

ELEGY AS A SCIENTIFIC PROBLEM: THEORETICAL-HISTORICAL VIEW

O. G. Tkachenko, doctor of philology, professor,
Sumy State University,
2 Rimsky-Korsakov str., Sumy, 400007, Ukraine
E-mail: olenasumdu@gmail.com

On the basis of the theoretical and historical-literary works of the 17th–20th centuries, the reception of the genre of elegy as a continually formed type of poetic thinking with a stable organization of formal and informative elements that have artistic and compositional consistency, capable of renewal and development, has been adopted.

The author proves that the reception of the genre of elegy in the literary-critical discourse has undergone significant changes in the historical paradigm. Each era creates its genre system, and genres, in turn, contribute to the formation of the literary trend. Determining the fact that in different epochs the category of the genre had not the same importance in the literary consciousness, one cannot but notice that in the process of genre evolution, elegy as a lyrical work acquired two persistent traits: the reflexive, meditative form and the mundane tonality of the content.

The study of the theory of elegy indicates that the scientific research format of literary critics is characterized differently: from the statement of the genre, its poetics, views on the theory in a comparative way, the definition of genre dominant, motivational invariants, the classification of thematic varieties, complex study of the genre system for the determination of the specifics of the genre of elegy in the works of some poets. It defines the evolution of the genre's assessments in literary criticism and allows presenting the genre of elegy as a self-sufficient artistic and lyrical phenomenon.

The study uses the following scheme for classifying literary works: kind – lyrics, type – meditative, genre – elegy, which, according to the author, is the most suitable for the study of elegiac poetry, transparent to find out the individual place of elegy in the system of lyrical genres.

The author proposes a definition of elegy: a meditative lyrical work of a mournful tonality, the poetic plot basis of which is an emotional reaction of the subject to certain events, situations, mental impulses (something heard, mentioned, experienced), or the specific state of mind of the lyrical “I”, which is marked by melancholy, sadness, and even suffering.

Keywords: literary trend, meditative lyrics, genre, elegy, evolution.

[https://doi.org/10.21272/Ftrk.2018.10\(4\)-13](https://doi.org/10.21272/Ftrk.2018.10(4)-13)

The elegy is in the epicenter of the ideological and aesthetic search of artistic consciousness during several cultural and artistic eras. It causes the constant interest of scientists in this genre. Studying elegy as a lyrical genre began almost simultaneously with its appearance. Evidence of this is the studies which appeared in literary criticism [1], [2], [3], [4], [5].

The Soviet era recognized elegy as harmful, unable to satisfy the aesthetic needs of “a new era”. This led to polar statements about the fact of the existence of the genre of elegy for certain periods of the literary process or in the works of some artists. Of course, the poets did not take into account the negative attitude of the official metanarrative to the elegy: this genre remained one of the most commonly used in the lyric poetry, in particular by ancient Ukrainian poets such as G. Skovoroda, by poets of the 19th century – L. Borovykovskiy, M. Shashkevych, A. Metlynskiy, M. Petrenko, V. Zabala, T. Shevchenko, O. Konyskiy, L. Hlibov, S. Rudanskiy, Yu. Fedkovych, S. Vorobkevych, Ya. Shchegolev, M. Starytskiy, Olena Pchilka, V. Samijlenko, P. Grabovsky, I. Franko,

Lesia Ukrainka. Their elegiac works comprised a representative stage in the formation and approval of this genre.

The urgency of the subject of the study is determined by the modern needs of the science of literature concerning the study of the aesthetic nature, national originality, genesis and the theory of the genre of elegy.

The purpose of the research is to represent the historical and theoretical foundations of elegy and to generalize the main aspects of the theory of the genre of elegy.

The material base was provided by the scientific works of the following Ukrainian and foreign scientists: A. Baibakov, F. Baissner, V. Belinskyi, M. Bondar, K. Brodzynskyi, N. Bualo, M. Vozniak, Hegel, M. Gogol, M. Dovgalevskyi, P. Zhetetskyi, L. Zyzaniy, I. Ivan, E. Kyrlyuk, V. Krekotnya, P. Kulish, N. Levchyk, V. Masliuk, A. Mishanych, V. Movchaniuk, D. Nalyvaiko, V. Peretts, J. Pontano, F. Prokopovych, F. Roberttello, M.-K. Sarbeevskyi, G. Syvokon, I. Scaliger, V. Smilianska, M. Smotrytskyi, S. Speroni, A. kachenko, M. Tkachuk, L. Ushkalov, I. Franko, L. Frizman, N. Chamata, V. Shevchuk, V. Shubravskyi.

Research methods. The theoretical and methodological base is a systematic and holistic approach to the study of the ways of developing the theory of elegy in the 16th and 20th centuries on the historical-theoretical and receptive levels.

For the most complete coverage of the discursive practice of studying the evolution of the theory of elegy and the idea of elegy as a stable, self-sufficient artistic and lyrical system, the synchronous, diachronic and hermeneutic approaches are used in this article. The synchronous one has enabled to trace the integrity of the genre structure and its response to certain criteria, caused by the state of the science of literature of a certain period; the diachronic one represents the accumulation of changes and deviations from the genre-determining model at different stages and steps of literary development and reproduces the evolution of the theory of elegy. The hermeneutic approach has made it possible to find out the conceptual meaning of the genre.

