

**FROM RHETORICAL COMMUNICATION
TO A SITUATION OF REAL DIALOGUE**

**The experience of literary reflection
at the beginning of the XX century**

Collective monograph



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CONTENTS

IMPERATIVE OF “HONESTY WITH ONESELF” IN THE FIGURATIVE-SEMANTIC STRUCTURE OF TEXTS Filatova O. S., Huzenko S. V.	1
GENDER ROLES IN THE UKRAINIAN MODERNISM FICTION LITERATURE OF THE 1920S Kavun L. I.	18
THE NEW PEOPLE IN THE UKRAINIAN LITERATURE OF THE 1920s–1930s Romanenko O. V.	37
SHORT PROSE OF KOST’ GORDIENKO OF THE 1920’s: DYNAMICS OF THEMATIC AND GENRE-STYLE ORIENTATIONS Sharova T. M.	54
HISTORIOSOPHICAL INSIGHTS IN M. HRUSHEVSKYI’S PROSE Yankova N. I.	72
UKRAINIAN PROSE OF THE 20s OF THE TWENTIETH CENTURY: THE POETICS OF IMPRESSIONISM Zhurba S. S.	91

IMPERATIVE OF “HONESTY WITH ONESELF” IN THE FIGURATIVE-SEMANTIC STRUCTURE OF TEXTS

Filatova O. S., Huzenko S. V.

INTRODUCTION

Pathetically proclaimed at the end of the nineteenth century, the theoretical formula of Nietzsche, that “there are no completely moral phenomena, there is only a moral interpretation of the phenomena”¹, declared the beginning of a radical reassessment of the universally recognized paradigm of morality. Many researchers agree that the Nietzsche’s annihilation of morality “scandalized” the European public² and at the same time outlined key problems of Western post-classical philosophy, and became an articulated “prelude to the philosophy of the future”.

In the national literary continuum, according to the scientific observations of Gundorova, Pavlychko, Panchenko, Shumylo, and others, Nietzsche’s ideas not only went unheeded, but also “opened to the Ukrainian artists the negativistic anti-traditionalist intentions of cultural self-explanations, and became a model for re-evaluating the ideals of the romanticized past”³.

Nietzsche’s theory was the social and philosophical concept of Vinnichenko’s “new morality”, which not only produced the idea of “honesty with oneself” as a “semantic paradigm of individual, finite and natural being, freed from idols, “must”, “should”, “have to”⁴, not only in the work of the writer himself but also initiated an artistic and figurative reception in the Ukrainian literature of the next decade. In the 1920s, the creative endorsement of the slogan “honesty with oneself” was embodied in the novels of Mohylianskyi “Honor” and Brasiuk “Donna Anna”.

Written in 1929, the novel of Mohylianskyi “Honor” was first published in the journal “Vitchizna” on the initiative and active support of Shumilo in

¹ Ницше Ф. По ту сторону добра и зла: Прелюдия к философии будущего. Санкт-Петербург: Издательский Дом “Арт-классика”, 2007. С. 85.

² Павличко С. Дискурс модернізму в українській літературі. Київ: Либідь, 1999. С. 132.

³ Гундорова Т. Фрідріх Ніцше й український модернізм. *Слово і час*. 1997. № 4. С. 29.

⁴ Ibid. С. 33.

1990. This novel reflected the national literary criticism and demonstrated an unbiased assessment at the beginning of the 21st century by Vaskov, Zhurba, Kryvenko, Shumilo.

The 1929 edition of Basiuk's novel "Donna Anna", published in Kyiv publishing house "Siaivo" after the writer's formal rehabilitation, did not arouse the interest of Ukrainian scientists. So far, there is no deep analysis of the work, and the novel itself is stored as a single copy in the National Library of Ukraine named after Vernadskyi without recognition by the average reader.

1. Creative verification of the principle of "honesty with oneself" in Brasiuk's novel "Donna Anna"

The main conflict of the novel "Donna Anna" reflects, on the one hand, the variant of the trivial "love triangle", or rather, the two "love triangles" (Anna Bachynska – Nick Bachynskyi – Volodymyr Shalvii; Anna Bachynska – Vladimir Shalvii – Talia Bachynska), whose composition varies by the author for logical argumentation and validation of the "vitality" of the main imperative of "honesty with oneself". On the other hand, it is quite obvious that this model of love relations is formed based on articulated Nietzsche postulates of relativism. More precisely, the absence of moral values, norms, rules, and the values of life, in particular, determine and guide the logic of behavior, acts, and actions of the heroes.

Thus, the author's intentions of the concept of "honesty" in the novel "Donna Anna" are projected in the context of the understanding of "existential traits", called by Heidegger "existentials"⁵, such as loneliness, alienation, choice in "boundary situations", inner freedom, etc.

According to Vinnichenko's ethical model, there exists postulated by Brasiuk's problems of sex, prostitution, unhappy marriage, paternity, and more. Thus, not only a straightforward borrowing of a known sample but a creative experiment of the author-novice can be seen in the novel "Donna Anna".

The artistic world of Brasiuk's work revolves around a semantic center or an imaginary vertex of "love" triangles – the main character of Anna Bachynska, whose life story is portrayed by the author as a continuous experiment on herself and on "others". At least in the first part of the novel, there can be explored the generation of the impulse of "honesty with oneself" in the mind of the heroine (-s), in the second part – the mechanism of testing the moral and ethical principle and its specific "result" in the life of Anna or other heroes.

⁵ Хайдеггер М. Время и бытие: Статьи и выступления. Санкт-Петербург : Наука, 2007. С. 44.

The major collision of “Donna Anna” unfolds between Anna, her husband, engineer Nick Bachynskiy, daughter Talia and composer Volodymyr Shalvii. The notable fact is that the novel has almost no interpretation of the time realities. The author tries to abstract himself from the political and social perturbations initiated by the authorities and at the same time focuses his attention on the subjective moments of life and interpersonal relationships of the characters, the natural toposes, the sphere of life, etc.

The space-time continuum of the work is clearly defined by events that took place in the Bachynskiy / Shalvii’s family within one year and took place in N-town, Kharkiv, or the country. Another characteristic feature is the author’s representation of that time society’s structure, the main component of which is not the characters with the “correct” class psychology (proletariat and the peasantry), and representatives of the technical intelligentsia of the Dynamo electrical plant (plant director, engineers Volskyi and Kravchenko, and technician Karpenko) theatrical bohemian (composer Shalvii, maestro Gdal, opera singers Batalova and Gianelli).

The characters are completely apolitical, ideologically unengaged, and focused on personal problems, but not on global, revolutionary ideas. Brasiuk defines the main function of these characters at the level of a kind of “extras”, combining in one register for the provocative purpose of creating a resonance from the practical implementation of the moral-ethical project of “honesty with oneself” / honesty with the Other of Anna Bachynska.

In this context, it is worth noticing the fact that the author uses creative verification of several variants of implementing the principle of “honesty”. The first option is conceived by the writer through the prism of understanding the meaning and connection of the events that take place in Nick Bachynskiy’s “being-in-the-world”. The basis of the hero’s behavioral strategy is the program of rational construction of his own life, his identification by categories of reason, and, accordingly, pragmatic attitude towards other people, including relatives.

“I am as I am. In general, we are both humans. Perhaps our biggest mistake so far was that we idealized each other. Looking clearly, I did what is peculiar to a man, and you – what is peculiar to a woman...”⁶, – so the man articulates “honesty”, in his view, a variant of “compromise” in a family conflict. At the same time, he does not show the slightest awareness of the antimoral nature of his actions: deception and betrayal, hypocrisy in relations with pregnant Wanda, manipulation of feelings of the daughter, and

⁶ Брасюк Г. Донна Анна: роман. Київ : Сяйво, 1929. С. 95.

so on. Instead, the basis of the concept of “honesty with oneself” of Volodymyr Shalvii is the publicly declared priorities of ordinary human feelings, emotions, and experiences.

