and its' fantastic habitants are especially terrible and unknown for Ukrainian. This mirror-world is unfriendly to human; sometimes the contact with the creatures from mirror world ends tragic. An author tries to explain, who these habitants of mirror-world are and from where they are, he also pays attention to the human's life in this world. Mostly he describes fates of dishonorable women (unmarried women who had intimate relations with men) and illegitimate children:

<i>My mother gave me birth</i>	<i>"Swim, swim, my daughter</i>
<i>In a strange house</i>	<i>Down Dnepr side with water</i>
<i>And bore in the middle of the night</i>	<i>But emerge as a mermaid</i>
<i>In Dnepr to bath;</i>	<i>Tomorrow in the midnight</i>
<i>Giving bath, she spoke</i>	<i>When I will go walk with him</i>
<i>With me:</i>	<i>You will torture him by tickling..." [5, p. 287]</i>

Shevchenko as a "guide" goes astray from a way very often, loses it temporarily, but responsibility for those, who follows him, obliges him to search and go further:

*And now I go without a road
Without a way! But you!
You are surprised, that I'm stumbling,
That I'm cursing you and fate
And I'm crying bitterly, as you.
I'm ashamed of my poor soul,
My sinful soul! [5, 480]*

What is that dreadful sin of the author? Why can't he excuse himself? Maybe, because he allows himself to look in the mirror that reflects future and periodically he depicts to the readers those pictures of life which he saw there, in unattainable mirror-world. Works of Shevchenko had, have and will have this strength of penetration in the essence of phenomena and things; that is recreated in proof position of fight for happiness:

I have such kind of temper: I like to watch happy people. I never saw more wonderful and delightful sight than image of really happy person.

...And I saw, and it was absolute delight to see these open-hearted noble people! I saw and I testify the truthfulness of this statement. Amen [6, p. 248].

At the same time Shevchenko as an artist forms new clear reality on the pages of his works, keeping the spirit of epoch, historical factors and facts. His main character is a person, who destroys the stereotypes of understanding and perception, because, in fact, the human cognizes existence only within those measures, in which he is able to realize himself in it. According to that, "the cognition recreates the world as much, as human life and his mirror-possibilities can absorb and reflect in it, so to say the dual relation of world assimilation and its' (world's) reverse reflection of human presence in it" [3, p. 174].

Thus, Taras Shevchenko tries to depict everything truthful. In his understanding truth is a special phenomenon in human's life; it is the embodiment of trustworthiness in human fates. The author tries to open reader's eyes on truth, to explain and adapt the understanding of sense of existence between reality and mirror-world, because only in this way it is possible to touch upon consciousness of the character by an idea about the norms of existence of happy personality.

Shevchenko's traditions became the mighty factor of historical development of Ukrainian literature. Shevchenko's word was always alive among people; it was always put out new sprouts on that soil, where the creative potential of great poet grew. This word is actual and unfading for our contemporaries.

Today, in the epoch of total globalization, we revert to that traditions, which make our national history such original and individual. The unfading word of Taras Shevchenko occupies the greatest stage on this pedestal. We can establish that his non-standard and modern to any generation philosophy only modernizes his works with years and centuries. Every Ukrainian family has "Kobzar" of Shevchenko (even if it loaded on modern gadgets, it is beyond comparison), so to say exactly this book is the "guide" to the unknown mirror-world. Every next generation, interpreting his texts by itself, is astonished at his awareness, wisdom and ability to see the future. Exactly the variants of our future confirm the genius of Taras Shevchenko and his original understanding of both worlds – real physical world and unreal mirror-world. It seems sometimes, that genius prophet of the Ukrainian people watches the descendants from there, from other side of the mirror and nobody can hide from his eyes. So, we hope to be worthy of this memory and word of the great son of the Ukrainian people.

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