

UDC 1(091).128

DOI <https://doi.org/10.30970/PPS.2023.48.4>

THE PROBLEM OF DEATH AND IMMORTALITY IN THE MATERIAL OF O. WILDE'S WORK "THE BIRTHDAY OF THE INFANTA"

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In this article, for the first time, the problem of death and immortality in O. Wilde's philosophical work "The Birthday of the Infanta" is investigated.

N. Khamitov's meta-anthropology and P. Nesterenko's article "Perceptions of the death and immortality of the individual in everyday, personal and philosophical types of worldview" were the research methodology.

It is at the beginning of the philosophical tale that O. Wilde raises the issue of death and immortality of the individual. Infanta's father's young wife (Infanta's mother) died. But he loved her so much that he does not want to let her go to the world of the dead. The king wants the queen to live forever, he dreams of bringing her back to life. In order for the queen to become incorruptible, the king mummifies her.

There is a necrophilic motive in the king's behavior, because he kisses the face of the dead queen, does not let her go from the world of the living, and once a month comes to her in the chapel where she lies dead.

The author comes to the conclusion that O. Wilde's philosophical fairy tale "The Birthday of the Infanta" raises the issue of death and immortality of the individual, which is manifested in the worldview of the main characters of the fairy tale.

The King, Infanta and Dwarf are people of marginal existence who do not think about their own death, but want symbolic immortality. The king wants symbolic immortality through the mummification of his dead wife. The Infanta wants symbolic immortality through maximum power over the people around her. But Dwarf wants symbolic immortality because of his own illusion of attractiveness and special significance for the Infanta.

According to the researcher N. Khamitov, a person of boundary existence is the bearer of a personal worldview. So, the main characters of the philosophical work "The Birthday of the Infanta" are people with a personal worldview.

O. Wilde also depicts the tragic end of the main character Dwarf. When Dwarf sees his reflection in the mirror for the first time in his life and realizes that he does not conform to the dominant ideas of beauty in society, his heart breaks in pain and he dies. At this time, the Infanta, who sees his death, laughs and shows complete heartlessness and lack of the slightest sympathy for Dwarf.

This indicates that none of the characters in O. Wilde's fairy tale "The Birthday of the Infanta" has reached the meta-boundary level of existence, and in the terminology of A. Maslov, we can talk about the metapathologies of the main characters of the fairy tale.

Key words: personality, immortality, death, O. Wilde, the King, the Infanta, Dwarf.

Formulation of the problem. The Russian-Ukrainian war makes the study of the problem of death and immortality of the individual more important and relevant than ever. Thus, in the manuscript of his candidate's thesis "The problem of death and immortality of personality: philosophical and anthropological aspects", the Ukrainian researcher P. Nesterenko says: "The tragic events of the Russian-Ukrainian war and the genocide of the Ukrainian people by the

Russian occupiers made the problem of the death and immortality of the individual more relevant and important than ever both for Ukrainian society and the entire civilized world as a whole, because the question of the value of human life arises, whether a person who died in the war from Russian aggression can reach the level of eternity and become immortal” [3].

That is why Ukrainian philosophers and other scientists are required to carry out comprehensive studies of this problem. We are convinced that one of those who best illuminates the issue of death and immortality in his own work is Oscar Wilde, whose brilliant philosophical tales have hardly been studied in terms of the phenomena of death and immortality. Therefore, we aim in this study and our two other scientific articles to investigate the problem of death and immortality in O. Wilde's philosophical tales.

The aim of the article is to analyze the problem of death and immortality based on O. Wilde's work “The Birthday of the Infanta”.

Main material. First, let's define the methodology of our research. Our main methodology is the methodological approach of the Ukrainian researcher N. Khamitov – metaanthropology as a philosophical teaching about everyday, boundary and meta-boundary dimensions [4].

The article by the Ukrainian researcher P. Nesterenko “Perceptions of death and immortality of the individual in everyday, personal and philosophical types of worldview” is also methodologically valuable. “In the article, the author for the first time investigated the phenomena of death and immortality and types of worldview, namely everyday, personal and philosophical in their correlation with idealistic, materialistic and personalistic.

In the course of the research, the author proves that the everyday worldview correlates with idealistic and materialistic types of worldview. Personal worldview correlates with idealistic and materialistic. Philosophical worldview correlates with a personalistic type of worldview” [1]. – says P. Nesterenko in the abstract to his article.

So, we are interested in the types of worldview of the heroes of the philosophical work “The Birthday of the Infanta” by O. Wilde in the context of the problem of death and immortality of personality. After all, it is the individual's worldview, according to researcher P. Nesterenko, that affects a person's attitude to these phenomena [2].