The imperative “to feel, not to think” regulates the behavior of the talented composer and conductor: the permanent search for a new Muse, first in the form of Anna, then in the form of the prima donna Batalova, and finally – the daughter of Bachynskyi, sixteen-year-old Talia.

It is symptomatic that the very young age of the girl, the physical closeness with her mother do not prevent her husband from openly engaging with her intimately, and after that to advise his wife “not to do tragedy where it is absent”, cynically appealing to interpret her position of “honesty” as a meaningful construct of being (“I do not want to flow the sins of others for a whole age. I want to live young. Your only value is your daughter. I take her with a complete moral right. It’s enough to play dark. You know that Talia is my woman and you are her mother. There is no violence here. Talia loves me as much as I do”⁷).

Finally, the third variant of the explicitly conscious creative reception of Vinnichenko’s moral and ethical concept in the novel “Donna Anna” is demonstrated through the comprehension of Anna Bachynska’s being-in-the-world, as well as the corresponding reaction of the heroine to this world.

It is noteworthy that the paradigm of the semantic structure of the articulated idea of “honesty with oneself” is modeled by the writer through the projection of the rational/irrational in Anna’s life and her awareness of the sphere of the ideal – Illusion – reality. If we follow the logic of the author, we will see that the protagonist seeks to harmonize the immanent awareness of herself-in-being, guided by personal choice in “boundary situations” and responsible for this choice first and foremost.

The categorical imperative of “honesty” generates intrinsic psychological impulses, oriented primarily to the realization of concrete actions. The notable thing is the fact that, unlike her husband, Nick Bachynskyi, who approaches his own choice quite consciously and pragmatically, Anna has to go through painful emotional experiences, internal bifurcation to overcome the constant notions of honesty, honor and active searching for one’s identity not quite consciously.

The motivation behind the novel’s heroine is driven by the dramatic conflict in the married life in particular and the existential situation of choice as a whole. The betrayal of her husband not only changes established and measured the flow of family relationships, but also initiates the rethinking of certain everyday constants, moral guidelines, and the devaluation of the

⁷ Брасюк Г. Донна Анна: роман. Київ : Сяйво, 1929. С. 230.

relationship by Anna. Eventually, it leads to values' vacuum in the metaphysical world of the heroine.

The insidious behavior of her husband, Nick Bachynskyi, who was always associated in Anna's consciousness with the "metal, the cries of the will, the silver polis of the soul", "Prometheus, who had to give a new spark to humanity", exposed and revealed the true essence of a man, who was once close to her – egocentric, two-faced, uncharacteristic and fleshy, indifferent and cynical.

At the moment of exposing her husband betrayal, he speaks very frankly of the moral code of his own life: "Take from your age all that you can take because you will not live up to tomorrow's ideal"⁸. This moral code was tested in relations with mistress Wanda, and now it produces no less resonant motivation for "honesty with oneself" in Anna: "In reality, the world should not be looked at by same eyes that Nick gave her, because he looks with other eyes at it.

He bears the magical word "morality" to secure a favorable position for the owner. Damn all morals! Take life as it is given. Be true to the eye of the faithful and honest, and yet ... He does not know that in addition to the talent of being faithful, there is an even greater talent – honestly betraying. Anna will not be too old"⁹. Therefore, the value sense of the articulated moral-ethical concept of "honesty with oneself" seems to us to be further the dispositional setting of the heroine's consciousness, which constitutes the way of her behavior and activity.

The psychological correlate and the sign of the discovery of the essence of Anna Bachynska's existence in Brasiuk's novel are the existentials of loneliness and "deep sadness", that, according to Heidegger, "wanders in the abyss ... being, like a deep fog, displaces all things, people, and yourself together with them into one mass of some strange indifference. This longing is a bit of an opening for being a whole"¹⁰. Being in a state of anxiety for a long time, Anna tries to locate the existential problems of her being.

The novel reveals the author's setting: articulated boredom, longing, sadness, apathy in the worldview of Anna Bachynska are not arbitrary since the disturbances of external and internal relations in the structure of the heroine's life-world are determined by the process of alienation. That is "the way of perception, in which a person feels (*himself*) as something alien ... as if (*he*) detached from himself ... does not feel (*himself*) the center of his world, the

⁸ Брасюк Г. Донна Анна: роман. Київ: Сяйво, 1929. С. 23.

⁹ Ibid., с. 13.

¹⁰ Хайдеггер М. Время и бытие: Статьи и выступления. Санкт-Петербург: Наука, 2007. С. 20.

engine of his actions, on the contrary, he is in the power of his actions and their consequences, (*he*) subordinates to them ... loses his connection” with himself, as with other people... perceives himself as others, just as they perceive things – through feelings and common sense, but at the same time without productive contacts with himself and the outside world”¹¹.

An unexpected meeting while vacationing at a cottage with her spiritually close man – young composer Volodymyr Shalvii, in the words of philosopher Bolnov, became a “testimony to a woman’s impulse” to the unpredictable reality in her, which is fateful and fundamentally different from what she was expecting. It forces her to re-orient herself in the world. ... pushes (*her*)... out of the rut and leads to something new”¹².

Shared interests, shared love for music, passion for nature, romantic-poetic mood, mutual understanding of Volodymyr and her daughter Talia (which, of course, is the most important thing for a mother) – all this is spiritually, and later physically brings Bachynska to Shalvii and forms in her consciousness another illusion-fairy tale of “another” (better) life.

All the following steps implement the life strategy of the heroine, initiated by the desire to go beyond the sexual destination of “cultural cook and decent female”¹³. Anna’s “honesty with herself” imperative justifies the logic of behavior: divorce with Nick and attempt to start a new family, “fighting” for her daughter and seeking professional realization, “balancing” between two men, and after Bachynskiy’s death, between Talia and Volodymyr Shalvii.

At the same time, it is quite noticeable that the articulation of the concept of honesty and its practical implementation are ambiguous phenomena since they generate impulses, which at first lead to the heroine’s internal conflict of heroin with herself, and subsequently to the collapse of life’s landmarks.

The author carefully captures the metamorphoses that occur with Anna Bachynska’s mental and physical condition, for example, such as: “she had to be an obedient instrument, lose her personality”, “the thought paralyzed her will, exhausted her physically”, “atrophied feelings of time and self-will”, “the further, the more vengeful fornication appeared”, “now returned to life only by a moving skeleton, in which there was no longer a soul”.

Important semantic value in the context acquires the mechanisms of formation of the phenomenon of those mental experiences and emotions

¹¹ Фромм Э. Здоровое общество URL: http://www.koob.ru/fromm_yerih/zdorovoe_obshestvo

¹² Больнов О. Ф. Зустріч. *Ситниченко Л. А. Періоджерела комунікативної філософії*. Київ : Либідь, 1996. С. 168.

¹³ Брасюк Г. *Донна Анна: роман*. Київ : Сяйво, 1929. С. 13.

which characterize the crisis state of the heroine, identified by Frankl as “experience of the abyss” or “existential vacuum”¹⁴. In the first case, this is the awareness of the moral and physical betrayal of her husband (“every nerve was screaming in despair, “Anna seemed to fall into an abyss, “Anna lost consciousness”¹⁵). Secondly, from the betrayal of Volodymyr Shalvii and her daughter (“...a cold current ran through Anna’s body... A hot wave flooded Anna’s consciousness... her heart was beating so much that colored circles in her eyes ran... she seemed to lose consciousness”¹⁶; “Anna felt that the soil was slipping from under her feet ... she felt like it was all over with heat, she was panting, but at another moment she was overwhelmed by some terrible cold wave, the blood in her veins stopped”¹⁷).

The peculiarity of the author’s creative technology is the fixation of each disturbance of consciousness, the accentuated comprehension of successive stages of the crisis state of Anna Bachynska. There can be defined as complex psychological moments, which have their representative features in the situation of value formed vacuum in the metaphysical world of heroin.

The first stage of a critical situation in the life of the novel’s main character is marked by an increase in tension, which stimulates the usual ways of solving problems. Thus, Anna, trying to stifle the pain and reject the self-blame in Nick’s death, “concentrates all the love and affection of wife” on Shalvii – “the only person of all loved ones”¹⁸.