Results of research and discussion. In the study, the general theoretical concept of the genre derives from its understanding “as historically formed in the group of works totality and interconnection of relatively stable principles of organization of all meaningful and formal genre components into a single aesthetic integrity” [6, p. 34]. Elegy as a literary genre has its own history and appears “as the bearer of aesthetic comprehension, which is the essence of literature as an art” [7, p. 27]. The genesis of elegy is antiquity. The genre system of ancient literature, in particular elegy, refers to issues whose level of study in literary studies is rather high. The author has focused only on the aspect which points to the ideological and thematic variety of ancient Greek elegy. In general, elegy touched virtually all spheres of life. She covered a wide range of issues: patriotic, politically didactic, social-political, philosophical, didactic, mythological, and amorous or as it is called, erotic. Ancient elegy, on the one hand, claimed cheerfulness, on the other hand – disappointment. The elegant work of Ovidy has expanded the subjective sphere of elegy. “I” and “others”, a narrator and a lyrical narrator acted in it. It is Ovidy who created elegy as a product, the stylistic integrity of which was formed by an emotional mournful dominance. This feature has become a decisive element of the elegy for the centuries of the history of genres.

Modern literary criticism uses the following definitions: elegy is a “poem, in which the motives of sorrow, melancholy are clearly observed... It often contains complains and life problems, bitter reflections on the transience of human life ...” [8, p. 293–294]; “one of the genres of meditative, melancholic, partly mournful content” [9, p. 225]; “a lyrical genre of meditative or emotional, often mournful content” [10, p. 143]; “a poem of an arbitrary form expressing anguish and regret, in particular erotic content” [11, p. p. 625]; “one of the genres of lyrics: a poem in which the moods of sorrow, thoughts generated by social injustice, family or personal grief are expressed” [12, p. 128]; “a lyrical poem, which conveys a sense of sorrow, sad reflections on a certain event” [13, p. 191]; “a lyrical poem, with a shade of sorrow, meditation, poetic intimacy” [14, p. 224]. L. Tymofeiev calls elegy one of the genre forms of lyrics and believes that in the new European literature, it loses the

clarity of form, but acquires the certainty of the content and becomes the expression of predominantly philosophical mournful thoughts and mourning [15, p. 468].

It is possible to draw a conclusion that there is no single definition of the genre, although almost all researchers have considered the sad tonality to be the key element of the content of elegy. Instead, Hegel considered a reflection of the worldview to be the defining element of elegy. He wrote, "The direct sense of character and expression reaches here the mediation of reflection and all-seeing contemplation, which the individual moments of contemplation and heart experience bring to more general points of view" [16, p. 319]. The philosopher did not focus his attention on the sad reflections inherent in the genre of elegy. This is due to the fact that his conclusions were based mainly on the poetry of antiquity, in which elegy was different in terms of tonality, and the sad motives in it were not dominant. However, later he added: elegy is "a work of reflection and meditative content" [16, p. 320].

Widely known definition of V. Belinskyi "elegy is a song of mournful content" [17, p. 335] became very popular. This phrase became aphoristic. Therefore, in the process of development, the mundane tonality of elegy remained the determining genre feature. Elegy does not always fit the parameters of the song both in terms of content and structure. It is clear that modern Ukrainian theorists do not identify elegy with the song, defining it in a general way ("a lyrical genre") or more concretely – "a poem".

Having considered V. Zhukovskiy's elegy, P. Zhytetskyi wrote that in the elegy "a quiet thought over life, over its weak strengths and lasting grieves is usually depicted" [18, p. 118].

Among the "unscientific" interpretations, the following thought of M. Hohol is very interesting: "Elegy is like a calm outline of the feelings which we are constantly in... This sincere story is a social open message in which the inner states of the soul are expressing themselves... Often the complaints are heard from it because at such a moment the heart usually aspires to speak and it is verbose" [19, p. 379].

According to the researcher of the German elegy F. Baissner, an elegy may be a poem written in the form of elegy distich, a work based on elegiac material or elegiac mood (e.g., a gravestone poem), as well as a poem called elegy [2, p. 52].

In French literature, elegy is a lyrical work, which "expresses a mournful mourning and melancholic feelings" [20, p. 731]. Generally recognized in English literature, there is a view on elegy as "a refined form of lyrical work, expressing grief over the death of a friend or a public figure" [21, p. 274]. The cited definitions indicate only the content-emotional tonality, and not the genre style features. Based on these definitions, it is quite difficult to set the parameters and borders of the genre.

The genre differentiation of lyrical works is particularly difficult: in literature, there is a continuous process of transformation and modification of genres; in their pure form they can be rarely found. In addition, the author does not consider the definition of elegy to be "a lyrical genre": to be sufficiently specific, as well as the definition of it as "an often mournful content" that superficially denotes the specifics of the genre, since mournful mood is generally dominant in elegy, and the "melancholy" signifier does not fit the scientific definition of genre originality, because it is emotionally marked.

L. Friesman, a researcher of the Russian elegy, considered elegy the leading genre of lyrical poetry. He noted that in different epochs it had different defining genre characteristics, and therefore he did not give a single generalized definition of elegy, explaining it with "the features of genres as specific literary categories" [1, p. 5] and the fact that genres are closely related to literary and artistic epochs.

One of the widespread and most probable hypotheses about the origin of the genre is that elegy is "a poetic work, invented primarily for the cellar and mournful crying" [22, p. 133]. The first theoretical substantiation of the genre took place in Antiquity [23, p. 8–16].

European poetic treatises of the Renaissance, based primarily on the theoretical foundations of Antiquity, in particular F. Robortello (*De elegia*, 1548), S. Speroni (*Dialogo*

della Rhetorica, 1552), I. Skaliger (Poetices libri septem, 1561) and J. Pontano (Poeticarum institutionum libri tres, 1594), attributed elegy to the widespread lyrical genres and recognized its subject richness and the broad possibilities of the genre. For example, S. Speroni called the funeral sermon a favorite form of Renaissance prose, and elegy – a favourite form of Renaissance poetry, analogous to the funeral sermon [24, p. 94].

It should be noted that at the beginning of the 17th century there appeared a solid work on the elegy of M.-K. Sarbevski in Polish literature (“O zaletach i wadach elegii”, 1626) [3]. The basis for theoretical reflections of the researcher was the works of the ancient elegy’s authors. Although he focused primarily on stylistic and aesthetic problems, he considered epithet an important element of the genre. However, the works of Sarbevski in Poland were not actively used and did not contribute to the formation of the genre in Slavic literature, while the studies of Italian theorists were greatly valued.

