

**BAROQUE :
MYTH, MYTHOPOEIA, AND MYTHOPOETIC PARADIGM**

Zuenko M. Myth in the English Baroque Literature: monograph. Kyiv: Lebed, 2019, 396 p.

Marina Zuienko's monograph "Myth in the English Baroque Literature" deals with the history of 17th century English literature from the viewpoint of the mythopoeia which rises considerable interest. This period of English literature is determined by the peak of Baroque style which, according to P. Davidson, can manifest itself in any literary epoch through non-classic combinations of classical forms to create magnificent images and represent deep emotions.

The author is right to assert that the metaphysical style became one of the Baroque style variations being characteristic of 17th century English literature and possessing numerous narrative means. A multidimensional mythopoetic paradigm can be found in the works of outstanding representatives of that time: John Donne, George Herbert, Andrew Marvell, Henry Vaughan, Richard Crashaw, John Milton, Thomas Stanley, John Hall, William Shakespeare, Francis Beaumont, John Fletcher, John Ford, Robert Boyle, etc. The author proves it in her study.

Using considerable country-study content, the monograph speculates on the synthetic nature of the English Baroque which combines antique and medieval traditions.

Theoretical studies of Maryna Zuyenko are also of great interest as she thoroughly analyzes the concepts of myth, mythopoeia, mythopoetic paradigm, and craftily incorporates them in the epoch's context. The author goes to prove that the myth in its creative reception manifests itself on different levels of the fictional text and can be traced in topics, motive organization, plot, composition, genre, and style features, narration, etc. Its assimilation level is determined by specific factors: both external (cultural features of the given epoch, the development of philosophy, social and historical conditions) and internal (individual author's position, genre, and stylistic development, etc.). Its transformations and modifications of the myth in their close interrelations with other elements of the work of fiction allow creating a unique individual author's myth.

The second chapter "Mythopoetic system of the English metaphysical poetry: contamination of biblical and antique myths" can also be commended as it comprehensively explores the creative work of metaphysical poets, determines their dominants allowing us to trace the mythopoetic paradigm. The author observes the dominance of the biblical paradigm in the poetry of that epoch. This paradigm is revealed through the concepts of God, Time, Life, Death, Eternity, Love, etc. The latter determine the ontological level of metaphysical lyric. The intertext is conveyed within using biblical mythologemes, direct and indirect quotations from the Bible, certain allusions to biblical plots, motives, and images. The book diligently analyzed the most popular motive and topic complexes: Christ's life, world creation, atonement for sins, etc. Considerable space is given to constant archetypes: Road, Home, Water, Temple, Sun, etc. Their semantics and means of introduction to the text by metaphysical poets are studied in the book.

Maryna Zuyenko is correct about her statement that the core is incorporated in the metaphysical paradigm structure of that epoch. It can be explained through discoveries by leading scholars of that time: Isaac Newton, Johannes Kepler, Rene Descartes, etc. Such innovations modify the mythopoetic worldview of writers adding new images and motives, stimulating the author's imagination.

The author productively reflects on the creative work of Katherine Philips, a famous poet of that age who introduced feministic motives to the Baroque poetry recreating the

complex intellectual and internal world of the woman through the prism of antique, national and biblical myths. The woman in her works embodies the source of light, the Sun, “pretty household god” (Katherine Philips) conveyed through mythopoeia. We can agree with Maryna Zuyenko’s conclusions that the English Baroque metaphorical poetry developed in the tight interrelation of the antique, biblical, and national traditions contributing to the formation of the individual author’s myth.

The author provides a proper and consistent analysis of the mythopoetic paradigm in John Milton’s works. The poems “Paradise Lost”, “Paradise Regained” use constant Baroque metaphors: Paradise – light, Inferno – darkness, Eve – love and beauty, Adam – wisdom and strength, the Human – Garden of Eden, the Tree of Knowledge – the Covenant with God, the Tree of Life – unity of all the worlds, Jesus Christ – the God’s messenger to the Mankind, Satan – chaos and disharmony, etc. The specificity of John Milton’s mythopoetic worldview lies in the combination of Christian and socially-national history as the undivided process in its uninterrupted dynamics and transformations. An important factor of the metaphysical worldview is poetizing of the irrational, using oneiric motives (dream-trouble, dream-confusion – “Paradise Lost”, dream-trial, dream-prophecy – “Paradise Regained”), motives of mystery (riddles of Jesus Christ, Satan as a mysterious sphynx, etc.) that actualize the intellectual factor which becomes a specificity of this period and allows the writer to recreate the complexity and intensity of the characters’ spiritual life.

Maryna Zuyenko notably focuses on William Shakespeare’s late works, specifically on the play “The Tempest”, showing its potent mythopoetic character. Oneiric motives become constant for the W. Shakespeare’s play “The Tempest”: they represent the fleetness of life, the duality of the personality, the conscious and the unconscious, the influence of unreal powers on the human existence, etc. Within the play, the scholar locates methods of comparing the author’s images and mythologemes (for instance, Carthage with modern Tunisia, the daughter of the Neapolitan king with Dido, etc.), the presence of mythopoetic pairs, image ranges (Miranda – Ferdinand, Prospero – Ariel – Miranda – Ferdinand, Prospero – Caliban– Ariel) which influence the author’s idiostyle. William Shakespeare harmoniously redefined the traditional myths giving them new meanings (for instance, a royal ship is a symbol of the monarchic state, etc.) which serves as the impetus to introduce mythopoeia to the belles-lettres of that time and provides depth and volume to the works.

In the afterword, the author proves that the author’s myth of the English Baroque representatives is created on the basis of the structural framework of the myth which is a variation of interpretations of archetypical and mythological structures. Modifications of the myth in the creative works of each writer create the individual semiosphere requiring the analysis of transformations, revival, and degradation of a specific mythical plot and underlining a specific dominant worldview (religious, mythological).

One can agree with M. O. Zuyenko’s opinion on the myth material implementation which is stated to reach the constant language level and requires the introduction of the complex associative and metaphoric structure of images, word-play, allusions to different symbols. However, the author should have given more attention to the introduction of mythopoeia in the text on the narrative level. It would also be desirable for the scholar to specify the role of the narrator in this process.

We should also note the author’s conclusions about the fact that a myth in the Baroque literature is the primary means of modeling the fictional space forming a unique individual author’s myth and serving as the fictional core which contaminates the textual reality.

Thus, M. O. Zuyenko’s monograph can be commended as a useful source for researchers of world literature history, undergraduate and graduate students.

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