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**THE IMAGE OF A FALLEN WOMAN IN THE PLAYS
«NARODNYI MALAKHII» BY MYKOLA KULISH
AND «ANNA CHRISTIE» BY EUGENE O'NEILL**

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ABSTRACT

Aim. The article deals with the image of a fallen woman in the plays «Narodnyi Malakhii» by M. Kulish and «Anna Christie» by Eu. O'Neill. The aim of the research is to identify typologically similar traits of modeling tragic images of the fallen heroines in the plays of the Ukrainian and American playwrights, as well as to determine specific artistic techniques and devices caused by the national and individual peculiarities of the creative thinking of the playwright's. **Methods.** The research is based on the comparative-typological and cultural-historical approaches that made it possible to identify common and distinctive features of the behavioral paradigm of Anna's and Liubunia's images in the artistic structure of the plays; to study their ideological and thematic content. The biographical and psychoanalytic methods allowed to trace the genesis of the authors' interpretation of the female characters in the comparative key. **Results.** The comparison of the images of Liubunia from the play «Narodnyi Malakhii» by M. Kulish and Anna Christie from Eu. O'Neill's play revealed both the typological features of the simulation of the tragic participation of the disadvantaged heroines in the analyzed plays, as well as specific artistic techniques and means, dictated by the national-individual peculiarities of the creative thinking of the authors. In the paper it is underlined that Anna Christie is a volitional woman who, having overcome social conditions, was able to start a new life in an atmosphere of love and harmony. Instead, Liubunia from the play of the Ukrainian playwright, having found herself in a situation determined by the social dogma, committed suicide, thus showing an example of self-denial and sacrifice that is typical of the Ukrainian woman-guardian. It is proved that the peculiarity of the composition of the plays by the Ukrainian and American playwrights is that with the development of the plot line, the tension of the dramas is amplified, culminating in an unexpected solution, in which the idea of the works is actualized. In spite of some differences in the final scenes of the plays, in both cases the authors emphasize the invincibility of the social gap that pushes women into crimes, and even suicide. **Scientific novelty.** Despite the increased attention to the legacy of M. Kulish, in particular the play «Narodnji Malakhii» [Ya. Goloborodko, L. Zaleski-Onyshkevych, M. Korenevych T. Sverbilova S. Horob] in recent decades, up till now in the Ukrainian literary criticism no comparative research has been done in which this type of a woman would be studied in the broader context of world literature, in particular typological comparison of Liubunia and Anna («Anna Christie») has been made for the first time. **Practical significance.** The article can serve as a basis for further research of the Ukrainian-American literary and dramatic relations of the first half of the XX century. The results of the study can be used when writing course papers and diploma papers devoted to comparative literary studies.

Key words: fallen woman, tragedy, artistic structure of the play, illusion, image, doom.