In Ukrainian literary criticism the first mentions of elegy appeared in Slavic grammar books. In particular, in the grammar book of L. Zyzaniy, created in 1596, there were three types of poems: ironic, elegiac, iambic. The author gave those definitions and the examples of ironic and iambic poetry. But concerning the elegiac poem, it was limited by characteristics of metrics: elegy is a poem with a strict strophic structure, written by elegy distich, as well as in the ancient period.

M. Smotrytskyi, defending the distinctive development of Slavic poetry, in his grammar book (1619) developed the basic points of the system proposed by L. Zyzaniy, and specified the concept of the genre, giving a sample of elegy. Both L. Zyzaniy and M. Smotrytskyi wrote a syllabic verse and rhymed prose which at that time were widely used in the territory of Ukraine [25, p. 90].

The distribution and popularity of elegy in the Ukrainian literature of the first half of the 17th century, based on the national tradition and the Slavic theoretical view, was documented by Sofroni Pochaskyi in 1632, who according to V. Shevchuk, announced the birth of the “Russkyi Parnassus” in Kiev [26, p. 120].

The European theoretical view of classicism narrows and clearly outlines the limits of the genre: the tone is mournful, the themes are mourning the dead people, love affection and feelings related to love. One can read about it in the works of the theorist of French classicism N. Bualo (1674).

In the second half of the 17th century due to the introduction of the Latin-Polish education in place of Slavic poetics the Latin-Polish ones came. Those theoretical works significantly influenced the formation of the Ukrainian genre-style system, in particular, elegy. It should be emphasized that Kyiv-Mohyla theorists divided the poetry into “elegiac” and “lyrical” one, on which the Ukrainian literature of the 17th century was rich.

The theoretical justification of the elegy can be found in the Latin poetry of the 17th – the first half of the 18th century, in particular in the poem “On poetic art” (1705–1706), which, according to I. Ivano, “is one of the episodes in the history of aesthetic thought of the 17th and 18th centuries, and is written in accordance with the ideas which were spread in the Academy in the late 17th–18th centuries” [27, p. 7].

F. Prokopovych, as well as Ovidy, calls elegy a mournful poetic work, and, referring to Horace, specifies that “elegy should not always have a mournful plot; its content should be full of emotions, anger, love, joy, sorrow, etc.” [28, p. 439]. Prokopovych recommended the “hendecasyllabic or eleven component verse” using for writing of elegy in the Ukrainian language [28, p. 440].

“Poetics (Garden of Poetics)” (1736–1737) by Mytrofan Dovgalevskyi played an important role in the study of the genre as it “legalized the basic principles of baroque style in Ukrainian literature and was the most adequate literary trend, which dominated in Ukraine in the first half of the 18th century” [27, p. 22–23]. The author noted that elegiac poetry is “the imitation of sad events in hexameters and pentameters” [23, p. 193], which “serves to portray everything sad, disheveled and disastrous, such as funeral songs, frictions, mourning for the dead people, crying, sorrow...” [23, p. 193]. At the same time, he noticed, “classical poets introduce also joyful and desirable things, such as solemn vows,

praises, greetings, guides, neglect, love and everything that can be created by the human mind” [23, p. 193–194]. Dovgalevskyi defined three kinds of elegy: “mournful, sad and epistolary ones” [23, p. 194], as well as determined their genre features and gave the corresponding models. He created one of the first scientific theories of the genre of elegy in Ukraine.

The ancient Ukrainian poetics became the subject of the essential studies of G. Syvokin, V. Masliuk, I. Ivano, V. Krekoten, D. Nalyvaiko. Their researches led to the conclusion that the theory of elegy occupied a prominent position in the poetry of the 17th – the first half of the 18th century, which, in our opinion, reflected the peculiarities of the artistic organization of the poetic material in the elegy and the main points of the genre's development.

Summarizing primarily the creative experience of the ancient, as well as medieval European and national literature, poetry authors identified elegy as one of the leading genres of poetry. Their theoretical conclusions were particularly valuable since they were based on their own poetic practice: the authors of the poetry widely cultivated this genre. In the general issues concerning the themes and content, verse size, language, and style, composition, emotional and intonational color of elegiac poetry, they actually created a distinctive model type of this genre as an artistic and aesthetic integral system and reached the level of European theoretical thought.

The theory of elegy in Latin poetry generalized the achievements of the genre in the scientific literature and pointed to one of the sources of elegy – the traditions of Antiquity. The formation of the classical principles and the loss the “status” of the general means of communication by the Latin language caused some changes in the theory of elegy.

A. Baibakov, whose work was entirely based on the researches of Kyiv-Mohyla scientists, in contrast to the Ukrainian theorists, narrowed the thematic framework of elegy and classified its two types: love elegy and trench elegy (that is frictions and mourning) [29, p. 50]. It fully met the rules and norms of classicism.

Ukrainian elegy became the most expressive in the 19th century when Ukrainian poetry in its ideological, artistic, aesthetic, and genre-style effects became a self-sufficient literary value. However, in the 19th century, there appeared a few studies that affected the genre of elegy. It should be noted that at that time one of the most well-known studies of elegy in the Slavic world was published in Poland – the work of K. Brozdinskyi “On Elegy” (1822), where the first extensive classification of elegy appeared – love elegy, heroic elegy, patriotic elegy and philosophical elegy. At the same time, the author emphasized the advantage of the two latter as the most typical for the Poles in the era of allocutions [30, p. 390–395].

Speaking about elegy as a lyrical genre, which is not inferior to the lyrical poem, P. Kulish wrote: “Here is the beneficial, vital effect of light works of lyricism and comedy, in which there may be no hint of a moral idea, and in terms of it Shevchenko wrote the elegies “Why do I have black eyebrows” and “Kateryna”. In both situations, he made the Ukrainians to realize themselves Ukrainian; meanwhile, the author’s merits are different in both poems” [31, p. 161].

