



INFORMATION PLATFORM "CENTER FOR INNOVATIVE THINKING"
UKRAINIAN INSTITUTE OF SCIENTIFIC STRATEGIES
EUROPEAN UNION RESEARCH DEPARTMENT
SCIENTIFIC AND PUBLISHING CENTER "PROGRESS"

NEW YORK GLOBAL SCIENCE CONFERENCE 2026



PROCEEDINGS OF THE INTERNATIONAL SCIENTIFIC
AND PRACTICAL CONFERENCE

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ANTHROPOLOGY OF TRANSITION FROM THE MIDDLE AGES TO THE RENAISSANCE: THE PARADIGMATIC CULTURAL FIGURE AS A MODEL OF THE HUMAN BEING OF AN EPOCH

Abstract. The paper examines the literary reception of François Villon in Robert Louis Stevenson's short story *A Lodging for the Night* and Viktor Domontovych's novella *François Villon* as a model of the anthropological transition from the Middle Ages to the Renaissance. It compares different principles of anthropological modelling and explores how Villon, as a paradigmatic cultural figure, embodies the crisis of established frameworks of thought and the emergence of a new type of subjectivity.

Keywords: François Villon; «human being of the epoch» model; anthropology of transition; paradigmatic cultural figure.

François Villon belongs among those cultural phenomena whose interpretation inevitably extends beyond a purely biographical reading. A poet of the late Middle Ages whose biography combines a paucity of documentary evidence with an autobiographical “excess” in his writing, Villon appears simultaneously as a historical individual and a cultural myth. Of particular interest is his liminal position between two modes of artistic and anthropological thought: the medieval and the Renaissance. The conspicuous presence of the authorial «I» in Villon's poetry, its pronounced individualisation, and its conjunction of the sacred and the profane, the corporeal and the spiritual, sin and repentance raise the question of whether the poet may be read as an anthropological model of the human being in an age of transition.

In cultural memory, periods of profound historical change are often personified by figures who come to function as distinctive anthropological models of their time. As a historical individual enters the space of subsequent literary interpretations, that individual gradually transcends the confines of biography: the resulting image accumulates the features of a «human being of the epoch», while an individual life comes to be read as a representation of broader ideological, social, and cultural transformations. In this sense, a historical person who acquires the status of a precedent figure functions not merely as a recognisable cultural sign but also as a form of historical-anthropological modelling: each new epoch reactivates in that figure meanings through which a particular type of human being and their relationship with the world can be conceptualised. Figures associated with periods of cultural transition prove especially productive for such readings, since their internal contradictions correlate with the instability of the historical period itself. Thus, in literary reception, the concept of the “human being of an epoch” may signify not so much a typical representative of a particular period as an individual in whom its anthropological contradictions and trajectories of ideological change are manifested with particular intensity.

From this perspective, later literary interpretations of Villon acquire particular significance. Especially revealing are Robert Louis Stevenson's short story *A Lodging for the Night* and *François Villon*, a novella by the Ukrainian high-modernist writer Viktor Domontovych. In both works, the reconstruction of the medieval poet becomes a means of addressing a broader problem: changing conceptions of the human being at a moment of profound ideological rupture. Whereas Stevenson focuses primarily on Villon's individual existence in a liminal situation, Viktor Domontovych uses the poet's biography to model the transitional epoch itself, in which the medieval system of coordinates disintegrates and a new conception of the individual begins to emerge. Comparing these two receptions, separated by time and national literary tradition, makes it possible to trace how the same precedent figure assumes different functions of anthropological modelling depending on each author's artistic and intellectual framework. The very principles of such modelling are therefore distinct: Stevenson reveals the human being of a transitional epoch

through a localised liminal situation, whereas Viktor Domontovych does so through a biography that itself becomes a model of historical transition.

At the centre of Stevenson's *A Lodging for the Night* is a single episode from the poet's life, compressed into the space of one night. In Stevenson's fictional construction, Villon falls into conflict with his companions and, while fleeing the night watch, seeks refuge in the house of the knight Enguerrand de la Feuillée. This narrative situation, built around the chance encounter of representatives of two different social and moral worlds, provides the basis for a kind of disputation on freedom, responsibility, and moral choice. Stevenson immerses the poet in the material reality of late-medieval life: cold, hunger, nocturnal Paris, crime, and the fear of the gallows constitute the space of his existence. Yet what ultimately matters is not so much historical specificity as the problem of moral self-determination. In his debate with Enguerrand de la Feuillée, Villon attempts to explain his way of life by reference to external circumstances: poverty, the necessity of survival, and his social environment. This brings into focus the contradiction between the medieval model of the individual, embedded within a system of predetermined social and moral coordinates, and a new type of subjectivity in which personal explanation and the justification of one's own choices assume increasing importance. Poetic consciousness, however, offers no guarantee of moral integrity. Stevenson's Villon is at once educated and marginal, sensitive and cynical, poet and criminal; this multiplicity of roles testifies to the instability of his self-identity.