However, all the methods are ineffective. Bachynska doesn’t aware that in the creative world of Volodymyr, she ceases to play the role of the Muse and generate impulses to work on the opera “Forest Song”, but also feels the outrageous hypocrisy of the former idol, who openly betrays her with another woman. At the same time, in the soul of the heroine, an internal struggle “with her contradictions” is actualized, in particular, between the desire “to give everything so that he (Shalvii) would have the joy and energy to work”¹⁹, and his mother’s love, understanding of the need to “endure everything to protect the only baby of his soul – Talia”²⁰.

In this situation the second crisis stage comes – further tension is increasing, when the psychological reactions of “cry of her own heart”, “pain

¹⁴ Франкл В. Человек в поисках смысла. Москва : Прогресс, 1990. С. 295.

¹⁵ Брасюк Г. Донна Анна: роман. Київ : Сяйво, 1929. С. 17.

¹⁶ Ibid., с. 183.

¹⁷ Ibid. с. 250.

¹⁸ Брасюк Г. Донна Анна: роман. Київ : Сяйво, 1929. С. 157.

¹⁹ Ibid., с. 76.

²⁰ Ibid., с. 191.

in the chest”, cold and feeling that someone “just robbed her soul and escapes like a criminal” prevail²¹.

The emotional dynamics of the crisis state of the third stage are expressed in the “intensification and increase of tension, which requires mobilization of internal and external sources”²² of Anna Bachynska. She is forced, on the one hand, to seek “the only honest way out of the relations that formed” between her, Shalvii, and her daughter; on the other hand, to fight for Nick Bachynskiy’s honest name and invention, cynically stolen by engineer Volskyi.

The psychological reaction to the lack of a real possibility to get out of the conflict situation can be called a consciously formed the feeling of hatred for Volodymyr, which is embodied in the destruction of the “Forest song” opera score by Anna – the most important result of the composer’s work. The fourth stage, characterized by increased anxiety and depression, feelings of helplessness and hopelessness, came when the woman’s efforts proved futile and she “felt that all her cards were mixed, and in this disorder ... (*she*) lost any orientation and power over herself”²³.

It seems, in a critical life situation, the “defense mechanism” for the heroine was not the solution of the conflict, but its illusory simplification in terms of lost faith about her ability to influence on the life situation.

2. The artistic version of the concept of “honesty with oneself” in the novel “Honor” by Mohylianskyi

If in “Donna Anna” Brasyuk the idea of “honesty with oneself” received a straightforward interpretation, closely approaching the philosophy of “Nitsche’s passive nihilism” (Granier), then in Mohylianskyi’s “pathetically-ironic novel”, “Honor” turned into a maximalist restrictive, capable of leading a person to suicide”²⁴.

The concept of honor the writer analyzes artistically as an element of a value-meaningful sense of being of the moral-spiritual sphere of the individual hero (individual-personal level) – on the one hand, and as a factor of correlation of social consciousness, spiritually normative principle of organization of a socio-cultural community in the all-Ukrainian locus of 20th (general, collective level) – on the other hand.

²¹ Брасюк Г. Донна Анна: роман. Київ : Сяйво, 1929. С. 190.

²² Василюк Ф.Е. Психология переживания (анализ преодоления критических ситуаций). Москва : Изд-во МГУ, 1984. С. 46.

²³ Ibid., с. 244.

²⁴ Шумило Н. Під знаком національної самотності. Українська художня проза і літературна критика кінця XIX – поч. XX ст. Київ : Задруга, 2003. С. 171.

The title of the artwork itself declares the author's intention to explore "honor" as a moral and ethical problem of human existence. The contextual symbiosis of the epigraph-allusion "People without Honor" (rewritten the first line of Kulish's poetry "To the Native People." – O.F.), represented by Mohyliansky, and the motto to the novel ("When our honor flips over, it will not amuse gods, first of all, because, as it is now well known, there are no gods existing...

But it is not the existence of the gods, which leads us to conclude that our honor can fly overturned"²⁵. It forms the parameters of artistic analysis of honor as a spiritual phenomenon of social consciousness and the principle of organization of social structure.

Honor is one of the eternal value ideals, which determines the integrity, harmony of the existence of the social system, and the integrity of being human. It is the principle of self-improvement, self-realization of the individual, understanding the uniqueness of its existential existence, and at the same time, awareness of being involved in the destiny of mankind.

It is quite obvious that in the course of the socio-cultural progress of mankind, the phenomenon of honor as the highest moral criterion did not remain static, localized in time, and therefore underwent a dynamic, historically and culturally conditioned transformation. Each social system formed its own "code" of honest behavior, articulating the principles that determined the semantic integrity of tradition.

The conflict of honor is sharply actualized in the period of social transformations that produce the transformation of "human reality" (Sartre) and the world at large. The historical and socio-political realities of the 1920th in the Ukrainian context, having determined a complex of radical transformations at all levels of the organization of public life, intensified the search for the "socialist algorithm" of the phenomenon of honor and the logic of its extrapolation in the new socio-cultural space.

The life principle of the main character of the novel "Honor", professor-surgeon Dmytryi Kalin, lies in "improving his work, the constant rigorous competition to the first positions in his profession"²⁶. By the way, his prototype, according to the author himself, was "the famous surgeon Kolomnin", who committed suicide "in October 1886"²⁷, considering himself guilty of the death of his operated patient.

In the awareness of the always restrained, introverted main character of the novel, the moral and ethical phenomenon of honor is associated with the

²⁵ Могілянський М. Честь: Роман патетично-іронічний. Вітчизна. 1990. № 1. С. 92.

²⁶ Ibid., с. 96.

²⁷ Ibid., с. 147.

pragmatics of self-education, self-improvement based on his demands of personal dignity, rigid self-discipline, and rational self-restraint.

The text introduces to the reader the program of life – a kind of code of honor for Kalin: “consider it a shame, for not worthy of giving you something below what you are capable of”²⁸; “I give to the public and the state, to the culture... everything, what that I have, everything that can be useful from me...”; “...I do not make more demands on others than myself”²⁹.

The professor’s life priorities are also noteworthy: he does not see “any serious interests” outside the surgery and he does not notice “the person behind the patient”; does not feel “the need to share with others their inner world”. The hero is indifferent to the art, therefore, he unambiguously states his diagnosis, “complicated and painful as life itself”; recognizes cinema as “art for the degenerate” because it “has the same relation to true art as a monkey to man”, etc. Thus, it is quite obvious that the basis of the code of honor postulated by the hero is a frankly rational and pragmatic concept of “honesty with oneself” as opposition to “hypocrisy with oneself”, as a pledge of the “inner harmony” of individual existence.

The moral categorical imperative of honor defines the behavioral strategy of the main character of the novel, which traces the internal balance, professional competence, strict adherence to the rules and rules of medical ethics, in the performance of the professional duty of the slightest carelessness, the lusts of thoughtlessness and negligence”³⁰. It is known that having decided at a young age with the field of activity (surgical medicine) and directing his spiritual and intellectual potential to the highest possible professional level, Dmytryi Kalin requires the same professional honesty and honor from others: colleagues, students, acquaintances. For this reason, Dmytryi sharply condemns the violation of medical duties by medical students, ignoring their professional honor, which requires responsibility for the consequences of their work and the health and safety of people.

Accordingly, at a meeting of the board of medical institute, he proposes a radical solution – to exclude the perpetrators, who showed “lack of sense of their human dignity and sense of honor”, without which, according to the professor, “not only a specialist, a man of a certain profession, but just every person is nothing”³¹. On the other hand, the imperative of “honesty with oneself” and others, have formed a system of principles and values of

²⁸ Могілянський М. Честь: Роман патетично-іронічний. Вітчизна. 1990. № 1. С. 97.

²⁹ Ibid., с. 102.

³⁰ Ibid., с. 104–105.

³¹ Ibid.

Professor Kalin, to a certain extent defined the existential meaning of his existence.