The literary heritage of I. Franko is especially valuable in the study of elegy. In particular, he introduced into the scientific circle the elegy “P’sn about sv’t” considering it one of the best memoirs of our versification of the 18th century [32, p. 273–274]; published with textual remarks and comments about twenty social elegies (some of them for the first time); analyzed a lot of spiritual elegy, noting that most of them responded to the vital needs of the time; popularized historical elegies, looking for them in manuscript collections of semi-folklore, semi-literary descent; he studied the elegy of K. Zynoviev.

A new step in the study of the ancient Ukrainian elegy is associated with the scientific activities of P. Zhytetskyi, V. Peretts, and M. Vozniak. In particular, Zhytetskyi’s work “Thoughts on folk maloruski dumas” was of great importance for the identification of such genre as a thought elegy. The scientist explained the origin and development of the Ukrainian elegy with historical conditions of people’s (first of all the Cossacks’) life: “And the struggle of the Cossack with his mother, who begs him to stay at home, and his lonely

wandering away from the tribal family, and his failures if he forgets his father's and mother's prayer, and in the grievous minutes of his life, when he begs his comrades to bury his body not to leave it for a bird or a beast: "From here there is a deeply mournful, elegiac tone..." [33, p. 25–26].

A lot of interesting observations on elegy belong to Peretts. Firstly, he proved that, in addition to the "trend of the Great Russian song in Malorossia, there had existed another trend – from Malorossia to Great Russia since the 18th century" [25, p. 48]; secondly, the scientist made a classification of the genre of elegy and theoretically substantiated its genre varieties such as love elegy and historical elegy.

M. Vozniak was one of the first Ukrainian literary critics who determined such a genre as a spiritual elegy. An elegant pious song ..., the song of elegy was born on the turn of the 16th and 17th centuries" [34, p. 310]. In addition to the spiritual elegy, the scientist theoretically substantiated and highlighted the secular elegy, and also introduced several elegies in the scientific circulation, commenting and analyzing them. M. Vozniak's valuable observations enriched the theory of the genre, in particular, by the conclusion that "devout song has a dialogical form" [34, p. 311], "in such songs there is a lot of rhetoric and sermon features", and "a poem-prayer and a poem-preaching of the futility of life are the main types of the spiritual poem" [34, p. 312]. The scientist outlined the range of themes inherent for the elegy on different levels: in separate poems, in the works of the brightest poets, in the poetry of a certain period.

The development of elegy in Ukrainian literature is caused not only by the artistic processes and needs but also by the known circumstances of the social-historical and spiritual life of the Ukrainian people and their mentality. It is logical that in the mentioned studies of the 19th century much attention was devoted to the formation of the genre and factors that stimulated that process.

In a search for new approaches to the study of elegy, in particular, the ways of its development and sources in the Ukrainian literary process, D. Nalyvaiko's book "Community and Identity: Ukrainian Literature in the Context of the European Literary Process" is of considerable interest. The scientist one of the first pointed out the Latin elegy as "the most common genre" [35, p. 80] in new Latin literature. Such works became especially popular in Ukrainian poetry of the 16th–17th centuries and played a significant role in the development of the Ukrainian elegy. New Latin elegy represents one of the ways of developing the genre in the literary process of Ukraine.

V. Krekoten, drawing on the research of V. Peretts and M. Vozniak and outlining the genre varieties of elegy, distinguished the forms of "sorrowful" elegy and "panegyric" elegy in the poetry of the 17th and 18th centuries. The scientist observed, that "the poetry inheritance of the 17th century is rich in elegy both in the field of metaphysical lyrics (prayer and penance poems), and in the sphere of secular lyrics (poems with speculation on individual dilemma)" [36, p. 12]. While substantiating the development of ancient Ukrainian poetry in the context of the European genre-style system, he convincingly proved that it was during the period when the genres models of Ukrainian poetry, in particular, elegy, were produced.

V. Krekoten considers the signs of the most obvious connection between ancient and new poetry the theme of dissatisfaction with secular life and this world, based on a Christian postulates and in which the first place is love depression and anti-theatrical images: the image of "the poor orphan" and the image of "evil (strange) people", "that they were destined for a long life in the Ukrainian literature" [36, p. 32].

Since the mid-80-es of the 20th century a priority for many literary studies on elegiac poetry became the comprehensive study of the genre. In particular, M. Bondar explored elegy in the poetry genres of the post-Shevchenko's period. The researcher identified the place and significance, the social-aesthetic function of the elegy of that period, its varieties; he made solid conclusions about the poetics of the genre and its connections with identical works of neighboring literature. Proclaiming elegy as the reflective and meditative genre, where a subject and a psychological motive are important genre-determining factors, the

scientist mentioned its several types: “elegy of history, elegy of personality, elegy in the true sense of the word” and the works, “in which people, dear to the author are mourned or in which the protagonist himself speaks about alleged supposed self-death” [37, p. 116]. Emphasizing the national peculiarities of the Ukrainian elegiac tradition, the scientist reasonably believed that “the elemental distinction of the genre was undoubtedly influenced by the spiritual situation in the social life of Ukraine at that time, the mood of depression and disappointment caused by the collapse of hopes for a substantial democratization of social relations, facts of persecution of national culture” [37, p. 115].

The works of N. Levchyk and M. Tkachuk carefully described the specifics of the genre of elegy in the creativity of some writers. N. Levchyk, studying the genre and figurative-stylistic peculiarities of M. Starytskyi’s poetry, noted that the greatest changes in his poetry were an elegy, the genre’s peculiarity of which was determined by “the innovative orientation of ideological and aesthetic assessments of reality, an active civic position” [38, p. 35–36].

