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The Cultural Hero of Sentimentalism at the Dramatic Crossroads of Politics and Arts

Культурний герой сентименталізму на драматичному перехресті політики і мистецтва

Abstract. The paper suggests a typology of the cultural hero of sentimentalism, defining the basic features of his worldview. The archetypal figure of the cultural hero is a component of the myth designed to give people a clear explanation of the world and the rules for the ideology of collective identity. The cultural hero of sentimentalism embodies one of the most important paradigms in the value spectrum of the Age of Enlightenment, which is based on then-idealized ideas of sensuality, heartfulness, and naturalness. The sentimentalist hero of the New Age is primarily a genius artist, a hero writer, a hero composer, because it is creativity, acknowledgement of the current moment and one's own internal psychological "emotional matrices" (Andrey Zorin) that became the most modern form of heroism. In states at the stage of national formation, such as Germany during the heyday of sentimentalism, the figure of a cultural hero not only stabilizes the political situation but also becomes the embodiment of the national idea. Accordingly, at this stage, the cultural hero has a dual identity of sorts, being both a citizen and a rebel, which, combined with their oscillations between "natural life" and the desire to influence social processes, emphasizes their fundamental internal dichotomy.

Keywords: cultural hero, sentimentalism, classification of heroes, heroic imagery, popular culture.

Introduction. The simultaneous coexistence of contrasting artistic trends and generational changes each time requires a cultural hero of a new type: an iconic creator, a penetrating work of art, or a protagonist who will become the embodiment of a new value paradigm. This hero, as a rule, is partly familiar, because he belongs to the enduring cultural tradition of the country or region. And at the same time, he is somewhat a stranger, because at a certain moment he leaves his own environment, breaks out of the usual daily routine, and wanders in search of new experiences, in order to later return home and irrevocably change the community of people who raised him by enriching it with the acquired knowledge and skills.

Starting a conversation about the cultural hero, a researcher of cultural processes of the New Age finds himself in a polyphonic situation. This polyphony is comprised of the following constituents: the superimposed voices of ethnographers, anthropologists, and cultural scholars, who study mythological plots and archetypes of the life of society in its entirety; the concepts of Western European (German) mystics, who built their own vision of the world hierarchy, the localization of good and evil, and human capabilities; and a theory of drama that is both universal and linked to a specific time and cultural context. However, in the end, all three

paths, in fact, lie very close to each other, sometimes even intersect or overlap, and return to the starting point—the individual who leads humanity (or some part of it) to a new quality of life.

The drama of the cultural hero usually involves a conflict between the necessity dictated by the established values of the environment and freedom in the sense formulated by Immanuel Kant—the freedom to make a voluntary and responsible moral choice, not conditioned by any cause-and-effect relationships or with a view to earthly happiness, to strive for the revision of old values and the affirmation of new ones. The heroes violate the long-established life rhythm of the community to which they belong. Violating human law, however, they know that they fulfill the divine will. They know about their guilt and inevitable punishment but still, they cannot help but act. The situation of confrontation (as well as the situation of any action) makes the hero extremely vulnerable. In addition, entering into a conflict, they are forced to change, make an internal reassessment, react to new circumstances, because, according to the laws of drama, immutability leads to self-destruction and death. In the theater, the hero lays bare the reality, speaks directly about things that are usually not addressed in real life, and can even be dangerous.

For modern sentimental mystics, real life and artistic plots were a reflection of each other. According to their ideas, which are partly inherited by modern humanity through cultural texts, the world has a hierarchical structure, with conflict-free coexistence at the highest, divine level of all values and their forced competition at the lower, earthly level, where the characters find themselves in a situation of limited resources and ethically difficult choices. German mystics believed that all values are important but for their realization, both people and fictional characters are weighed against unethical actions in the struggle for resources limited by the real conditions of life, and these actions are the evil that destroys human destinies. The illusion of an absence of conflict in sentimental plots, where the good is opposed to the even better, comes from another injunction of the mystics: the ideal is such a plot, in which the reader or viewer during almost the entire work identifies themselves with all its characters and can share everyone's values, accept life in all its infinite shades. The dramatic hero, the mystics believed, could neither defeat their enemy nor change him. The only thing they can really do through the conflict is to see more clearly the light and dark sides of their own personality and change themselves, coming out of the conflict as a different person. After all, the hero also sees two sides, the light and the dark, in his opponent, and therefore actually both strives and does not strive for the final victory. The separation of good and evil within oneself is the most difficult internal work that a person who discovered the existence of the subconscious in the Age of Enlightenment must carry out during their life.