**ОБРАЗ ПРОПАЩОЇ ЖІНКИ У ДРАМАХ «НАРОДНИЙ МАЛАХІЙ»
М. КУЛІША ТА «АННА КРІСТІ» Ю. О'НІЛА**

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РЕФЕРАТ

Мета. У статті розглядається образ пропашої жінки у драмах «Народний Малахій» Миколи Куліша та «Анна Крісті» Юджина О'Ніла. Мета дослідження – виявити типологічно споріднені риси моделювання трагічної участі обездолених героїнь у п'єсах українського та американського драматургів, а також специфічні художні прийоми та засоби, зумовлені національно-індивідуальними особливостями творчого мислення драматургів. **Дослідницька методика.** В основу дослідження покладено порівняльно-типологічний та культурно-історичні підходи, які дали змогу виявити спільні й відмінні риси зовнішньо-поведінкової парадигми образів Анни та Любуні, визначити їхнє ідейно-тематичне наповнення та місце в художній системі п'єс. Біографічний та психоаналітичний методи дозволили простежити в компаративному ключі генезу авторської інтерпретації жіночих образів. **Результати.** Зіставлення Любуні з п'єси «Народний Малахій» М. Куліша з образом Анни Крісті з однойменної п'єси Ю. О'Ніла виявило як типологічно споріднені риси моделювання трагічної участі знедолених героїнь у аналізованих п'єсах, так і специфічні художні прийоми та засоби, продиктовані національно-індивідуальними особливостями творчого мислення авторів. Визначено, що Анна Крісті з твору американського драматурга є рішучою та вольовою жінкою, котра, переборовши суспільні умовності, змогла розпочати нове життя в атмосфері любові та гармонії. Натомість Любуна з п'єси українського драматурга, опинившись у ситуації обумовленого суспільними догмами вибору, через почуття вини та сорому за свій ганебний статус вчинила самогубство, що розглядається як приклад самозречення та жертвовності – рис, традиційних для морально-ціннісної парадигми української жінки-берегині. Доведено своєрідність композиції п'єс українського та американського драматургів, яка полягає у тому, що з розвитком сюжетно-фабульної лінії загальна напруга драм посилюється, завершуючись неочікуваною розв'язкою, у площині якої актуалізується ідея творів. Попри різницю фінальних сцен п'єс, в обох випадках автори акцентують увагу на непереможності соціальної прірви, яка штовхає людей на злочини, а то й на самогубство. **Наукова новизна.** Незважаючи на посилену увагу в останні десятиліття до спадщини М. Куліша, зокрема п'єси «Народний Малахій» [Я. Голобородько, Л. Залеська-Онишкевич, М. Кореневич, Т. Свербілова, С. Хороб, Ю. Шерех та ін.], досі в українському літературознавстві не створено жодної порівняльної студії, в якій такого типу жінка досліджувалась б у широкому контексті світового письменства, відтак зіставлення Любуні з образом Анни з однойменної п'єси американського драматурга здійснюється вперше. **Практична цінність.** Стаття може слугувати базисом для подальших досліджень україно-американських літературно-драматичних зв'язків першої половини ХХ століття. Результати дослідження можуть бути використані під час написання курсових та дипломних робіт з порівняльного літературознавства.

Ключові слова: пропаша жінка, трагедія, художня структура п'єси, ілюзія, образ, приреченість.

The common ground of «Narodnyi Malakhii» and «Anna Christie» is the presence of the image of a «fallen woman», through which M. Kulish and Eu. O'Neill raise a wide range of social and moral-ethical issues, actualizing the inner conflicts of characters that are placed in a situation of moral choice. Unlike Anna, who is the main character of the American playwright's work, Malakhii's daughter Liubunia plays a minor role in M. Kulish's drama. Nevertheless, she performs one of the key functions in the work, embodying the author's concept of national consciousness that makes her one of the most striking female characters in Ukrainian writing.

The playwrights' reference to the images of the representatives of the social bottom is not accidental and is primarily related to the ideological and content dominators of the drama of the 20's, in particular the expressionist drama with its sympathy for a «little man» - «lonely, humiliated and unprotected against the harsh cruelty of the world» [1, p. 71]. His feelings of grief and pain, - as I. Devdiuk admits, -»are projected on the whole artistic reality» [1, p. 71]. As a result, the poetics of expressionism filled the images of the disadvantaged (prostitutes, clowns, acrobats) with a completely a new, unconventional sound that contributed to the individual authors' search in this direction.

From the exposition of the play «Narodnyi Malakhii» it becomes known that the rural postman Malakhii Stakanchyk, who believes in the socialist ideas of bright future, invented the idea of «immediate human reform», which, in his opinion, should contribute to the restructuring of the person's inner world according to the requirements of a new time. Socialist ideology is so deeply rooted in Malakhii's mind that he is committing the one of the most difficult of moral crimes against which he actually struggles – renounces his family and goes to Kharkiv, demanding the immediate adoption of his reforms. This leads to a tragedy whose victims are not only the hero himself, but also his beloved daughter Liubunia.

Liubunia is portrayed in a positive key as simple and naive reminding, according to Yu. Sherekh, «the Khytir Madonna» [6, p. 366]. Removing the image of the girl to the background is not accidental, this adds more expression and depth to it. Liubunia's speeches and thoughts, built on the basis of expressionistic poetics, are fragmental and emotionally tense. The special position of this character in the artistic structure of the play is evidenced by the fact that two older Malakhii's daughters are not endowed with names, the author calls them simply «senior» and «middle», while the youngest's name is Liubunia. Literary critic Ya. Goloborodko, analyzing the play, notes that the introduction of Liubunia's image is «an original interpretation of folk traditions» [2, p. 55], according to which the youngest daughter is father's favorite.