At the beginning of “The Birthday of the Infanta”, O. Wilde depicts a scene of 12-year-old Princess Infanta playing with other children at her birthday party. Only once a year did the King, Infanta's father, allow his daughter to play with other young people, because “on ordinary days she was only allowed to play with children of her own rank, so she had always to play alone” [5].

It is at the beginning of the philosophical tale that O. Wilde raises the issue of death and immortality of the individual. Infanta's father's young wife (Infanta's mother) died. But he loved her so much that he does not want to let her go to the world of the dead. The king wants the queen to live forever, he dreams of bringing her back to life. In order for the queen to become incorruptible, the king mummifies her.

“He (the king, – note by O.D.) thought of the young Queen, her mother, who but a short time before – so it seemed to him – had come from the gay country of France, and had withered away in the sombre splendour of the Spanish court, dying just six months after the birth of her child, and before she had seen the almonds blossom twice in the orchard, or plucked the second year's fruit from the old gnarled fig-tree that stood in the centre of the now grass-grown courtyard. So great had been his love for her that he had not suffered even the grave to hide her from him. She had been embalmed by a Moorish physician, who in return for this service had been granted his life, which for heresy and suspicion of magical practices had been already forfeited, men said, to the Holy Office, and her body was still lying on its tapestried bier in the black marble chapel of the Palace, just as the monks had borne her in on that windy March day nearly twelve years

before. Once every month the King, wrapped in a dark cloak and with a muffled lantern in his hand, went in and knelt by her side, calling out, *'Mi reina! Mi reina!'* and sometimes breaking through the formal etiquette that in Spain governs every separate action of life, and sets limits even to the sorrow of a King, he would clutch at the pale jewelled hands in a wild agony of grief, and try to wake by his mad kisses the cold painted face" [5]. – says O. Wilde.

So, there is a necrophilic motive in the king's behavior, because he kisses the face of the dead queen, does not let her go from the world of the living, and once a month comes to her in the chapel where she lies dead.

In general, from the behavior of Infanta's father throughout the entire plot of the tale, we can conclude that the king is a man of boundary existence and a personal type of worldview, but with a weakly expressed will to power over other people. For the king, one of the highest values is love. But he is deeply unhappy in connection with the tragic death of his wife.

"Certainly he (the king, – note by O.D.) had loved her madly, and to the ruin, many thought, of his country, then at war with England for the possession of the empire of the New World. He had hardly ever permitted her to be out of his sight: for her, he had forgotten, or seemed to have forgotten, all grave affairs of State; and, with that terrible blindness that passion brings upon its servants, he had failed to notice that the elaborate ceremonies by which he sought to please her did but aggravate the strange malady from which she suffered. When she died he was, for a time, like one bereft of reason. Indeed, there is no doubt but that he would have formally abdicated and retired to the great Trappist monastery at Granada, of which he was already titular Prior, had he not been afraid to leave the little Infanta at the mercy of his brother, whose cruelty, even in Spain, was notorious, and who was suspected by many of having caused the Queen's death by means of a pair of poisoned gloves that he had presented to her on the occasion of her visiting his castle in Aragon. Even after the expiration of the three years of public mourning that he had ordained throughout his whole dominions by royal edict, he would never suffer his ministers to speak about any new alliance, and when the Emperor himself sent to him, and offered him the hand of the lovely Archduchess of Bohemia, his niece, in marriage, he bade the ambassadors tell their master that the King of Spain was already wedded to Sorrow, and that though she was but a barren bride he loved her better than Beauty; an answer that cost his crown the rich provinces of the Netherlands, which soon after, at the Emperor's instigation, revolted against him under the leadership of some fanatics of the Reformed Church" [5]. – says O. Wilde.

So, on the one hand, we see that for the king, his dead wife is eternal love. And on the other hand, we can allow the king to be in a state of pathological grief (in the terminology of Kübler-Ross).

The problem of death and immortality is especially acute when Dwarf appears in the plot of the tale. His appearance for the first time is described by O. Wild as follows, "but the funniest part of the whole morning's entertainment, was undoubtedly the dancing of the little Dwarf. When he stumbled into the arena, waddling on his crooked legs and Wagging his huge misshapen head from side to side, the children went off into a loud shout of delight, and the Infanta herself laughed so much that the Camerera was obliged to remind her that although there were many precedents in Spain for a King's daughter weeping before her equals, there were none for a Princess of the blood royal making so merry before those who were her inferiors in birth. The Dwarf however, was really quite irresistible, and even at the Spanish Court, always noted for its cultivated passion for the horrible, so fantastic a little monster had never been seen. It was his first appearance, too. He had been discovered only the day before, running wild through the forest, by two of the nobles who happened to have been hunting in a remote part of the great cork-wood that surrounded the town, and had been carried off by them to the Palace as a surprise for

the Infanta, his father, who was a poor charcoal-burner, being but too well pleased to get rid of so ugly and useless a child” [5].