The section “Genre of elegy and elegy motives in the work of Markian Shashkevych” in M. Tkachuk’s monograph dedicated to Shashkevych's lyrics included some interesting conclusions and observations about the genre of elegy in the 19th century. Considering (in the context of the development of the European romantic elegy) his work as “one of the brightest elegiac poets in Ukrainian romantic poetry” [39, p. 98], the author thought that “Shashkevych’s elegy arises as an alloy of folk traditions and the influence of European literature” [39, p. 102]. On the basis of the analysis of the most particular elegies, the scientist determined the main genre formations of the elegiac heritage of the romantic poet: meditation elegy, message elegy, thought elegy, landscape elegy, and also outlined their genre factors: “Shashkevych enriched Ukrainian lyrics with a psychologically expressive image of a live human nature, created with emotions, feelings, mood, heart pain” [39, p. 98].

The issue of the history of an elegy of the 19th century was raised in I. Limborskyi’s works devoted to the Ukrainian sentimentalism. “Sentimentalism in Ukrainian literature did not unfold in a separate artistic trend” [40, p. 223], therefore the researcher suggested not talking about sentimentalist elegy, but about elegy, which is marked by sentimentalist tendencies, the origins of which were reasonably perceived in the Ukrainian literature of the 17th and 18th centuries, namely Baroque poetry, which philosophical and elegiac signs gave a powerful impetus to the establishment of the genre of elegy as one of the leading in the ancient Ukrainian poetry [40, p. 218].

The studying of elegiac poetry was often accompanied by a groundless objection of the fact of its existing in the works of some writers or at certain periods of the literary process: “...At the time of Shevchenko's exile he did not create elegy” (V. Shubravskyi), “The development of elegy in Ukrainian poetry of the 19th century had a break – from I. Kotliarevskyi to T. Shevchenko <...> And T. Shevchenko was not the author of elegies (M. Bondar). In this context, the monograph of V. Smilianska and N. Chamata is of great importance. “Structure and meaning: an attempt of scientific interpretation of the poetic texts of Taras Shevchenko” [41]. Exploring Shevchenko’s lyrics, the largest genre group of which was an elegy, the authors pointed out the genre modifications of the elegy in the poet's work.

The elegy in the mentioned work was considered an artistic integrity. Its structural formed issues, a figurative world, a subject structure, an emotional tone, a compositional system, a way of addressing the reader, the artistic palette, an emotional tone. The peculiarities of versification were defined there. The following genre types of elegy were determined: a thought elegy (“Thought” (“The water flows into the blue sea ...”), an elegy on death (“On the eternal memory of Kotliarevskyi”), a political elegy (“The Broken Grave”), a philosophical elegy “Do not be envious of the rich ...”), a meditation-elegy (“Overgrown the paths of thorns ...”), a reflection-elegy (“Why is it hard for me, why am I bored...?”), a narrative-meditative elegy (“N.N.” (“The sun comes in the mountains blacken...”), “Barvinok blossomed and greened...”) and a synthesis of elegy and a message

(“Enchant me, volhve...”, “To Hogol”). In addition to the classification characteristics of the genre, the study dealt with important genre forming components: a structural form, themes, a figurative world, a subject structure of the work, an emotional tone, an artistic palette, and peculiarities of versification.

Conclusions. Thus, the reception of the genre of elegy in the literary critical discourse was subjected to significant changes in the historical paradigm. Some certain stages of its conception took place.

Each era creates its genre system, and genres, in turn, contribute to the formation of the literary trend. Determining the fact that in different epochs the category of the genre was of different importance in the literary consciousness, one cannot but notice that in the process of genre evolution, elegy as a lyrical work acquired two persistent traits: the reflexive, meditative form and the mundane tonality of the content.

The first genre of elegy in the Ukrainian verbal space was theoretically substantiated by L. Zyzaniy, who emphasized the following genre features of elegy – a work written in the form of an elegy distich, according to the ancient tradition. The genre features of elegy were deepened by M. Smotrytskyi, S. Pochaskyi, who offered some samples of the works written in a syllabic verse in accordance with the Ukrainian poetic originality, described by M. Sulyma [317].

An important step in the development of the genre and the theoretical outline of its features was represented by the authors of the Latin poetry of the 17th – first half of the 18th centuries. There were F. Prokopovych and M. Dovgalevskyi and others among them. Developing the previous tradition, they all described the mournful, praiseworthy and epistolary elegy. The theoretical discourse on the development of the ancient Ukrainian elegy was enriched by the works of I. Franko, P. Zhytetskyi, M. Vozniak, V. Krekoten, D. Nalyvaiko, and of the elegy of the 19th century – by M. Bondar, V. Movchaniuk, N. Levchyk, I. Limborskyi and M. Tkachuk. It should be noted that the monograph of V. Smilianska and N. Chamata, devoted to Shevchenko’s elegies, had an epochal significance in the study of elegy, indicating the need for a comprehensive study of elegy as artistic integrity.

In general, such a state of studying of the Ukrainian elegy indicates that the various format of scientific research in literary criticism: from the statement of the genre, its poetics, views on the theory in a comparative ways, the definition of genre dominants, motivational invariants, classification of thematic varieties, complex studying in the genre system to revealing the specifics of the genre of elegy in the work of some poets, which testifies the evolution of the reception and estimation of the genre in Ukrainian literary criticism and allows to present the genre of elegy as the artistic system with steady organization of formal and informative elements.

There are different systems of classification of literary works. In this study the following scheme is used: kind – lyrics, type – meditative, genre – elegy, which is the most suitable for studying the elegiac poetry, transparent to find out the individual place of elegy in the system of lyrical genres.

The genre of elegy, despite over a thousand years of its history and certain content and formal deviations in the process of functioning, has revealed exactly “conservative persistence”. Considering it as an integral system of content, plot, composition and poetic peculiarities the following tendency can be traced: from antiquity to nowadays elegy has not lost most typical genre features.