Going “his way in the human desert – always among people and always alone, alone without feeling the burden of loneliness”³², without recognizing compromises, “well-known stranger to the society” is in a permanent state of existential loneliness, which produces alienation of the hero, a feeling of “complete indifference”, “emptiness among the fullness” and “the caustic boredom”, and after all, the anticipation of his finiteness.

Using Berdyaev’s classification of the types of “relationship between loneliness ‘I’ and sociality”, the loneliness of Professor Kalin in the sociocultural continuum of the twenties can be postulated as a “conflict type”, when a person “lonely and social” at the same time, and his consciousness is less socialized. Such a personality, according to the philosopher, “is not inclined to make a revolution against the surrounding social community, which would mean social interest and excitement, it is simply secluded from the social environment, away from it, distracted his spiritual life and creativity from it”³³. Another way of overcoming inner loneliness might be communication, dialogue between “I” and “You”, but not in an objectified society, but in “We”.

The deep need to be “properly portrayed in the Other, to find confirmation and affirmation of “I” in the “Other”, the desire to be heard and seen”³⁴ subconsciously initiates the hero Mohyliansky to search for a person close in spirit.

Two chance meetings: with Inna Serghiiivna, the wife of “terry co-operative tradesman” Trohim Padalka, and “close to literary-artistic Moscow bohemia” Irma Yurievna, give him a real chance to localize the rationality of life’s strategy and get rid of the feeling of loneliness. After all, in the meeting, as Bolnov argues, he “not only receives confirmation of some substance already presented in a person but manifests a person as such in itself. It is the inner heart of man, which we call “self” or “existence”, realized not in the loneliness of “I”, but only in the meeting of “I” and “You”³⁵.

Therefore, meeting with former patient Inna Sergiyevna, unexpectedly born feelings of love, intimate relations with this woman become not only a

³² Могилянський М. Честь: Роман патетично-іронічний. Вітчизна. 1990. № 1. С. 101.

³³ *Ibid.*, с. 112.

³⁴ Бердяев Н. А. Я и мир объектов. Опыт философского одиночества и общения. *Философия свободного духа*. Москва : Республика, 1994. С. 272.

³⁵ Больнов О. Ф. Зустріч. *Ситниченко Л. А. Періоджерела комунікативної філософії*. Київ: Либідь, 1996. С. 169.

resonator of subjective-mental experiences for Dmytryi Kalin, but as an ontological premise of being, because they open up to him being-for-others. Interestingly, in this situation, the professor's permanently articulated honor and human dignity do not prevent him from having sexual relations with a woman with whom he is acquainted one day, feeling sympathy for her, but at the same time being in love with another woman.

Probably, the spontaneous intimate closeness between the professor and Irma could have been inspired not so much by love, as Fromm's called "anxiety and loneliness, the desire to subdue and be subdued"³⁶. Moreover, the illusion of physical unity without love, generated by sexual desires for a brief moment between the hero and his casual acquaintance, left "strangers as aliens to each other as they used to be"³⁷.

The death of the patient, the responsibility for which the surgeon took over, in Dmytryi Kalin's awareness is equivalent to the loss of personal honor as a phenomenon of existential existence. Even at the time of complicated operation, the professor of medicine feels the lack of "what cannot be counted in any part of a millimeter" and finally concludes: "mechanical precision is not all that honor demands from you because you are capable of more, your duty is much more..."³⁸.

It is quite obvious that the hero of the novel falls into a situation of "existential vacuum", – the consequence of "the decline of universal values"³⁹, which results in the loss of his own identity, the meaning of life, when "no conventions, traditions and values say nothing that he needs to do"⁴⁰. The loss of a clear conscious orientation on the prospect of "activity without honor", after all, the desacralization of life, became, in our opinion, the cause of the suicide of the professor-maximalist.

However, it can be assumed that the tendency to the suicidal complex was previously recorded in the subconscious of the doctor because his stay in "constant proximity to another's disease and death ... dulled fear and caused separation"⁴¹. In the borderline situation of choosing between a dishonest life or a worthy death, a self-oriented, surgeon Kalin chooses individual death "as a solution to all the painful contradictions of life, as a

³⁶ Фромм Э. Душа человека. Москва: ООО "Издательство АСТ-ЛТД", 1998. С. 218.

³⁷ Ibid. С. 218.

³⁸ Могиланський М. Честь: Роман патетично-іронічний. Вітчизна. 1990. № 1. С. 137.

³⁹ Франкл В. Человек в поисках смысла. Москва: Прогресс, 1990. С. 295.

⁴⁰ Ibid. С. 308.

⁴¹ Чхартишвили Г. Писатель и самоубийство. Москва: Новое литературное обозрение, 1999. С. 296.

revenge taken over life, and as an act of revenge for life”⁴². Thus, the final verdict on the honest conscience of the hero of the novel “Honor” is a death sentence: “when you cannot live proudly, you must die proudly”⁴³.

In the artistic plane of the novel, the writer explicates honor as the universal spiritual-normative principle of organization of Ukrainian society, the cultural constant of national life. However, the author of “Honor” avoided the open statements about the prospects of the Ukrainian people, the nation in the conditions of proletarian “discourse”, being under political pressure, and feeling fear of ideological obstruction. Therefore, he was forced to resort to literary disguise and encryption of content, utterances, hints, when the main text contained a subtext that did not coincide with the officially declared intentions of the author.

Using the “boundless will to be ‘honest with himself’”, the writer hoped to read the work by the reader, “being able to interpret the expression in the same way as the author generically interprets it”⁴⁴. Textual means of “encouragement”, that actualize the response of the recipient (reader) in the process of aesthetic dialogue, the novel presents hidden / obvious quotes, cultural and philosophical reminiscences, allusions to the works of different authors or current literary events / conflicts.

A prominent place in the narrative technique of the novel is the author’s reasoning, commentary of philosophical-existential and literary character. For example, there are the specifics of constructing the material of life, the nature of textual reality, variants of the development of the plot or the meaning of human being, the existential essence of personality, love (eros), sexual relations.

Undoubtedly, the object of perceptions of Mohylianskyi is social deformations, which are gaining on a threatening scale, such as espionage and distrust, the leveling of the individual (unique and subjective) being of a person, the bureaucratization of the Soviet system, and philistinism of the bureaucracy that hid private interests, ideologues on the “cultural front”, mass and low literary level behind ideological universals, etc.

In this context, it is worth paying attention to the specifics of interpretation in the novel of critical appraisals. Firstly, the author disguises the dangerous problem of national perspective by compulsory ideological rhetoric such as “the victory of lush cultural construction”, “participation in

⁴² Бердяев Н. А. О самоубийстве: Психологический этюд. Москва: Изд-во МГУ, 1992. С. 18.

⁴³ Могилянський М. Честь: Роман патетично-іронічний. Вітчизна. 1990. № 1. С. 146.

⁴⁴ Еко У. Роль читача. Дослідження з семіотики текстів. Львів: Літопис, 2004. С. 28.

the mutual construction of a new life". Secondly, by declaring loyal statements about the Soviet policy of "Ukrainization and co-operation", that provide "an ideological haven for national consciousness", the writer leads to the implicit disavowal of information.

For the nationally-oriented intelligentsia in Ukraine in the late twenties, it was quite obvious that the policy of Ukrainization was under pressure from the command-administrative system, beyond which it increasingly stepped out, and began to lose its position and gain a sharp Bolshevik character with an emphasis on promoting proletarian internationalism. Thirdly, focusing on acute ideological and socio-cultural problems, Mohylianskyi uses linguistic manipulation: extremely dangerous in those conditions of expressions and reasoning acquire in the figurative context the meaning opposite to the literal.

After all, it represents original dialogic constructions with a meaningful "reading" and hidden irony. For example, if Dmytryi Kalin can reasonably formulate his position (thus anticipating probable insinuations), then the "sincere supporters" of the new power, the professor's opponents, can only briefly fix the question/reply with the initially ambiguous interpretation.