The exposition of Eugene O'Neill's drama is more versatile. «Anna Christie» begins with a picture of the abandoned seaport saloon where we find the main characters: Anna and her father Chris. The man has not seen his daughter for 15 years, but he knows a little about her life. His thoughts will become the key to understanding the drama conflict as a whole. From his words, it becomes known that after the death of his wife Chris sent his daughter to his relatives on a farm in Minnesota. He is sure that he has done everything he could, because he saved the little girl from the most terrible enemy of the person – the sea, as well as from relations with sailors. It seems that her father had already planned the daughter's life in advance, even without seeing her.

When he learns about the daughter's arrival, Chris is happy, he wants to make her feel the best, even breaks the relationship with his mistress Marthy. However the latter being a woman with great life experience, understands all the tragedy of the situation, she tries to reconcile two relatives, defending Chris in front of Anna and begging the old man to take care of his daughter.

In fact it is rather easy, as Chris lives in the world of his own illusions – Anna is vulgarly dressed and has a bright makeup, but Chris does not attach much importance to it, more of that he tries to take Anna from the saloon, as he believes that this is not a place for a decent girl. Both of them seem to play the roles they have invented themselves: Anna likes what her father thinks of her, and Chris constantly praises the daughter.

The same dramatic scene takes place between father and daughter in the play «Narodnyi Malakhii», when Liubunia finally finds her father in Kharkiv, near the building of RNA. The girl is timidly approaching her father, at the same time she is very happy to meet him «*Papon'ko! ... (trembling lips, stammering)*» [3, p. 25]. She asks him to return home, says that her mother will curse her if she returns without her

father, and in response the girl hears the cruel words: «*Shadows of the past, go away!*» [3, p. 27]. Unlike Eugene O'Neill, who represents Anna and Chris's meeting in the form of a rather long dialogue, Mykola Kulish models this scene fragmentary and brief. The reader can only guess which contradictory feelings overflowed Liubunia's vulnerable nature. The above-mentioned scenes are the landmarks of the tragic fate of the heroines, as they create a situation of a non-alternative choice, due to national and psychological factors.

Anna in Eu. O'Neill's play initially chooses the life in illusions, and thus deepens her tragedy. A short period of time spent on the vessel radically changes the girl. Returning to her roots, Anna finally finds peace and spiritual equilibrium. In the author's remarks, we read: «*She looks healthy, transformed, the natural color has come back to her face*» [4]. Anna recognizes that she fell in love with the sea, it gives her strength and new possibilities. And this 'new' emerges just from the sea: at night the barge picked up a seaman - a stoker called Burke. Mat, considering the girl to be decent, is ready for a sincere and long-lasting relationship. Anna, on her part, supports the guy's intentions. However, after a few days of the acquaintance, she realizes that she can not lie to this man, regretting that she did not meet him four or two years ago: «*If I'd met him four years ago – or even two years ago – I'd have jumped at the chance, I tell you that straight And I would now - only he's such a simple guy – a big kid - and I have not got the heart to fool him*» [4].

When Burke asks the girl to marry him, there is a dispute between him and her father, each of the men tries to bend her on his side, but neither one nor the other really understands her, moreover, they do not even seek for it.

Anna, being misunderstood, does not want to be a toy in the men's hands, she does not want anyone to decide for her «*You can go to hell, both of you! You're just like all the rest of them – you two! Gawd, you'd think I was a piece of furniture! I'll show you! I'm asking either of you for a living. I can make it myself - one way or another. I'm my own boss. So put that in your pipe and smoke it!*» [4]. Therefore, she makes a painful, but an honest choice: tells both men the truth about her «honest and decent» past. The bitter truth pushes the guy away; he accuses his beloved in manipulating his feelings, and curses her. The girl is trying to justify herself, the time spent at the barge made her clean, the sea washed away her sins. Imbued with traditional views on the norms of morality, Mat did not manage and did not want to see the changes in Anna's behavior, continuing to brand her. According to the American researcher Keith Winther, Mat from the very beginning did not perceive Anna as a person who has not only the present but also the past. He viewed it as «an institution, as an ideal, which life created specifically for him» [7, p. 66] in reward for his suffering as a guarantee that now he will finally be happy. Obviously, it was comfortable for Mat and Chris to live with the illusions they had invented without looking for deep content in the surrounding events.