Dwarf's tragedy also consisted in the fact that he considered himself almost handsome and believed that Infanta really liked him. Dwarf has misinterpreted why people laugh at him when he dances for the Infanta. He thought that he was a star and that everyone admired him and admired his attractiveness.

The tale ends with a tragic finale for poor Dwarf. “When the truth dawned upon him, he gave a wild cry of despair, and fell sobbing to the ground. So it was he who was misshapen and hunchbacked, foul to look at and grotesque. He himself was the monster, and it was at him that all the children had been laughing, and the little Princess who he had thought loved him – she too had been merely mocking at his ugliness, and making merry over his twisted limbs. 'Why had they not left him in the forest, where there was no mirror to tell him how loathsome he was? 'Why had his father not killed him, rather than sell him to his shame? The hot tears poured down his cheeks, and he tore the white rose to pieces. The sprawling monster did the same, and scattered the faint petals in the air. It grovelled on the ground, and, when he looked at it, it watched him with a face drawn with pain. He crept away, lest he should see it, and covered his eyes with his hands. He crawled, like some wounded thing, into the shadow, and lay there moaning” [5].

Infanta enters the room with her subjects and starts laughing at the dying Dwarf because she thinks he wants to cheer her up again. When she is told that Dwarf died because he had a "broken heart", instead of sympathy, Infanta orders: “For the future let those who come to play with me have no hearts” [5].

Conclusions. So, in O. Wilde's philosophical fairy tale “The Birthday of the Infanta”, the problem of death and immortality of the individual is raised, which is manifested in the worldview of the main characters of the fairy tale.

The King, Infanta and Dwarf are people of marginal existence who do not think about their own death, but want symbolic immortality. The king wants symbolic immortality through the mummification of his dead wife. The Infanta wants symbolic immortality through maximum power over the people around her. But Dwarf wants symbolic immortality because of his own illusion of attractiveness and special significance for the Infanta.

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ПРОБЛЕМА СМЕРТІ ТА БЕЗСМЕРТЯ НА МАТЕРІАЛІ ТВОРУ О. ВАЙЛДА «ДЕНЬ НАРОДЖЕННЯ ІНФАНТИ»

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У даній статті вперше досліджено проблему смерті та безсмертя в філософському творі О. Вайлда «День народження Інфанти».

Методологією дослідження виступили метаантропологія Н. Хамітова та стаття П. Нестеренка «Уявлення про смерть та безсмертя особистості у буденному, особистісному і філософському типах світогляду».

Саме на початку філософської казки О. Вайлд піднімає проблему смерті та безсмертя особистості. У батька Інфанти померла молода дружина (матір Інфанти). Але він настільки сильно її кохав, що не хоче відпустити її в світ померлих. Король хоче, щоб королева жила вічно, він мріє її оживити. Для того, щоб королева стала нетлінною, король її муміфікує.

В поведінці короля спостерігається некрофільний мотив, адже він цілує обличчя померлої королеви, не відпускає її зі світу живих та раз на місяць приходиться до неї в капличку, в якій вона лежить померла.

Автор приходиться до висновку, в філософській казці О. Вайлда «День народження Інфанти» піднімається проблема смерті та безсмертя особистості, яка проявляється в світогляді головних героїв казки.

Король, Інфанта та Двоф – це люди граничного буття, які не замислюються про власну смерть, але хочуть символічного безсмертя. Король хоче символічного безсмертя через муміфікацію його померлої дружини. Юна Інфанта хоче символічного безсмертя через максимальну владу над оточуючими її людьми. А от Двоф бажає символічного безсмертя через власну ілюзію привабливості та особливої значимості для Інфанти.

За дослідником Н. Хамітовим людина граничного буття – це носій особистісного світогляду. Отже, головні герої філософського твору «День народження Інфанти» – люди з особистісним типом світогляду.

Також О. Вайлд зображує трагічний кінець головного героя Двофа. Коли Двоф вперше в житті бачить своє відображення в дзеркалі і усвідомлює, що він зовнішньо не відповідає домінуючим уявленням у суспільстві про красу, його серце розривається від болю і він помирає. У цей час Інфанта, яка бачить його смерть, сміється та проявляє цілковиту бездушність і відсутність найменшого співчуття до Двофа.

Це свідчить про те, що ніхто з персонажів казки О. Вайлді «День народження Інфанти» не досягнув метаграниць рівня буття, а в термінології А. Маслоу, можна говорити про метапатології головних героїв казки.

Ключові слова: смерть, безсмертя, О. Вайлд, Король, Інфанта, Двоф.