Viktor Domontovych conceptualises the anthropology of the transitional age more explicitly in his novella *François Villon*. Unlike Stevenson, Viktor Domontovych adopts a different principle of literary modelling: an extended biographical discourse, combining known facts with an imaginative reconstruction of the poet's life, is interwoven with intellectual and philosophical reflections on the fate of the artist in transitional epochs. Villon's biography consequently acquires a double perspective: it is both the story of the formation of a contradictory personality and a means of conceptualising the anthropological and ideological transformations of the age. Individual episodes in the protagonist's biography thus become markers of historical transition, allowing his personal fate to be read as a projection of the ideological crisis of the late Middle Ages. Viktor Domontovych begins to conceptualise the anthropology of this transitional age as early as the novella's first chapter, *Angels and Poets*, where the shift between world-view paradigms is modelled through the opposition of two cultural images.

Already in *Angels and Poets*, the writer models the transformation of world-view paradigms through this opposition. The medieval world is organised according to a vertical structure of subordination: the human being is dependent upon the community, the lord, the Church, and God, while their place is determined by a pre-established hierarchy. Yet this integrity gradually disintegrates: the heavenly is opposed by the human, God by nature, the knowledge of God by the knowledge of the world, and faith by the self-sufficiency of reason. The disappearance of angels and the appearance of poets becomes a symbolic formula for this transition. «*Angels disappeared from the world. In the new age, poets took their place*», Viktor Domontovych declares, thereby marking not merely a change in cultural authorities but a fundamental anthropological transformation. With the disappearance of an unquestioned sacred vertical, the individual is compelled to seek new ways of relating the self to the world, while art assumes some of the mediating functions formerly belonging to the sacred.

It is therefore significant that Villon in the novella occupies a position between two poles: the «angel» and the criminal. His biography unfolds as the progressive dismantling of prescribed forms of identity. Particularly revealing in this respect is François's conflict with the chaplain Guillaume de Villon. Having discovered the truth about his origins, the protagonist rejects the role his guardian has designed for him and experiences more than a merely personal drama. Viktor Domontovych characterises their confrontation with the formula «two times, two eras», thereby transforming a familial conflict into an ideological one. François's refusal to remain the project of another person's will marks the beginning of a painful process of self-fashioning.

One of the key concepts in the novella's new model of the human being is will. It stands in opposition to medieval predetermination, yet is by no means unequivocally positive. Villon's liberation from external forms of regulation does not lead to inner harmony. The loss of unconditional external constraints exposes the elemental force of the individual «I want». Thus, in Viktor Domontovych's interpretation, the birth of individuality appears not as a linear movement from medieval unfreedom towards Renaissance self-assertion, but as a dramatic process involving the loss of established coordinates, loneliness, rebellion, and the risk of self-destruction.

Artistic creation opens up another possibility of self-determination. In the formula «knight and poet», through which Villon attempts to understand himself in the context of his love for Catherine, one can discern an aspiration to impose aesthetic order upon the chaos of his own existence. Poetic language thus becomes a

means of holding a fragmented self together. The symbolic transition «from angel to poet» can therefore also be read as a movement from a human being whose identity is secured by belonging to a transcendently sanctioned order towards an individual compelled to construct their own identity.

Literary interpretations of François Villon thus allow him to be regarded not only as one of the most distinctive poets of the late Middle Ages but also as a cultural model of anthropological transition.

In Stevenson, this transition manifests itself primarily through the moral instability of an individual poised between social determination and the necessity of personal choice; in Viktor Domontovych, it acquires a historiosophical dimension, since Villon's contradictory personality concentrates within itself both the crisis of the medieval worldview and the emergence of a new type of subjectivity. The oppositions «angel – poet», «predetermination – will», «hierarchy – individuality», and «belonging – self-fashioning» delineate the anthropological content of this transition. Whereas Stevenson models the human being through a liminal situation, Viktor Domontovych models an epoch through an individual's biography. Villon's ambivalence – poet and criminal, bearer of medieval consciousness and, at the same time, an individual striving for self-determination – can therefore be interpreted not merely as a biographical paradox but as a precondition for his subsequent cultural reactivation. By acquiring the status of a precedent figure, the historical individual becomes a distinctive model of the «human being of an epoch», through whom later literature does not so much reconstruct the past as conceptualise the anthropological meaning of historical ruptures.