In the novel "Honor", the author projects the exact opposite to the officially declared Soviet ideology, the universal regulator of the political system. He offers the concept, based on the national spirit, the national consciousness, on the basis of which – the idea of national honor. Therefore, the talk about the "sea nation", "Ukrainian fleet", "Ukrainian seas" and "world paths" in the work of Mohylianskyi reveals actual problems of the strategic perspective of Ukraine's development, its integration into the European cultural space, etc. The writer contrasts the negative tendencies in social and individual life with the idea of "personal human dignity" and "developed honor".

It is significant that the protagonist of the novel, Dmytryi Kalin, not only comments on the identified spiritual phenomena as moral constants, basic principles of the life of people, but also defines the mechanisms of filling these phenomena with specific social and socio-cultural content. In particular, arguing with the cooperator Trohim Padalko and other representatives of "diverse citizenship", the professor pragmatically records the symptoms of ancient disease, "implanted" into the national organism: "ignorance, negligence, mental dissipation" of professional activity, determined by the principle of "alike, somehow", etc. At the same time, it emphasizes the significant problem of social character in the Ukrainian locus of the 1920s – the rejection of man "from sovereignty" (Bataille). The result of it is not a specific person, but virtual totality, that becomes the starting point of all human life.

According to the hero of the novel, the opposition to ordinary national psychology should be the ideology of national self-assertion, the conceptual nucleus of which the professor recognizes as “the problem of honor as the basis for a dignified national existence”, articulated by Kulish⁴⁵.

Thus, for the example of socio-cultural development, which will not leave the people “Asian as nasty” with the brand “without honor and respect” and return to the “family of culturalists” (Kulish), surgeon Dmitry Kalin chooses the Western world – German mentality and German-style life: “discipline of labor, its almost religious emphasis, in the face of which there is no small and unimportant”⁴⁶; “theoretical thinking” and “exemplary German clinical experience”⁴⁷; “a sense of human dignity and honor as a spring that rules over life”⁴⁸; the principle of “Meine Politik ist meine Arbeit”⁴⁹.

CONCLUSIONS

The concept of honor as an integral part of the moral and ethical project of “honesty with oneself” is represented in the novels “Donna Anna” and “Honor” at the level of communication in the sphere of “existing being” of the main protagonist’s two dimensions: 1) honor as the moral and ethical value of the human existence, which determines the importance of the unique and subjective being of the individual, the motivation of his activity; 2) honor as the spiritual correlate of social consciousness, the moral principle of organizing a socio-cultural community. Explaining the inherent conflicts of being heroes, Brasiuk and Mohylianskyi verify an important conceptual idea that the postulated moral-ethical principle of “honesty with oneself” does not bring “internal equilibrium” to life and does not lead to harmony with the world. The identification of honesty with freedom without responsibility, with the freedom that goes beyond human morality as a value correlates of “good and evil” (Nietzsche), in the artistic version, is transcribed by a regression of the spiritual power of man.

SUMMARY

In the study on the material of the novel “Honor” by Mohylianskyi and the novel “Donna Anna” by Brasiuk, the specifics of the artistic interpretation of the existential of honor as a meaningful construct of human

⁴⁵ Могилянський М. Честь: Роман патетично-іронічний. Вітчизна. 1990. № 1. С. 98.

⁴⁶ Ibid., с. 119.

⁴⁷ Ibid., с. 120.

⁴⁸ Ibid., с. 122.

⁴⁹ Ibid., с. 128.

being are revealed. There can be understood the specificity of embodying the concept of “honesty with oneself” in the plane of prose text. Using the philosophical classification, the representation of semantic concepts of the phenomenon of honor in the novelistic array of work is analyzed at the individual-personal and corporate-group levels.

We conclude that the moral and ethical concept of “honesty with oneself”, on the one hand, did not stand the test of life, and on the other – it acquired the creative embodiment and ability of the original artistic version (despite conspicuous with the primary source consonance in the interpretation of the problem, the specifics of artistic character, etc).

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GENDER ROLES IN THE UKRAINIAN MODERNISM FICTION LITERATURE OF THE 1920S

Kavun L. I.

INTRODUCTION

Forming a new philosophical and aesthetic paradigm of the early twentieth century, Ukrainian writers sought to comprehend an individual and the world through modern dimensions and relationships. One of the concepts that determined the essence of the aesthetically-artistic phenomenon of the literature of modernism was the confrontation of “patriarchal and contemporary ideas about the place and role of men and women in socio-cultural processes, and about biological and social factors of gender identification”¹.

The issue of gender receives an increased interest in the literary world of that time, specifically in the works by Ivan Dniprovsky, Arkady Lyubchenko, Mykola Khvylovy, and other prose writers of the second decade of the twentieth century. Modernist fiction is characterized through the reception of the relationship between man and woman as two different types of worldviews, two philosophies of being, the writers focus on interpersonal relationships, and the search of a partner and their place in the world. The interest in this theme was natural because the turn of the cultural epoch was marked by a comprehensive “re-evaluation of values”, and the search for new ideas. The established values and normative ideas about the rights and opportunities of men and women have come to the background. The eternal passions that drive people’s behavior (love, betrayal, disappointment, faith) are interpreted differently in comparison to traditional art.

After 1905, the reorganization of society stimulated not only the deepening of thoughts of love but also, it caused the restoration of sensual love. In addition, science (psychology, physiology, ethics, philosophy) has inspired different, even opposite views on love. Z. Freud emphasized the sexual nature of this feeling, and A. Babel considered the problem of gender in connection with socialist ideologists, in the fight against any inequality. Ukrainian modernists of the 1920s explored both the biological-irrational and social aspects of love.

¹ Агєєва В. Жіночий простір: Феміністичний дискурс українського модернізму. Київ : Факт, 2003. С. 5.

The theme of love is viewed through the modern spirit in the prose of the 1920s. The writers are trying to make it clear, “what is love in general whether it is spiritual power, eroticism, which is in the opposition to sex, or whether love is nothing but sex itself?”². Therefore, the image of a woman is perceived differently in the metatext of fiction in the 1920s. This is both an abstract woman (such as A. Lyubchenko’s “The Nativity Play” heroine, or a woman named Maria in M. Khvylovy’s “Arabesque”), and a specific woman who is put in her everyday historical and geographical living (as the heroes of “The Four Sabers”, “Ship Master” Y. Yanovsky, or “Sanatorium Zone”, “Sentimental Story” of M. Khvylovy or female images of the novel “Without Soil” by G. Epic, the story “Anathema” by I. Dniprovsky).

1. Revision of Gender Stereotypes in Ukrainian Modernism in the 1920s

The artistic representation of the problem of gender roles in the prose of the third wave of Ukrainian modernism reveals a clear correlation between the complicated complex of socio-cultural factors and the immanent features of the development of the domestic and foreign literary processes including the individual identity of the creative voices. The image of a woman in the prose of the 1920s acquires a new humanistic depth, it is enriched with new moral content. It is relatively easy to see the attempt of the writers to link a woman and the earth, a woman and the eternity of life. Therefore, it embodies the vitalistic power of the revived Ukrainian people. According to Y. Sherek: “Eternal youth, eternal fruitfulness, eternal purity, eternal life, and eternal Ukraine are the contents of this image”³. The heroines of the works of Ivan Dniprovsky (Anathema from the writer’s eponymous work), Mykola Khvylovy (Sister Katrya from the “Sanatorium Zone”, Bianca from the “Sentimental Story”), Yuri Yanovsky (Natalka from the “Four Sabres”, Tayah from the “Ship Master”) are the epitome of the author’s ideal and the embodiment of eternal vitalistic power and national spirit. They are elevated to the level of the cult of women as revolutionaries, sisters, mistresses, and mothers. They are associated with duality and creativity. Often the archetypal figure of the mother in the prose of the Ukrainian modernists is not associated with the individual, but rather it is a universal type of womanhood that symbolizes Mother Earth. The identity of this goddess is used by the authors, thus, a specific woman is irrelevant. For a man, she is a

² Історія європейської ментальності / За ред. Петера Дінцельбахера / Переклав з німецької Володимир Кам’янець. Львів : Літопис, 2004. С. 132.

