

## INTERPRETING THE RELIGIOUS MOTIVE OF THE HARROWING OF HELL IN W. LANGLAND'S "PIERS PLOWMAN"

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The article researches into W. Langland's poetic version of the motive popular in the medieval culture – Christ's Harrowing of Hell, i.e. His descent into hell, triumph over it and bringing salvation to its captives. This motive had several sources: first of all, the Bible, but it contains only vague mentions and some details perceived by its early Christian readers as prophecies of the Harrowing of Hell. A detailed account of the Harrowing of Hell is found in several apocrypha, especially in "The Gospel of Nicodemus". Researchers agree that W. Langland must have drawn on this apocryphal text because the poet's narration follows its plot closely but W. Langland redesigned it according to his artistic tasks.

W. Langland's allegorical poem "Piers Plowman" written in the XIV century and deeply rooted in the religious tradition concentrates on the problem of the salvation of the soul. The Harrowing of Hell scene is one of the poem's crucial moments because its action visualizes the doctrine of the atonement.

The narrator in W. Langland's poem is the dreamer who tells the reader about his intellectual and spiritual search in a series of dreams. The dream form enables the poet to introduce different allegorical figures and characters, move freely from one time and space dimension to another. The Harrowing of Hell scene is witnessed by the dreamer himself whose position in this respect is close to the one of the witnesses in "The Gospel of Nicodemus" – Leucius and Charinus raised from the dead.

The author of "Piers Plowman" borrowed from "The Gospel of Nicodemus" the device of citing from Psalm 24 as the speakers' lines. But in contrast to the apocryphal text W. Langland moves the monologues and dialogues to the foreground leaving the action mostly in the background. A prominent place belongs to Christ's monologue in which He explains the act of salvation. Here the poet combines two medieval points of view on the atonement known as the ransom theory (Origen, Gregory of Nyssa, Augustine) and the satisfaction theory (Anselm of Canterbury). W. Langland addresses the issue in legal terms and at the same time emphasizes Christ's humanity. Christ is depicted as a merciful king who is willing to save and protect His homagers, He also speaks about people as His brothers in blood. The poet makes Christ's monologue rich in antitheses and repetitions, introduces vivid imagery drawn from the Bible.

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## PRESENTATION OF PROBLEMS OF UKRAINIAN DRAMA AND STAGE ART IN IVAN FRANKO'S PUBLICATIONS ON THE PAGES OF THE MAGAZINE "KURJER LWOWSKI"

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**Key words:** *dramaturgy, review, theater critic, theater, scene, figure.*

The article deals with Ivan Franko's publications about the Ukrainian drama and stage art on the pages of the magazine "Kurjer Lwowski". I. Franko, as a historian, critic, theorist of the Ukrainian theater, made a huge contribution to its formation and functioning. Kamenyar's theater-cultural heritage requires a deep, comprehensive and impartial investigation. Among lots of Polish-language publications in which the writer published his articles, the most interesting publication is the magazine "Kurjer Lwowski". According to scholars, there are about 900 different and multi-genre articles, notes, reviews, satires etc. Articles on the establishment and functioning of the Ukrainian theater make up a significant part of the work of the Ukrainian journalist.

I. Franko-critic, during the years 1888-1897, proffered a large number of performances not only of Ukrainian but also foreign playwrights. Among them: performances of I. Borakovskiy, I. Kotlyarevskiy, M. Kropyvnytskiy, S. Gulak-Artemovskiy, M. Starytskiy, Panas Myrnyi, M. Yanchuk, K. Vanchenko, N. Kibalchich, A. Stechinskiy, G. Tsegliński, K. Ustijanovich, O. Ogonovskiy, W. Shakespeare, G. Ibsen and others. In addition, the publicist constantly acquainted the Polish reader with the repertoire of the Ukrainian theater, informed about the activities of the society "Teatr ruski", responsible for the organization and activities of the theater.

Franko paid special attention to the problems of its functioning. A peculiar Franko's method is to attract a foreign public to the problems of the development of the Ukrainian theatre in general.

Ivan Franko dreamed of such a theater, the aesthetic influence of the art of which will wake up the empathy of the viewer and leads him to spiritual purification, which is the essence of the theatrical plan.

The art of theater is synthetic, because its artistic image arises due to the synthesis of drama, architecture, painting, sculpture, music, and actor's skills. The feature of the theater, which distinguishes it mainly from all types of art, is that the viewer has the opportunity to become a witness of the process of artistic creation, to observe the creation of an artistic image with his own eyes. The writer was deeply aware of this, and therefore he set quite high demands on the formation of the Ukrainian theater, which, in his understanding, should be related to the comprehension of the artistic heritage of the past, with the creative search for theatrical figures which philosophically comprehend the world and attempt to reveal the moral and psychological state personality

A number of the critic's reviews on plays and performances of the Ukrainian theater have been analyzed in the article. The main aspects of the issue of "theatrical intrigue" and its effect in the drama and on the stage are investigated. I. Franko's main ideological and aesthetic principles in theatrical criticism are determined. Franko's description of the problem of the evolution of folk drama is described.

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