Literature review. Various aspects of the problem of the cultural hero in the Ukrainian context were persistently developed by the cultural scholar Oleksandr Hrytsenko and his colleagues from the Ukrainian Center for Cultural Studies, holding regular seminars and summarizing their results in collective monographs (see, in particular, Hrytsenko, 1999). They were not interested in Taras Shevchenko or Valeriy Lobanovsky as real historical figures important for modern Ukrainians. They considered them as triggers of sorts that reveal the key values dominating the social consciousness at a certain point: "The most stable typological feature, in our opinion, was the social characteristic of that social and cultural group that creates a heroic image and worships it," writes the researcher (Hrytsenko, 1999, p. 8). Comparing Shevchenko's and Kulish's versions of Shevchenko's autobiography, Hrytsenko demonstrates the mechanism of creating a cult of a hero around Shevchenko: "The work of Shevchenko is, so to speak, a Homeric epic, accurate and fearless in details, with strong passions and spontaneous actions of the heroes; on the other hand, Panteleimon Kulish has a sentimental, pure 'cultural' hagiography, dominated by 'lofty thoughts' and moderate martyrdom" (Hrytsenko, 1999, p. 131).

Mykola Riabchuk offers other perspectives on the category of a cultural hero. In his opinion, "this can be about the realization of poetic genius or civic obsession, a philosophical existential or religious revelation, in a word—about joining a certain Truth and staying in it, and thus achieving

immortality, but also—about the discovery of this truth or, at least, the way to it for one's own tribe and, therefore, granting them salvation" (Hrytsenko, 1999, p. 216).

A cultural hero should be known because of at least one outstanding act. Hrytsenko classifies heroes by the types of heroism and glory, distinguishing the lord, the warrior, the genius artist, the thinker (and adding to them "quasi-heroes," or celebrities: athletes, entrepreneurs and pop stars) (Hrytsenko, 1999, p. 5). The researcher also fully agrees with the Scottish historian and essayist Thomas Carlyle that writing itself has every chance of becoming the main form of heroism.

In contrast to historical research, the hierarchy of sources does not matter in the formation of the heroic image. A television series or a newspaper article will have an even greater influence here than thorough research. However, Hrytsenko also writes about the fact that different hierarchies of sacredness coexist in the public consciousness and form it, and that heroes interact as mythological, not historical figures, as a kind of "communication phenomena," "interpretations of interpretations."

Results and Discussion. With sentimentalism, there is a certain paradox, since this style in itself is aimed at idealizing natural life and routine of everyday life and supposedly does not involve the heroization of anyone's actions; "the hero of sentimentalism" sounds like an oxymoron. However, as in other similar situations, the researcher should be directed by general theoretical guidelines. In the case of cultural heroes, the task is to answer the questions that determine the mythological core of national culture and which only seem simple, namely queries about "who they are, what made them famous as heroes ... what values and ideas they represent, which strata or social groups primarily consider them their own, finally, how the image and socio-cultural significance of this or that hero (as well as the concept of heroism itself) in a given culture changes over time" (Hrytsenko, 1998, p. 89). Hrytsenko proves that the ritual worship of heroes still serves as the most reliable tool for political and social stabilization, and connects this observation of many anthropologists with the need for people to have hope for a just government.