Malakhii, like Mat and Chris, also does not realize that he sacrifices his own daughter. The tragedy of Malakhii is a tragedy of infantile fanatical thinking. Despite all the warnings Liubunia takes a fatal decision: to stay in the city and to continue seeking her father. Such an intention is dictated primarily by the desire to fulfill the promise given to her mother: Liubunia, like Anna, is deprived of her choice, because

she acted in accordance with the circumstances that were formed beyond her will. The absurdity of the situation is emphasized by the kum's words: «... and the chickens remain without water, and the queen does not know what to do next, where to look for water» [3, p. 29] who ironically represents the historically national mentality of the heroine.

The outcome of the play «Narodnyj Malakhii» impresses with its tragedy. The reader finds Liubunia in a house of ill fame. However, such circumstances did not change the girl at all. In fact she is really worried about her father: «... I thought, and the whole world was blackening me. And what, if my father is at home, and I'm here! ...» [3, p. 31]. When she finally finds her father, the girl rushes towards him, explains that she was forced to sell her body because of money. Liubunia rejoices, her dream has come true, finally she can return home. However, Malakhii does not hear his daughter's words; he declares that he renounced his family, refusing to return home. Liubunia does not know what to do, there is no way back: her mother will not accept her home, and her father denies her. If Anna in Eu. O'Neill's play has a chance to change her and manages to begin a new life, Liubunia, on the contrary, is for the second time in a situation of non-alternative choice. Realizing this, the girl commits a suicide. Malakhii completely loses his mind, which gives the play hopelessly tragic tonality.

The final of the American play follows the example of the Ancient tragedy, poetics and artistic structure of which are considered an important components of Eugene O'Neill's dramas. It seems that heroes will finally be happy. Mat forgives Anna and returns to her, as if not hearing her reproach, that in fact, he is the same as she, because he had had a girl in each port.

In both plays, there are images of the second plan. One of them is the character of a woman with ill fame, a friend of the old Chris – Marthy Owen, and the other is the nurse Olia. The first acquaintance with Marthy in the play «Anna Christy» makes a negative impression: «*She might be forty or fifty. Her jowly, mottled face, with her thick red nose, is streaked with interlacing purple veins. Her thick, gray hair is piled in anyway in a greasy mop on top of her round head. Her figure is flabby and fat; her breath comes in wheezy gasps; she speaks in a loud, mannish voice*» [4]. However, she has got the woman's extraordinary insight and willingness to understand Chris, who is in fact ashamed of her. Eugene O'Neill deliberately tore off Marthy's story line, leaving the reader to reflect on her future. Obviously, she will find a new captain and a new barge. Such a limb emphasizes the typology of women's misfortune caused by the lost of material and moral support. Marthy, according to Anna, is her own projection in forty years. Understanding the depth of the tragedy, the woman decided to give up the last chance to improve her life at least a little, she did everything possible to help the young girl to find her dreamed happiness. Negatively in this situation, one can appreciate Chris's choice, who, knowing that Marthy is nowhere to go, still drives her out.

The image of the nurse Olia in M. Kulish's play is marked by tragedy and doomness. For the first time Malakhii meets her near the church, he tries to protect her and persuade not to follow Madame Apollinaria's advice to live in a brothel. The paradox of the situation is that, with such a bizarre behavior, the man pushes his own

daughter, who finds herself in the city, to staying in a house of ill fame. Olia lives in the memories of the past, which will no longer return, therefore, she is concerned with illusory reforms of Malakhii, perceiving them rather as dreams in which she would like to believe. At the end of the play, we see the tragic solution: Olia, like Liubunia, finds herself in a brothel. In a bitter irony of fate, it is she who leads Malakhii to Lyubunia, but if Marthy in Eugene O'Neill's play tried to smooth the relationship between father and daughter, Olia, on the contrary, accentuates on Malakhii's refusal to return home. She realizes the true nature of illusory ideas and becomes self-sufficient. However, the price of such a «recovery» is too high.

The peculiarity of the composition of both plays is in the fact that the plot lines of the female images develop in the opposite directions – Liubunia from a decent girl turns into a fallen woman; slut Anna, on the other hand, after wandering, makes an attempt to improve her personal being. However, life story of both ends with a tragic finale, the fatal doom of the characters is evident from the very beginning of the work, since the first acquaintance with them. Anna and Liubunia become hostages of social circumstances, moral-ethical and ideological settings, within which a sincere and loving soul, deprived of protection and asylum, becomes a commodity. The tragic doom of disadvantaged women is emphasized by the images of the second plan (Marthy and Olia).

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