³ Шерех Юрій. Колір нестримних палахтінь (“Вертеп” Аркадій Любченка) // *Любченко Аркадій. Вибрані твори* / Передм. Л. Пізнюк. Київ : Смолоскип, 1999. С. 489.

saint, holy, the goddess that arouses all his sexuality. This is the peculiarity of the female motif in “Arabeski” and “Sentimental Story” by M. Khvylovy, in “Four Sabers” and “Ship Master” by Y. Yanovsky, in “Naiada” and “For Her” by I. Dniprovsky and others.

Among the main three hypostases, which are girl, woman, mother, the latter one is always the most attractive in the male literature. Thus, in the figuratively symbolic vision of Mykola Khvylovy, the young girl’s virginity is *a boundary state* not only of the heroine herself but also, more broadly, of his modern age. It is one of the semantically expressive metaphorical images that characterizes the concept of “romanticism of Vitalism”, in particular, the idea of a vitalistic law of life, according to which there is nothing frozen, holy, absolute, all is subject to the law of motion, transformation, birth, and extinction. In the opposition “male-female”, which in the psychological discourse corresponds to the essence of “conscious- unconscious”, the most unconscious, irrational, feminine principle is raised. The best heroines of M. Khvylovy are full of the noblest impulses to the cultural and intellectual tops, and at the same time, they dream of motherhood. For example, Bianca from “Sentimental Story” seeks to become a full-fledged recipient of the most active social life and, at the same time, her soul is filled with existential longings associated with the power of the instinct of motherhood: “I wanted to be a mother back then, and the wind embarrassed me: I (though it is ridiculous!) wanted to get pregnant, as a blue sky got pregnant, which for millions of centuries has kept the secret of the most beautiful and pure conception”⁴. As the text of the story confirms, it can be viewed as the discourse of desire which “is connected with the discourse of the existential, since according to the author, it expresses the basic meaning of life, the philosophy of human existence which is the continuation of the human race”⁵.

According to world mythology, the feminine is primary, whereas male creation is secondary, which only emerges later. At first, a woman appears, and afterward, the man is born. A woman lives as an eternal, self-sufficient, unchanging creature. In particular, such discourse is read in the novel “Ship Master” by Yuri Yanovsky. A striking example is an artistically painted picture of childbirth which symbolizes vitalistic power, eternal fertility, and virgin maternal purity: “After that, we saw how a woman gives birth. Her legs, bruised with pain, tremble, and her full belly trembles. Here is what we have invariable since the first years of human development and it will never be transferred or facilitated. A daily reminder of those colossal spaces that humanity has crossed over.

⁴ Хвильовий М. Твори: У 2 томах. Київ : Дніпро, 1990. Т. 1. С. 275.

⁵ Гундорова Тамара. Проявлення слова. Дискурсія раннього українського модернізму. Постмодерна інтерпретація. Київ : Літопис, 1997. С. 187.

The woman begins to give birth. Oh the holiest joy of having a baby! Oh deep respect for your mother's hands! Oh joy of life"⁶. The image of a female mother is associated with the soil, fertility, vegetation. As Plato pointed out, it is not the earth that imitates the woman that is pregnant and gives birth, but the woman is the earth. A similar interpretation is evident in Yanovsky's artistic discourse. "I feel like a steppe, into which grain falls and a song of a lark, I feel like a ravine in which the waters pour, I see myself as forests that collect the light of the sun"⁷. These are words in which "sense and the mind of a born woman" can be seen⁸, the author gives these words to the heroine, Taiah, of the novel "Ship Master".

The woman is viewed as a symbol of humanity, the highest form of consciousness in which lies the desire for the future, which leads to perfection. The authors created the events and characters from the "nature of everyday life" to avoid abstract figures. In the prose of the 1920s, the mother archetype becomes concrete and social; according to a deep ethnocultural tradition in a number of works, it can be seen as a metaphor for Ukraine ("I (Romance)", "Mother" by M. Khvylovy, "Four Sabers", "Ship Master" by Y. Yanovsky, "Wolf Ravines" by V. Vrazhlyv, and "Without Soil" by G. Epic, etc.).

Many literary studies have been devoted to the problem of the specifics of female images in Ukrainian literature of this era. In this connection, it is expedient to mention Arkady Lyubchenko's apt statement about special features of character formation and modeling of a woman's type in the works of Mykola Khvylovy, which also applies to the prose of "romanticism of Vitaism" as a whole: "... she is young, for the most part, delves into something distant, the unknown, she is dissatisfied with being modern because it disappoints her, depresses her; her nature is romantic; softness, gentleness, tenderness, heartiness, warmth; her soul is still in buds; naivety, proximity, low intellectual level, provincialism, domesticity, primitiveness. However, she possesses inoffensiveness, fine makings on healthy fresh soil, significant positive possibilities, innate nobility; if circumstances were favorable, if it were to be brought up properly, then something very interesting, valuable, significant would come out"⁹.

Actually, in the artistic discourse of "romantic-vitaism", the type of "new woman" is realized, in which the power that is able to save and renew the

⁶ Яновський Ю. Твори: В 5 томах. Київ : Дніпро, 1983. Т. 2. С. 10.

⁷ Ibid., с. 90.

⁸ Ibid.

⁹ Любченко А. Спогади про Хвильового. *Валлітнянський збірник*. Видання друге, доповнене, під редакцією Юрія Луцького. Едмонтон : Мозаїка, 1977. С. 45.

world is asserted. Writers also portray a “natural” unconscious woman, as well as a woman who has an aristocratic spirit because, according to N. Zborovskaya, the most conscious, intellectual woman “opened the perspective of national-spiritual courage”¹⁰.

The female motif in the fiction of the 1920s is most closely associated with the motif of the “Asian Renaissance” and is projected into a dichotomy which is birth, creation/creative impotence, “twilight”. The ideal of a woman was influenced by the idea of the cyclical nature of the culture and the messianic role of Ukraine in a number of radical transformations of Europe and the idea of reviving the Faustian spirit of knowledge on the national soil and so on. Writers poetize in their own works and uplift the cult of a new woman who, thanks to her excellent psyche, is able to create new values in the realm of material and spiritual culture that a man is not able to make.

In the prose of Mykola Khvylovy, Yuriy Yanovsky, Ivan Dniprovsky, Julian Shpol, and many other writers of the 1920s, the issue of the destruction of traditional gender roles, the longing for just world order, and the “new person” characteristic of the national revival era are being raised. The image of “a non-patriarchal woman somehow fits into a cohort of new heroes who were supposed to represent a complete break with an unacceptable tradition, the affirmation of a new morality, a new art, a new way of life, in general, they were found in an incredible situation when the world seemed to get back to square one”¹¹.

The eternal pursuit of a higher harmony, which creates a unique personality, is truly crucial to the vitalistic verbal-figurative art. The era of “romanticism of Vitaism” needed its meaningful “filling” of personality, namely its heroic constructive psyche, rejuvenation of the Faustian spirit of knowledge, and creative, gifted, talented nature, etc. Hence, the search for new approaches appears that reflects male and female cultural experiences in a vibrant movement towards harmony and the understanding of the problems of interaction between character and gender, and so on. Therefore a number of heroines were created (Bianca from the story “Sentimental Story”, Aglaia from the novel “Valdshnepy” by M. Khvylovy, Taiach from the novel “Ship Master” by Y. Yanovsky, Kirka from the work “Golden Little Foxes” by Y. Shpolo, etc.); they are presented as romantic characters, “new generation people”, autonomous, self-sufficient and strong women who saw themselves as creators of a fair world order.

¹⁰ Зборовська Н. Феміністичні роздуми. На карнавалі мертвих поцілунків. Львів : Літопис, 1999. С. 311.

¹¹ Агеева В. Жіночий простір: Феміністичний дискурс українського модернізму. Київ : Факт, 2003. С. 256.

After all, the artists of the Ukrainian Renaissance sought to think not in the standard way, but to seek out in the word, as Y. Yanovsky notes, “new understandings, and new content” [I, 38]. Their creativity is a powerfully rhetorical, self-explanatory thought that often becomes a constructor of artistic language.