The steady and structurally organized genre dominance of the elegy is the subjective mournful content tonality that appears as a factor creating interpenetration and subordination of content and form.

The ties between the content and formal genre components of elegy were historically formed and this is the most important factor that distinguishes it among other genres and defines its artistic nature. On the one hand, there is a steady matrix above the elegiac genre, and on the other hand, the attempts of artistic content to go beyond the limits of traditional

features lead to the appearance of modifications, although elegy continues to be in the force field of genre canons.

Elegy in the process of its historical functioning provides important grounds for the conceptual foundations and points to the necessity of studying the genre as a literary-historical category and it contributes to a systematic consideration of the genre of elegy as a phenomenon in the history of literature.

So elegy (elegiac poem) can be defined as a lyrical work of a meditative character, a mournful tonality, a poetic plot of which is based on the emotional reaction of the subject to certain events, situations, psychical impulses (something heard, mentioned, experienced), or a specific mental state of the lyrical "I" which is marked with melancholy, sadness and suffering.

The subjective emotional tonality plays an important role in determining the genre dominance of elegy. Elegy, as a self-sufficient literary genre, has a triple nature, which appears in the theme that is a "material", problems that simulate and arrange the material into the integral artistic and aesthetic structure, and into a figurative and aesthetic author's system. Elegy is a genre in which a significant role in work organization belongs to intuition as a component of creative thinking, which in turn is expressed in inspiration and revelation. Based on direct sensory perception, intuition in the best examples of elegiac poetry combines general and persona features caused by the originality of the psychology of poetry thinking of the artist.

ЕЛЕГІЯ ЯК НАУКОВА ПРОБЛЕМА: ТЕОРЕТИКО-ІСТОРИЧНИЙ ПОГЛЯД

О. Г. Ткаченко, д-р філол. н., професор

Сумський державний університет,
вул. Римського-Корсакова, 2, м. Суми, 400007, Україна
E-mail: olenasumdu@gmail.com

На матеріалі теоретичних та історико-літературознавчих праць XVII–XX ст., здійснено рецепцію жанрової природи елегії як історично сформованого типу поетичного мислення зі стійкою організацією формальних та змістовних елементів, що мають художньо-композиційну сталість, здатну до оновлення та розвитку.

Автор доводить, що рецепція жанру елегії в літературно-критичному дискурсі зазнала в історичній парадигмі значних видозмін. Кожна епоха так чи так творить свою жанрову систему, а жанри, у свою чергу, сприяють становленню літературного напрямку. Визначаючи той факт, що у різні епохи категорія жанру мала неоднакове значення в літературній свідомості, не можна не помітити, що у процесі жанрової еволюції елегія як ліричний твір набула двох стійких рис: рефлексивного, медитативного характеру форми і журливої тональності змісту.

Загалом стан дослідження теорії елегії вказує на те, що формат наукового пошуку літературознавців характеризується широким діапазоном: від констатації жанру, його поетики, поглядів на теорію в компаративному плані, визначення жанрових домінант, мотивних інваріантів, класифікації тематичних різновидів, комплексного вивчення в системі жанрів до виявлення специфіки жанру елегії у творчості окремих поетів. Це засвідчує еволюцію оцінок жанру в літературознавстві й дозволяє представити жанр елегії як самодостатнє художньо-ліричне явище.

У дослідженні використана така схема класифікації літературних творів: рід – лірика, вид – медитативна, жанр – елегія, яка, на думку автора, є найпридатнішою для дослідження елегійної поезії, прозорою для з'ясування особного місця елегії в системі ліричних жанрів.

Автором запропоновано власне визначення елегії: ліричний твір медитативного характеру, журливої тональності, поетична сюжетна основа якого – емоційна реакція суб'єкта на певні події, ситуацію, психічні імпульси (почуте, згадане, пережите) чи конкретний душевний стан ліричного "Я", яке охоплене меланхолією, смутком, навіть стражданням.

Ключові слова: літературний напрям, медитативна лірика, жанр, елегія, еволюція.

