

SEMANTICS AND FUNCTION OF OVERTEXT COMPONENTS IN THE POEM BY IVAN DRACH "THE CHERNOBYL MADONNA"

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In the article the semantics and function of the overtext and in-text titles of the poem by Ivan Drach "The Chernobyl Madonna" in the aspect of the problem the author – the work – the reader is analyzed. They create the effect of fragmentation of the lyrical text. The presence of the in-text titles forces the reader to pay attention to the problematics and semantics of the images of one or another fragment of the work. The author's system of the overtext and in-text titles, which represent the centrifugal and centripetal tendencies of the work, is considered.

The poem consists of 24 fragments and 20 inner titles. Ivan Drach draws on the tradition that has developed in Ukrainian poetry, where the first line of the work performs the function of the overtext title. The in-text titles of the work anticipate a system of fragments of the work, highlighting their main meaning, which is connected with the author's desire to hold an active dialogue with the reader, emphasizing the topic and the idea of a particular fragment.

The general title of the work refers to the image of the main character, who is called Madonna. The definition "Chernobyl" immediately introduces historical specificity and additional meaning, clarifies the key word. The overtext title of the work "The Chernobyl Madonna" is uniquely repeated in a number of the inner titles based on the word "Madonna": "Soldier's Madonna (Story of a soldier from a construction battalion)", "Khreschatytska Madonna". It can be assumed that it is this structure that allows the author of the poem, on the one hand, to illustrate various problems, concepts, characters associated with the artistic understanding of the Chernobyl tragedy, and, on the other hand, to present it in a single figurative-artistic complex.

In addition to the in-text names, the function of which is connected with the concentration of the reader's attention on one or another problem situation or the experience of a lyrical subject, epigraphs play a large role. The poetics of the epigraphs, which stand above the fragments of the text and is closely connected with them, reveals the author's understanding of the main thing in his work, which he wants to convey to the reader. The peculiar dialogue between the authorial text and the quotation contributes to the understanding of the essential meaning of the fragment. Very often in epigraphs the lexeme associated with the theme of the Madonna, mother, woman is repeated, which links the system of epigraphs with the poetics of the overtext and in-text titles, creating a peculiar wholeness of the work, consisting of fragments. Sources of epigraphs are diverse. Ivan Drach uses three different folklore quotes from the folk duma and modern folklore, quotes "Myths of the World's Nations", refers to the classics: T. Shevchenko, P. Tychina, – quotes works by contemporaries devoted to the theme of Chernobyl. Due to the combination of the text of the poem with the system of epigraphs, going back to different sources, the complex, multi-problem poem by Drach organically enters the Chernobyl text of Ukrainian literature.

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