The movement of the nation to its “Golden Age”, to the epoch of Asian Renaissance (which will come in about 200 years, according to Khvylovy) is a process that included a series of stages. Each stage is marked by the appearance of qualitatively new features of the Ukrainian word and its enrichment and complications, improvement of psychological and intonation nuances.

The first signs of this movement are manifested in revolutionary transformations, in the destruction of existing culture and the renewal of the world, in the rebirth of life and space after its aging. Twilight of Europe, the collapse of the Russian Empire evoked a “metaphysical horror” initially. After all, the contemporaries witnessed the tragedy of a civilized, mechanized and established in its natural (feminine!) foundations of the world. This period of social development has a masculine character and is endowed with the features of physicality, masculinity, technocentrism and violence. In such a way, the heroines of fictional prose of the 1920s emerged and they are strong, self-sufficient, non-patriarchal women.

2. Sexuality, Love and Vitaism in the Artistic Interpretation of Ukrainian Modernists of the 1920s

The issue of the constant and the variable, the continuous and intermittent in the attitude of people towards sexuality and love is discussed on the pages of the work of “The Nativity Play” by Arkady Lyubchenko. A striking example is “The Puppet Action or the Rebellion of Blood”, with “its two disputants at the beginning of the section and a boy and a girl at the end”¹². The dialogue between two middle-aged men is conducted in a system of philosophical and moral-ethical coordinates that are established by the author. Therefore, it supports the writer’s super-task which is to create a philosophical-generalizing subtext. The interlocutors go and discuss the lecture “Our Reality and the Problem of Gender” which was delivered by a visiting Distinguished Professor of Aesthetics and Morality.

As Y. Sherekh points out, Lyubchenko created “conditionally-puppetlike” characters, ie “they are people, but they are clearly schematized, transformed into dolls, into mouthpieces of certain ideas or views, or just to

¹² Любченко А. Вибрані твори / Передмова Лесі Пізнюк. Київ : Смолоскип, 1999. С. 475.

prove a certain thesis”. Their most logical reasoning is about the age-old “problem of gender” which is “that organic difference that divides humanity into men and women”¹³, and it is entirely projected to the present.

Two middle-aged people cannot agree and passionately defend their views. One of them is sharply ironic, sarcastically displaying the most unattractive phenomena of a renewed being, which, he notes, “people unleashed all the gripes of morality, especially the youth, that they turned a human being into some carnal monster... they allowed to trample the laws and ethics, to give unlimited freedom to emotions, to return to the original polygamy, to become great fornicators”¹⁴. In addition, while referring to his own experience in medicine, the man argues that sexual encounters adversely affect the entire human body, especially of a young person, as such encounters significantly disrupt all biological functions. He criticizes views of love as a passion, denies sexuality as a natural force, because he sees the main purpose of sexual intercourse as a procreation.

Instead, the other speaker (whose views largely reflect the author’s attitude to gender and sexual self-awareness) offers a well-thought-out and reasoned alternative to interpreting gender roles in society. He notes, in particular, that “the days of Juliet are past”, and in the age of new psychological shifts, a woman is simply different “and above all, she is not a Juliet, but a socio-biological entity”¹⁵. The hero justifies this statement basing it on the Ukrainian socio-cultural situation. After all, he notes that the social revival itself inspired the realization of the ideas of emancipation. “For when other nations have spent a lot of their potential by nominating one or the other finished female type, we, specifically us, have largely retained that potency. Because we still have so much unprecedented freshness, because our woman will now go to the world for the first time, because our woman is in the happiest coincidence, because our woman will not be brought to this position by some gouty hand of the past, but by a strong, confident hand of the great today”¹⁶.

The problem of juxtaposing the images of “a man” and “a woman” in the public consciousness and presenting a woman as an inferior and less valuable being, arises for the reader differently in contrast to the usual image of a woman in which the women’s interests and social roles are customary for the patriarchal society. In the artistic discourse of A. Lyubchenko, the

¹³ Любченко А. Вибрані твори / Передмова Лесі Пізнюк. Київ : Смолоскип, 1999. С. 301.

¹⁴ Ibid., с. 303.

¹⁵ Ibid., с. 311.

¹⁶ Ibid., с. 313.

woman is given the role of forming and modeling, in other words, her role is cultural and Apollonian.

The protagonist denies the traditional notion that a woman is seen as a lesser valuable being who is organically incapable of being equal to her husband, and her function is reduced to having only a natural biological role. He criticizes such a model of perception of a woman by a man, “when they look at a woman as an ephemeral, demanding, inconsolable creature, or if she is seen as some intricate, secretive animal, or a lower degree animal, an animal unmasked and a cunning animal (and the majority sees her as such) that by nature, she was supposed to hide herself by a delusion of secrets and masquerade of intrigues”¹⁷. This emphasizes the social equality of women and men, their ability to realize themselves in public life, and at the same time recognizes the power of the blind instinct of nature, the purpose of which is in the continuation of a humankind.

A. Lyubchenko speaks about the equal natural rights of men and women as individuals through the mouth of one of the heroes of the work. “I hope you will not deny that she, like us, has everything from genius to atavism. And above all, like us, there is a rebellion of blood ”¹⁸, he points out as a representative of men.

As Y. Sherek rightly notes, “biological attraction of gender, from which the theme of youth, the theme of woman, the theme of motherhood, the theme of birth of man, generation, people emerge” is under the “microscope” of Lyubchenko-prose writer¹⁹. In fact, in the author’s discourse, the modern ideal of a woman is formed on the basis of social restructuring, and this idea is akin to the classic Tychyna’s ideal of the “brave intelligent Madonna”. In the world of Ukrainian prose, it unfolds as a synthesis of a beloved, mother, friend, and wife. The power of a new woman is seen in her biological nature, specifically in the power of maternal impulse, in the “rebellion of blood”, and in the realization of the right which is to be the creator of one’s life and to nurture herself as a fully-fledged culturally, nationally conscious modern personality.

One of the heroes of “The Nativity Play” by A. Lyubchenko states that inevitably, “by having overcome the addiction, a new woman will come”,

¹⁷ Любченко А. Вибрані твори / Передмова Лесі Пізнюк. Київ : Смолоскип, 1999. С. 311.

¹⁸ Ibid., с. 314.

¹⁹ Шерех Юрій. Колір нестримних палахтінь (“Вертеп” Аркадія Любченка). Любченко Аркадій. Вибрані твори / Передмова Л. Пізнюк. Київ : Смолоскип, 1999. С. 470.

and “then the beauty of birth, the beauty of motherhood will become a basis of a relationship”²⁰.

The era of “city wars” evicts a warrior who is a fighter with chaos. And a woman is valued first and foremost because of her brave spirit, vitalistic power and strong-will. Thus, in the story of “Anathema” by I. Dniprovsky, it is relatively easy to see the attempt to connect a woman with the revolution and the creation of the future. The author constantly emphasizes Anathema’s stoutness, her courage, her prowess, her willpower, and her vibrant energy. The heroine is the Chekist, who is viewed as “the terrible Anathema who shook the whole city”, when needed, she could take “her nerves in her fist and she was ready again”²¹. In her childhood, her name was Tyoma. “This bourgeois-sweet name was jokingly changed by her friends to Tema. In the cellars to which she drove the hiss of the townspeople, she was called Anathema. This name was raunchy, smelled of nights, of the cunning detectives’ interrogations, of relentless punishment. She liked this name and it turned into her party name. Even the closest colleagues forgot her real name, she came off of her like a button of a dress and got lost on the dusty roads of the Chekist”²².

The focus on revolutionary duty transforms Anathema into an exceptionally whole person who uses everything to achieve the main goal. It is not an accident that there is an erotic motive in Dniprovsky’s text. After all, eros is not only a sexual attraction but also a manifestation of self-preservation, a love for people, creativity, and peace. Eroticism is closely linked to the notion of life, which in the author’s discourse is interpreted as “life power”, “stamina”, “vitality”, as well as, “perspective” which is an attitude of looking forward to the future opportunities. Anathema, who repeatedly looked in the face of death, each time testified that death was “beautiful only in books”²³. Therefore, when imprisoned, she tries to escape from the shackles of executors at any cost.

