

THE ROLE AND PLACE OF LYRIC ELEMENT IN PANTELEIMON KULISH'S EPISTOLARY PROSE

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Most of the researchers figuratively identify the emergence of Romanticism as «a Romantic revolution» in the artistic culture of humanity. After the emergence of Romanticism, epistolary prose in particular experienced revolutionary changes. There was an actual breakthrough in this field and, according to A. Yelistratova, it was connected with a special role of lyric element in romanticists' aesthetics and creative work. Obviously, romanticists' epistolary works were abundant in facts. In their letters, they talked about literature matters, social and political situation, moments from their private lives and ordinary everyday issues. However, lyrical element is always predominant over epic one in romanticists' letters, while their expressive nature has an advantage over descriptive one.

Romanticists enrich a letter in lyrics. While writing a letter, an addresser-romanticist makes use of a unique fusion of a narrative and lyrics, creating "a conglomerate" (A. Shamrai). Frequently romanticists' letters are received as a form of lyrics in prose, since an author-romanticist intertwines descriptive letter parts with lyric digressions, lyric recollections, landscapes coinciding with mood and even musical moments. Among romanticists' works, you can find letters written as poetry, as demonstrated in English romanticist J. Keats' letters. There is a poem "A letter to Lamartin" among French romanticist A. de Musset's works. T. Shevchenko was the author of numerous poetic epistles ("To Osnov'ianenko", "To Hohol", "To Marko Vovchok", "To N. Kostomarov" and others).

It should be pointed out that when Western European romanticists wanted to enrich an epistle in lyrics, they mainly intertwined letters with lyric landscapes, which is demonstrated in H. Heine's epistolary works. However, for this purpose Ukrainian romanticists made use of quoting Ukrainian folk songs (mostly lyrical ones). It is noteworthy that this is a unique trait of Ukrainian epistolary tradition in general. The cause for this was national peculiarity of Ukrainian nation, our melodiousness and the need for music.

Quoting a folk song, as well as their own or others' poetry was not a goal in itself for an addresser-romanticist. A song appeared in romanticist's letter when emotional and psychological tension was extremely high. A song reflected author's thoughts and emphasized every nuance of his feelings. A cited song amplified psychological and emotional integrity of the letter and occasionally it changed letter's keynotes.

Certain letters of P. Kulish are a special fusion of prose and lyrics. In the letters addressed to M. Bilozerskyi, O. Markovych, P. Plietnov, M. Makarov, O. Kulish, P. Chuikevych, M. Maksymovych, V. Tarnovskyi, S. Nos, O. Barvinskyi, M. Starytskyi, I. Puliui and other people, P. Kulish made use of quoting excerpt of Ukrainian folk songs (mostly lyrical songs) and also he cited the fragments of poetic texts by T. Shevchenko, M. Makarovskiy, A. Mitskevych, Homer, O. Pushkin, Ye. Baratynskiy, P. Viazemskiy, V. Zhukovskiy and others.

The songs and poetic fragments in P. Kulish's letters, similar to other romanticists' letters, have a character-creating role and are components of character reference of the addresser, they emphasize his mood and expose his inner world.

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