Despite the existence of different classifications of cultural heroes (for example, the categorization of heroes of the oral tradition, heroes of "typography"—actually, the already mentioned hero writer—and heroes of electronic media), anthropologists, following the example of John Campbell, are inclined to search for a universal story, which looks something like this: "The hero leaves the everyday world for the realm of supernatural miracles; he meets extraordinary, fabulous forces and wins a decisive victory; then the hero returns after amazing adventures and exploits, rewarded with some new power or wealth, which brings wellbeing to all his compatriots or fellow tribesmen" (Hrytsenko, 1998, p. 91). In the case of the hero of sentimentalism, it may be about the following three stages:

1) separation as a departure from established norms of conventional art,

2) penetration or initiation as an escape into nature, into one's own inner world,

3) return, i.e. the appearance of new works of art after gaining new experience.

The American tradition of cultural studies, represented by John C. Nachbar and Kevin Laue, suggests focusing on two heroic archetypes: the citizen (community values) and the rebel (individual values). Among a number of problematic aspects that researchers pay attention to, it is worth noting the importance of the existence of popular images of the hero (iconography); a combination of greatness and modesty in his (democratic) character; the presence of enemies with whom the hero fights (Hrytsenko, 1998, p. 93). With the help of this toolkit, Hrytsenko, for example, comes to a conclusion about the dual nature of the Cossacks, since in the public imagination of Ukrainians, the Cossacks combine the features of the hero citizen and the hero rebel.

The cultural hero is a component of a myth—that paradigmatic narrative, “which deals with concepts, things, ideas and figures that are considered particularly significant, even sacred in a certain culture” (Hrytsenko, 1998, p. 338). Among the many functions of a myth, Hrytsenko emphasizes its ability to explain the world and rule as a basis for collective identities. That is why no large community like a state or a nation can exist without relying on mythological constructs. The scholar writes: “Similar to the ‘primitive’ mythologies, national ideologies answer all important questions by using significant (i.e. paradigmatic) stories about certain—again very significant, i.e. sacred in a certain sense—persons and events from national history, previously specially prepared by the national intellectual and artistic tradition” (Hrytsenko, 1998, p. 341–342). Thus, in the category of the cultural hero, there is an intersection of social, political, and artistic planes—extremely important at the stage of formation and ideological building of national states.

Many texts of sentimentalism contributed to the formation of the image of its cultural hero as a creator. One of the most important is Friedrich Schiller's epitaph on the death of Jean-Jacques Rousseau (1781), where an important stage of the hero's canonization is the motif of “rising from the grave” (“I already see our grandchildren in awe / When at the sound of cheering trumpets / From the French graves—Rousseau rises!”). This was highlighted in detail based on extensive ethnographic research on Taras Shevchenko by the literary critic Mykhailo Nazarenko (Nazarenko, 2017). The writer's grave becomes a reproach to contemporaries of sorts, a symbol of their shame. Schiller accuses Rousseau's compatriots of envy and jealousy, general human depravity in their attitude towards the genius. Rousseau suffers from the “high wall of prejudice” of Christians, the “doodles of the fair of life” that cross out bold reformation, and the “dark folly” blocks the way to the light. The last stanza depicts Rousseau's typical journey as a cultural hero: a native of the heavens inhabited by his angelic brothers, landed on the earth for which he was “too honest” and “too high-minded,” for “madness marches” through the earth, and ultimately as a true Christian, returned to heaven. It is interesting that in another poetic text written

in the same year, Schiller contrasts himself with Rousseau, writing: “As I live, I will not become an angel, / But I have fully become a man” (Schiller, 1955, p. 17).