REFERENCES

1. Fryzman, L. H., 1973, *Life of the lyric genre: Russian elegy from Sumarokov to Nekrasov*, Moscow, Nauka, 168 p.

2. Beissner Friedrich, 1961, Geschichte der deutschen legie, *Grundriß der germanischen Rhiologie*, Berlin, 186 p.
3. Kuczera-Chachulska Bernadetta, 2002, *Przemiany form i postaw elegijnych w liryce polskiej XIX wieku*, Wydawnictwo Uniwersytetu Kardynała Stefana Wyszyńskiego, Warszawa, 318 p.
4. Potez Henri, 1970, *L'ltgie en France avant le romantisme*, Geneve, 177 p.
5. Tkachenko Olena, 1996, *Elegy in the ancient Ukrainian literature of the 17th and 18th centuries*, Sumy, Sobor, 116 p.
6. Kopystianska, N. Kh., 2005, *Genre, genre system in the field of literary criticism*: Monograph, Lviv, PAIS, 368 p.
7. Hrabovych Hryhorii, 2000, *Shevchenko, whom we do not know (From issues of symbolic autobiography and modern poet's reception)*, Kyiv, Krytyka, 317 p.
8. Halych Oleksandr, Nazarets Vitalii, Vasyliiev Yevhen, 2001, *Theory of Literature*: Textbook, Kyiv, Lybid, 488 p.
9. Hromiak, R. T., Kovaliv, Yu. I., Teremko, V. I. (eds.), 2006, *Literary dictionary-reference book*, Kyiv, Academia, 752 p.
10. Tkachuk, M., 1990, Elegy, *Ukrainska literaturna entsyklopediia*, Kyiv, Ukrainska radianska entsyklopediia, V. 2, P. 143.
11. Chyzhevskiy, D., 1993, Elegy, *Entsyklopediia ukrainoznavstva*, Lviv, Molode zhyttia, V. 2, P. 625.
12. Lesyn, V., Pulynets, O., 1971, *Dictionary of literary terms*, Kyiv, Radianska shkola, 486 p.
13. Volynskiy P. K., 1967, *Fundamentals of the theory of literature*, Kyiv, Naukova dumka, 291 p.
14. Vorobiov, V. F., Viazovskiy, H. A. (eds.), 1975, *Theory of literature*, a textbook, Kyiv, Vyshcha shkola, 400 p.
15. Tymofeev, L. Y., Turaiev, S. V., 1974, *Dictionary of literary terms*, Moscow, Prosveshcheniye, 468 p.
16. Hehel, 1958, *Compositions. Lectures on aesthetics*, Moscow, Izdatelstvo sotsialno-ekonomicheskoi literatury, Book 3, 440 p.
17. Belinskiy, V. H., 1978, The division of poetry into genres and types, *Sobranie sochineniy*: in 9 v., Moscow, Khud. literatura, V. 3, P. 294–350.
18. Zhytetskiy, P., 1902, *The theory of poetry*, Kyiv, Tip. Imperatorskogo un-ta, 293 p.
19. Hohol, N. V., 1986, *Collected works*: in 7 v., Moscow, Khud. literatura, V. 6, 571 p.
20. Robert Paul, 1993, *Nouvelle Edition Petit Robert Dictionnaires le Robert*. – Paris, 731 p.
21. Baldick Chris, 1996, *The Concise Oxford Dictionary of Literary Terms*, Oxford; New York, Oxford University Press, 247 p.
22. Dovhalevskiy Mytrofan, 1973, *Poetics (Poetic Garden)*. Translation, notes and dictionary, Kyiv, Mystetstvo, 436 p.
23. Horatsii Kvint Flakk, 1973, About poetry, Translated by Andriy Sodomor, *Zhovten*, No 1, P. 8–16.
24. Oleksa Myshanych (ed.), 1993, *European Renaissance and Ukrainian Literature of the XIV–XVIII centuries*, Kyiv, Naukova dumka, 374 p.
25. Peretts, V. N., 1899, *Malorussian poems and songs in the records of the 16th and 17th centuries*, V. I–XIV, SPb, Tipohrafiya Imperatorskoi Akademii nauk, 158 p.
26. Shevchuk Valerii, 1990, Rossolanska musicians in Kiev, *Dorooha v tysiachu rokiv*, Kyiv, Radianskiy pysmennyk, P. 119–125.
27. Ivano, I. V., 1973, “Poetics” by Mitrofan Dovgalevsky, *Mytrofan Dovhalevskiy. Poetyka (Sad poetychnyi)*, Kyiv, Mystetstvo, P. 5–23.
28. Prokopovych Feofan, 1785, *Compositions*, Moscow, Universitetskaya tipografiya, 175 p.
29. Baibakov, A., 1785, *Pravila piytycheskiia o stykhotvoreniy rossiiskom y latynskom*, Moscow, Universitetskaya tipografiya, 175 p.
30. Brodzinski Kazimierz, 1964, O elegii, *Pisma estetyczno-krytyczne*, Wroslaw, S. 390–395.
31. Kulish, P., 1861, The nature and purpose of Ukrainian criticism, *Osnova*, February, P. 157–162.
32. Franko Ivan, 1980, *Works*: in 50 v., Kyiv, Naukova dumka, V. 27, 463 p.
33. Zhytetskiy, P., 1893, *Thoughts about folk thoughts*, Kyiv, Izdaniye redaktsii zhurnala “Kiyevskaya Staryna”, 251 p.
34. Vozniak Mykhailo, 1994, *History of Ukrainian Literature*: in 2 books, Lviv, Svit, Book 2, 560 p.
35. Nalyvaiko, D. S., 1988, *The generality and originality: Ukrainian literature in the European literary process*, Kyiv, Dnipro, 395 p.
36. Krekoten, V. I., 1992, *Formation of poetic forms in the Ukrainian literature of the 17th century*, Author's abstract, Kyiv, Naukova dumka, 36 p.
37. Bondar, M. P., 1986, *Poetry of the post-Shevchenko period. System of genres*, Kyiv, Naukova dumka, 327 p.
38. Levchyk, N. V., 1990, *Poetry by M.P. Starytskyi (Genre and figurative-stylistic features)*, Kyiv, Naukova dumka, 124 p.
39. Tkachuk Mykola, 1999, *Lyrics by Markian Shashkevych. Research*, Ternopil, Zbruch, 123 p.
40. Limborskiy, I., 1995, Sentimentalism, *Istoriia ukrainskoi literatury 19 stolittia*: in 3 books, Kyiv, Lybid, Book 1, P. 212–239.
41. Smilianska, V., Chamata, N., 2000, *Structure and Meaning: an attempt of scientific interpretation the poetic texts of Taras Shevchenko*, Kyiv, Vyshcha shkola, 207 p.