The artist becomes the ideal hero of sentimentalism, the protagonist of biographical stories, some of which, in particular, *Confessions* by Rousseau are characterized by “candor to the point of self-revelation.” Rousseau's *Confessions* has always attracted close attention of researchers. Sergey Marcus notes: “In *Confessions* Rousseau sets himself a task that not only had no precedent in the past but, as he believes, will never find an example in the future either—to tell the ‘natural truth’ about himself with complete frankness. Therefore, the open display of passions through merciless introspection should have made *Confessions*, according to Rousseau's idea, the only biographical document of its kind, in which passions were expressed quite freely and without shame or distortion by any circumstances” (Markus, 1968, p. 18). The heroes of sentimentalism do not *know* so much as they *feel* in their hearts. At the center of most sentimentalist plots, there is a morally conscious Bürger, who perfectly matches the concept of a “natural personality” with “natural intelligence,” and a “common sense” that will later be ridiculed by the romantics.

Scholars trace the attention to the artist's individuality at different levels. The researcher of the instrumental concert of the pre-classical era, Olena Antonova, for example, establishes a connection between the birth of a new form of artistic communication—the practice of paid concerts—and the advancement of the artist's personality into the foreground in music performance (Antonova, 1990, p. 6).

Among the now almost forgotten cultural heroes of sentimentalism, one should mention the famous poet Friedrich Gottlieb Klopstock (1724–1803). In the sentimentalist, descriptive and moralizing odes of the 1750s and 1760s, the poet “depicts nature, the patriarchal environment of peasant life” (Neustoev & Samarin, 1974, p. 328). Among his heroic features, it is necessary to note the desire to “save” his contemporaries by answering the fundamental questions of life. Vladimir Neustoev writes that “the religious epic *Der Messias* conceived by him at the end of the 1740s was, according to his idea, to answer many questions of our time—primarily moral, philosophical, social and political” (Neustoev & Samarin, 1974, p. 327). Klopstock called his magnum opus about the last days of Christ on Earth and his ascension to heaven, which took him a quarter of a century to finish, a heroic poem.

The poem *Der Messias*, whose first songs were printed in 1748, became an important milestone in the formation of the German version of sentimentalism. Its features are revealed here, such as the lack of concretization of the historical environment and detailed development of images, the weakness of external action, and instead a special attention to the inner world of the heroes, to the changes of their consciousness, feelings, and sensations. In Klopstock's *Der Messias*, internal, subjective events dominate over external ones; the drama exists only as a pretext for feelings. At the same time, the sentimentalist author, whose own

thoughts are clearly visible through the personal poetic text, always counts on the reader's sympathy, empathy, and sensual response.

Yuriy Lotman emphasizes similar features in the chronologically later poetry of Russian sentimentalism. He writes, "The peculiarity of Karamzin the poet, in the most general terms, may be defined as an unwavering desire for poetic simplicity, the bold prosaicism of verse. Criticism of the poetic canon of classicism, the search for new means of expression, turning to folk poetry, admiration for real antiquity, and not the one stylized according to the norms of French poets, forced a wide range of European poets of the middle and end of the 18th century to engage in experiments with white verse" (Lotman, 1966, p. 27). The direct connection between German and Russian sentimentalism is obvious. In the following list of authors read by Nikolay Karamzin, most of them are his contemporaries, and many of them are Germans: "Lessing and Lavater, Klopstock and Wieland, Kant and Rousseau, Voltaire and Bonnet, Sterne and Diderot, Herder and Condillac, d'Alembert and Gellert" (Lotman, 1966, p. 12). Still, despite this, Lotman adds: "Stürmer's antithesis freedom versus morality fascinated him much less than the Rousseauistic one: human heart versus social institutions" (Lotman, 1966, p. 41).

Defending the poet from his critics, Johann Gottfried Herder, as if arguing with himself, agreed that Klopstock sometimes "sings not the object in its entirety but individual insignificant parts of objects," that his virtues rather include "the subtlest shades, often elusive semitones of feelings," adding that "if a child learns the boldest song of Klopstock, full of unexpected jumps and inversions, and sings it several times, it will forever be engraved in his heart" (Herder, 1959, p. 57).

In the "Essays on Contemporary German Literature" (1766), Herder first calls for learning from Klopstock—"this genius of linguistic charms and mistakes, who directed his creative daring to the German language, spreading, perhaps for the first time in Germany, this spirit of freedom. Yes, this true genius, outstanding even in his eccentricity, and he, this new Alexander the Great, could not help but feel to what extent the then German language was narrow for him" (Herder, 1959, p. 125), and then compares him to Homer.