СПИСОК ВИКОРИСТАНИХ ДЖЕРЕЛ

1. Фризман Л.Г. Жизнь лирического жанра: Русская элегия от Сумарокова до Некрасова. – М.: Наука, 1973. – 168 с.
2. Beissner Friedrich. Geschichte der deutschen Ælegie // Grundriss der germanischen Rhiologie – Berlin, 1961. – 186 s.
3. Kuczera-Chachulska Bernadetta. Przemiany form i postaw elegijnych w liryce polskiej XIX wieku. – Wydawnictwo Uniwersytetu Kardynała Stefana Wyszyńskiego. – Warszawa, 2002. – 318 s.
4. Potez Henri. L'Ælegie en France avant le romantisme. – P.: Geneve, 1970. – 177 s.
5. Ткаченко Олена. Елегія в давній українській літературі XVI–XVIII століть. – Суми: Собор, 1996. – 116 с.
6. Копистянська Н.Х. Жанр, жанрова система у просторі літературознавства: Монографія. – Львів: ПАІС, 2005. – 368 с.
7. Грабович Григорій. Шевченко, якого не знаємо (3 проблематики символічної автобіографії та сучасної рецепції поета). – К.: Критика, 2000. – 317 с.
8. Галич Олександр, Назарець Віталій, Васильєв Євген. Теорія літератури: Підручник. – К.: Либідь, 2001. – 488 с.
9. Літературознавчий словник-довідник / За ред. Р.Т. Гром'яка, Ю.І. Коваліва, В.І.Теремка – К.: ВЦ «Академія», 2006. – 752 с.
10. Ткачук М. Елегія // Українська літературна енциклопедія. – К.: Українська радянська енциклопедія, 1990. – Т. 2. – С. 143.
11. Чижевський Д. Елегія // Енциклопедія українознавства. – Львів: Молоде життя, 1993. – Т. 2. – С. 625.
12. Лесин В., Пулинець О. Словник літературознавчих термінів. – К.: Радянська школа, 1971. – 486 с.
13. Волинський П.К. Основи теорії літератури. – К.: Наукова думка, 1967. – 291 с.
14. Теорія літератури: Підручник для філолог. фак. ун-тів / За ред. професорів В.Ф. Воробйова та Г.А. В'язовського. – К.: Вища школа, 1975. – 400 с.
15. Тимофеев Л. И., Тураев С.В. Словарь литературоведческих терминов. – М.: Просвещение, 1974. – 468 с.
16. Гегель. Сочинения. Лекции по эстетике. – М.: Издательство социально-экономической литературы, 1958. – Кн.3 – 440 с.
17. Белинский В.Г. Разделение поэзии на роды и виды // В.Г. Белинский. Собрание сочинений: В 9 т. – М.: Худ. литература, 1978. – Т.3. – С. 294–350.
18. Житецкий П. Теория поэзии. – К.: Тип. Императорского ун-та, 1902. – 293 с.
19. Гоголь Н.В. Собрание сочинений: В 7 т. – М.: Худ. Л-ра, 1986. – Т.6. – 571 с.
20. Robert Paul. Nouvelle Edition Petit Robert Dictionnaires le Robert. – Paris, 1993. – 731 s.
21. Baldick Chris. The Concise Oxford Dictionary of Literary Terms. – Oxford; New York: Oxford University Press, 1996. – 247 p.
22. Довгалевський Митрофан. Поетика (Сад поетичний). Переклад, примітки та словник В.П. Маслюка. – К.: Мистецтво, 1973. – 436 с.
23. Гораций Квінт Флакк. Про поетичне мистецтво / Переклав Андрій Содомора // Жовтень. – 1973. – № 1. – С. 8–16.
24. Європейське Відродження та українська література XIV–XVIII ст. / Відпов. ред. Олекса Мишанич. – К.: Наукова думка, 1993. – 374 с.
25. Перетц В.Н. Малорусские вирши и песни в записях XVI–XVIII вв. – Гл. I– XIV. – СПб.: Типография Императорской Академии наук, 1899. – 158 с.
26. Шевчук Валерій. Співці музи роксоланської в Києві // Вале-рій Шевчук. Дорога в тисячу років. – К.: Радянський письменник, 1990. – С. 119–125.
27. Іваньо І.В. “Поетика” Митрофана Довгалевського // Митрофан Довгалевський. Поетика (Сад поетичний). Переклад, примітки та словник В.П. Маслюка. – К.: Мистецтво, 1973. – С. 5–23.
28. Прокопович Феофан. Сочинения. – М.; Л.: АН СССР. Ин-т русской лит-ры (Пушкинск. Байбаков А. Правила піитическія о стихотвореніи російскомъ и латинскомъ.– М.: Університетская типографія, 1785.– 175 с.
29. Байбаков А. правила піитическія о стихотвореніи російскомъ и латинскомъ.– М.: Університетская типографія, 1785.– 175с.
30. Brodzinski Kazimierz. O elegii // Pisma estetyczno-krytyczne / Opras. i wstepem poprzedzil Z.J. Nowak. – Wroslaw, 1964. – S. 390–395.
31. Кулиш П. Характер и задача украинской критики // Основа. – 1861. – Февраль. – С. 157–162.
32. Франко Іван. Твори: У 50 т. – К.: Наукова думка, 1980. – Т. 27. – 463 с.
33. Житецкий П. Мысли о народных малорусских думах. – К.: Издание редакции журнала “Киевская Старина”, 1893. – 251 с.
34. Возняк Михайло. Історія української літератури: У 2 кн. – Львів: Світ, 1994. – Книга 2. – 560 с.
35. Наливайко Д.С. Спільність і своєрідність: Українська література в контексті Європейського літературного процесу. – К.: Дніпро, 1988. – 395 с.

36. Кречотень В.І. Становлення поетичних форм в українській літературі XVII ст.: Автореф. праць, представлених на здобуття наук. ступ. д-ра філолог. наук (у формі наук. доповіді). – К.: Наукова думка, 1992. – 36 с.
37. Бондар М.П. Поезія пошевенківської епохи. Система жанрів. – К.: Наукова думка, 1986. – 327 с.
38. Левчик Н.В. Поезія М.П. Старицького (Жанрові та образно-стильові особливості). – К.: Наукова думка, 1990. – 124 с.
39. Ткачук Микола. Лірика Маркіяна Шашкевича. Дослідження. – Тернопіль: Збруч, 1999. – 123 с.
40. Лімборський І. Сентименталізм // Історія української літератури XIX століття: У 3 кн. – К.: Либідь, 1995. – Кн. I. – С. 212–239.
41. Смілянська В., Чамата Н. Структура і смисл: спроба наукової інтерпретації поетичних текстів Тараса Шевченка. – К.: Вища школа, 2000. – 207 с.

Received: 03 December, 2018