The figure of Herder in the context of the progress of German culture also occupies a special place. Taking on the role of the prophet of the German nation, which in the 18th century could not compete with England, France or Italy, he consistently proved that there are no special "classical" (in the later classification—"historical") peoples who know culture and art better than others. Art extends far beyond the boundaries of the educated strata or the highest social classes, and ethnographic material is an important component of it. In addition, it is easy to feel a strong tendency for preaching in Herder's journalism, and this is not surprising, because in 1764–69 he was a priest in Riga, which at that time was part of the Russian Empire, but for the sake of "work in the field of culture" he voluntarily left a stable and a rather profitable position (Herder, 1959, p. XIX). From his preaching past, he probably also had a desire to have a broad picture

of world culture in front of his eyes, to look for connections and general patterns of world processes. At the same time, as the researchers note, he was inclined to emotional spontaneity.

In 1773 in Hamburg, the book printer Johann Joachim Christoph Bode published a manifesto of sorts edited by Herder, the collection *On German Character and Art: Some Flying Leaves*. It included five essays published anonymously: two of them belonged to Herder himself ("Correspondence about Ossian and the Songs of Ancient Peoples," "Shakespeare"), others were written by Johann Wolfgang von Goethe ("On German Architecture"), Paolo Frisi or Hans Dietrich Irmscher—the sources name the latter as the potential authors—"Essays on Gothic Architecture" and Justus Möser ("German History"). In the same year, 1773, Herder marries a "sentimental girl," thier correspondence, according to Viktor Zhirmunsky, "reflects Herder's mental world, his dissatisfaction with himself and his surroundings, the strengthening of religious sentiment ... and the entire sentimental atmosphere of the day" (Herder, 1959, p. XVII).

Herder was the perfect cultural hero of his time. It was he who introduced the concept of Volkslied—folk song (Herder, 1959, p. XXXVIII). Though, even if his philosophical efforts to combine truth, beauty, and goodness into one were somewhat chaotic, he became a synthetic figure who managed to unite Germany around him. He insisted on literature as the "language of feelings" and contrasted "dead art" with real "vivid life," emphasizing the importance of its daily fixation. In the famous "Correspondence about Ossian and the Songs of Ancient Peoples" he speaks ecstatically about this: "We hardly see and feel anymore, we only think and reflect; we do not create poetry about the vivid life around us ... —no, we artificially create either a theme or a way of its embodiment, or both together, and we have been creating all this for so long, so often, from such early years, that it is unlikely that we are still capable of free development, because how can a lame person learn to walk again?" (Herder, 1959, p. 44).

It is obvious that even during his lifetime, Herder consciously claimed the status of a national hero, constructing his own image as the author of a program of national revival and the defender of aggrieved compatriots. He writes about the discontinuity of German art, eloquently silencing things borrowed from other countries, and preconditions cultural progress. Complaints about one's own fate, awareness of the problem, and, ultimately, the formulation of a national idea—for Herder, these were the first steps on the way to its implementation. In order to raise the emotional level, he called the Germans "poor," "not belonging to themselves," "legislators and servants of other nations," and "bloody slaves" (Herder, 1959, p. 65). In the same context, Herder makes the German language a part of the process of national consolidation.

Herder also touches on the issue of language in the *Treatise on the Origin of Language* (1772), combining historical themes with the problems of his time: "Our

feelings come into their own again and are directly ingrained in the accents of our native language. A sudden rush of violent passions, an attack of longing and grief, joy or mirth, which leaves a deep mark on the soul, an all-consuming feeling of revenge, despair, rage, fear, terror, etc.—they all make a powerful statement about themselves, and each of them—in its own way. There are as many shades in sounds as there are different feelings in our nature” (Herder, 1959, p. 134).

In this context, it is worth mentioning Herder's Letter 119 from the series *Letters for the Advancement of Humanity* entitled “Fourth disposition: Purified patriotism.” In it, from the standpoint of the present, the tendencies towards isolationism and self-aggrandizement are already clearly visible, and at the same time, in a paradoxical way, these patriotic exhortations remain partly consonant with Rousseau's political philosophy. Herder believed that “every nation must learn to feel that it becomes great, beautiful, noble, rich, well ordered, active, and happy, not in the eyes of others, not in the mouth of posterity, but only in itself, in its own self,” and that society should feel “horror and contempt for every empty invasion of your people into foreign lands, for useless interference in foreign quarrels, for every empty aping and participation that disturbs our business, our duty, our peace and welfare” (Herder, 2002, p. 406). In another text from the *Letters for the Advancement of Humanity*, Herder continues to build a political program by weaving into it the popular “graveyard” joke that unanimous opinion is only possible at a cemetery—a joke that implicitly attacks one of the most powerful currents in sentimentalist literature, graveyard poetry, and the fashion for “circles of friends.”

Analyzing in her dissertation the numerous memoir sources of sentimental journeys in Ukraine, Inna Bulkina closely connects this motif with the formation of heroic imagery, when the journey itself functions as an archetypal component of the biography of a cultural hero, which is also superimposed on his simplicity and democracy. She writes that “in the age of sentimentalism, anecdotes about the noble behavior of ordinary people are gaining popularity. It can be assumed that the ‘Russian anecdote’ about Ivan Susanin, as well as the episode about the nameless Kyiv youth who saved the princely family, finally, the feat of Kozma Minin, which Karamzin persistently reminds us of in the same ‘academic list,’ are essentially phenomena of the same order. They describe the feat of ordinary people, the saviors of the throne and the fatherland, and the appeal to such a set of stories is characteristic and natural in the 1800–1810s, in the years of the Napoleonic wars and patriotic upsurge. This model—a simple person, a ‘popular hero’ and a ‘savior of the motherland’ is in demand in the process of forming the actual ideology of the ‘national hero’” (Bulkina, 2010, p. 92).

In his essay “Shevchenko is Ok,” Yurii Andrukhovych describes the situation of the central Ukrainian cultural hero Taras Shevchenko. By extrapolating sentimental patterns onto the Romantic figure of Shevchenko, Andrukhovych in his own way rehabilitates sentimentalism and, in fact, Shevchenko's predecessors: “The appearance in St. Petersburg in 1840 of his small collection of eight poems *Kobzar* caused

tremendous excitement in many reading circles. In Ukraine, public recitations of *Kobzar* at all kinds of mixed noble and old Cossack gatherings caused tremendous explosions of passionate, enlightened crying. It was an era (later for some reason it was called Romantic) when everyone cried, cried openly and with pleasure, out loud, handkerchiefs were an incredibly important attribute of every more or less sophisticated person, eyes began to shine and water by themselves with the reading of the first lines; crying over a work of art was considered its highest praise” (Andrukhovych, 2006, p. 143).

Victor Sydorenko's *Lexicon* builds on the concept of a cultural hero. It is an encyclopedic dictionary of sorts of the work of a modern Ukrainian artist, in which, entirely in the spirit of sentimentalism, the whole meaning emerges from the polyphonic combination of reproductions or photographs of works with textual fragmentary comments of various authors. The paradox of the publication is that this “session of collective interpretation” works with an extremely generalized faceless person, uncannily similar to the characters of socialist realism. This observation belongs to Andrii Puchkov, who has made another, no less insightful comment that “in Sydorenko's works dedicated to a character/hero, it is as if there were no main protagonist: in his projects, the main protagonist is the image itself, or he himself as an artist” (Klekovkin & Sydorenko, 2019, pp. 13, 33). The author himself and his commentators note various aspects of the creation of visual heroism: the ephemerality of the plaster material, the impermanence of which adds credibility to the installations (Oleksandr Soloviov), the “unceremonious exploration of individuality” (Oleksii Bosenko), the obtaining of spatial and psychological freedom (Olha Petrova), awareness of one's agency (Oleksii Horshkov), the search for unlimited possibilities of freedom as a task of the mythological double (Victor Sydorenko), the violation of all earthly laws (Oleksandr Klekovkin).

Starting from the category of cultural hero, the cultural researcher Igor Savchuk reconstructs the figure of Borys Liatoshynsky as a cultural figure—an artist with a Russian-Polish cultural and family background who, through a personal bifurcation, brought Ukrainian modern art to a new qualitative level. The researcher notes that “communicative intersections of the social and cultural environment with its institutionalized interpretation and the space of culture as a sphere for understanding the symbolic, introverted qualities of the artist's personal structure, his subtle mental organization became the foundation for the formation and self-realization of Boris Liatoshynsky as a composer and cultural figure with identification in three main dimensions: the personal, the social, and the cultural” (Savchuk, 2020, p. 206–207). In the memorial collective monograph (Bentia, 2018) I devoted my study to the influence of Liatoshynsky on the formation of the Ukrainian cultural field in the 20th century, analyzing it through the prism of archival sources.

Conclusions. Summarizing the previous considerations, the cultural mechanisms that allow scholars to productively apply the category of cultural hero to the analysis of sentimentalism in its three modalities may

be outlined—an outstanding artist, an iconic work of art, and an archetypal character:

– the cultural hero is a component of the myth, which is designed, on the one hand, to give people a clear explanation of the world, and on the other hand, to provide rules for the ideology of collective identity,

– the cultural hero of each age personifies the value paradigm of the society that puts them on a pedestal,

– this interdisciplinary category relates to anthropology, cultural studies, and art history; its productive use in research on sentimentalism requires engagement with the concepts of Western European mystics and the theory of drama,

– in the classifications of the cultural hero of the New Age, one of the central positions belongs to the genius artist

or the hero writer, while writing itself, before the advent of electronic media, is considered the main form of heroism,

– for the society that honors them, the cultural hero plays the role of a political and social stabilizer, and Germany needed this factor especially in the time of sentimentalism, when the national idea was outlined,

– taking into account the modern American classification of heroism, embodied in the images of the citizen and the rebel, it can be assumed that the cultural hero of sentimentalism is potentially both the former and the latter, which emphasizes their internal dichotomy,

– modern art studies show that the category of cultural hero may be applied not only to the real figure of the artist but also to a fictional character or a significant work of art.

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Бентя Ю.

Культурний герой сентименталізму на драматичному перехресті політики і мистецтва

Анотація. Запропоновано типологію культурного героя сентименталізму, визначено засадничі риси його світогляду. Архетипова постать культурного героя є складником міфу, що покликаний, з одного боку, дати людям зрозуміле пояснення світу, а з другого боку, править за ідеологію колективної ідентичності. Культурний герой сентименталізму уособлює одну з найважливіших парадигм на ціннісній палітрі доби Просвітництва, що ґрунтується на тогочасних ідеалізованих уявленнях про «чуттєвість», «сердечність» і «природність». Сентименталістський герой Нового часу — це насамперед «геніальний митець», або «герой-письменник», «герой-композитор», адже саме творчість, фіксування поточного моменту і власних внутрішньо-психологічних «емоційних матриць» (А. Зорін) стає найсучаснішою формою героїзму. У державах на етапі національного становлення, якою була Німеччина у часи розквіту сентименталізму, постать культурного героя не лише стабілізує соціально-політичну ситуацію, а й стає носієм національної ідеї. Відповідно, на цьому етапі культурний герой має подвійну ідентичність, «громадянина» й «бунтівника», що, у комплексі із його коливаннями між «природним життям» і бажанням впливати на суспільні процеси, підкреслює його засадничу внутрішню роздвоєність.

Ключові слова: культурний герой, сентименталізм, типологія героїв, героїчна образність, популярна культура.

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