The author enhances the heroism of the heroine with the erotic-biological aspect of the image. The “three counterrevolutionaries” who interrogated Anathema were charmed by her, “and a strange, predatory curiosity flowed from their wide, still eyes”²⁴. In depicting this moment, I. Dniprovsky uses the principle of reflection, when events are described not directly, but through the perception of the heroine herself, in her reflections. The author

²⁰ Любченко А. Вибрані твори / Передмова Лесі Пізнюк. Київ : Смолоскип, 1999. С. 313.

²¹ Дніпровський І. Яблуневий полон: Вибрані твори / Упорядкування, передмова Михайла Наєнка. Київ : Дніпро, 1985. С. 309.

²² Ibid., с. 309.

²³ Ibid., с. 324.

²⁴ Ibid., с. 335.

skillfully uses the possibilities of the monologue, avoiding the description of certain things, instead hinting at them. Anathema knew that she had one gift from nature which was her black luxurious hair, and it made her “ominously beautiful” (David’s expression). Even trimmed, it lay over her clever clean forehead like a two-week-old lamb... All her “nine car-locomotive loves” began from her head²⁵. A woman uses her sexual attraction with an ideologically motivated, completely rationalistic goal to avert suspicion of “counter”.

At the same time, Anathema is ready to face death with dignity, because she realized that “he who is not afraid to kill people must be ready to stand fearlessly under the muzzle”²⁶, because “such is the dialectic of death”²⁷.

The “new woman” with a weapon in her hands illustrated the nihilistic denial of everything old, including what can be called the traditional division of gender roles. They had to overcome their connection with tradition, to tear the umbilical cord, which binds them to the family and to mother nature through the novel understanding of the cultural, modern dimension of movement and progress (Bianca remarks in Mykola Khvylovy’s “Sentimental Story”: “I could not return to the province, and no Rousseau could attract me with rural landscapes”²⁸). In other words, Ukrainian conquistadors say goodbye to the past in order to build a bright future. As M. Khvylovy’s heroine remarks, the whole tragedy was that they were born as people of their time, who passionately believed in the “blue horizon”. Bianca says, “I thought about the bizarre horizon that drew me from my homeland... I believed that I would meet some great man in Z, and then a miracle would happen”²⁹. An individual lives in the “future” and he/she sacrifices himself/herself and the loved ones for the future. From the point of view of “the whole truth”, “whole life”, modernity in the fiction of the 20s is understood as a moment, a “checkmark”, and, accordingly, the age of an individual is “as short as a sparrow’s beak”³⁰.

The destruction of family relations, the terrible mutation of the human race, the break with tradition and naturalness are the signs of the transitional existence of modern Ukraine. The “new people” are aware of the absolute value of the future and the relative value of their own personality, consciously sacrificing their earthly lives for the sake of an ideal future.

²⁵ Дніпровський І. Яблуневий полон: Вибрані твори / Упорядкування, передмова Михайла Наєнка. Київ : Дніпро, 1985. С. 335.

²⁶ Ibid., с. 328.

²⁷ Ibid., с. 328.

²⁸ Хвильовий М. Твори: У 2 томах. Київ : Дніпро, 1990. Т. 1. С. 508.

²⁹ Ibid., с. 491.

³⁰ Ibid., с. 490.

The writer recreates the existence of a person in his/her constant pursuit of “future”, which guides the inner movement of the fighter-vitalist, in order to show the revolutionary transformations in society as a transition to the new, without the pursuit there is no movement and progress. In the artist’s understanding, “world fires” express the need to comprehend events and develop elements of a new understanding of the world.

Communards, fighters for the “unknown fantastic land” will be replaced by a qualitatively different generation of people who will be the heirs of spiritual experience, whose inner world will be transformed and made perfect. This is a natural manifestation of the law of cyclical historical and cultural development of society. The integrity and vitalistic power of such heroes is always emphasized. Comrade Ulyana, who is the heroine of M. Khvylovy’s story “Sentimental Story”, says: “Even physically, they were exemplary people”³¹.

The constitution of “trans-reality” in the prose of the “romantics of vitalism” occurs through an emphasized volitional projection of the individual “I”, which correlates with male discourse. Also, this intention affects female characters. Not only the volitional integrity is emphasized, but also the natural, living force of the heroines, which is also manifested in their appearance can be seen in works “Sentimental Story”, “Waldshnepy” by M. Khvylovy, “Four Sabers”, “Ship Master” by Y. Yanovsky, “Anathema”, “Nayada” by I. Dniprovsky, “Earth” by O. Dovzhenko and others. For example, Bianca from Khvylovy’s “Sentimental Story” appears not only as an intellectually developed person, but also as a physically beautiful woman. For an exemplary new person, values are everything that enhances the vital force of life, including beauty, and intelligence, “including youth, and sexual innocence”³².

Bianca is free from many patriarchal stereotypes. Having a strong-willed whole nature, she tries to harmonize her spiritual and physical needs, giving up hypocrisy. And Chargara provokes such a step. The heroine unequivocally offers her body to the artist. Chargarov is impressed by the naturalness of desires, simplicity, ease, even the “mauvais tone” of a girl, and when “bourgeois conventionality” is neglected which is the established inequality of the sexes, that “does not allow a woman to be the first to talk about love”³³. In such “provocative” moments, her power over her husband is revealed, and she herself resembles a player. Bianca challenges her “manicured age”: “I remembered the prince’s tower and Yaroslavna,

³¹ Хвильовий М. Твори: У 2 томах. Київ : Дніпро, 1990. Т. 1. С. 502.

³² Ibid., с. 505.

³³ Ibid., с. 506.

and I remembered such clean and good Turgenev's women and I thought that there would never be such women and that even I, who did not know any man yet, even I have lost my purity and my innocence long time ago"³⁴.

The author constantly emphasizes the vitalistic power and values of the heroine. The artist Chargar sees "something predatory and deprave" in Bianca. The girl's outward beauty was particularly contrasting with the emphasized physical imperfections of Cook, an "aged and immoral bachelor" with "little olive eyes" who courted her. The vitalistic meaning of this opposition is hidden in the justification of the right of another strong man (such as the artist Chargar) to take such a woman and to take her for the sake of procreation: "He said that he was very disturbed by the innocence and not only because a male is awoken but primarily because the artist wakes up as well"³⁵. This state of love in the philosophical system of Plato ("Phaedra") is interpreted as the friendship of two lovers.

The work constantly focuses on the "kinship of souls" of Bianca and the "famous painter" of the country. They were bound by the spiritual measure of understanding that was reached in communication. Such relationships are nourished by Platonic love, the meaning of which is the creation of the beautiful, what is referred to as a "blue fairy tale", a transreal world.

The heroines inappropriate behavior and the will to live are a "necessary and completely natural stage" on the way to a natural person, in which corporeality and spirituality are harmoniously combined. According to Khvylovy, the dilemma of the natural and the intellectual cannot be resolved in favor of one or the other. Also, Chargar is not an immoralist and a natural man who is a subject only to the power of instinct. As the author claims, at first he rejects physiological love, trying to imitate the Platonic idea of spiritual love. But later, when he is exhausted by doubts and disharmony, he realizes that it is impossible to separate the spiritual from the corporeal. Obeying the power of instinct, Chargar overcomes his indecision and decides to have an intimate relationship with Bianca. But he is late as Bianca surrenders to Cook.

The relationship between Bianca and Chargar can be seen as a discourse of ideal communication based on Platonic disembodied love. There is a spiritual measure of understanding between the heroes in love, which, according to Diotima ("Symposium" by Plato), is a transcendent request which is the guide and the path to knowledge. Therefore, in its essence, such request is the creation of the beauty which is the "superior" reality... Diotima is the personification of the female voice in Plato. She denies the procreative

³⁴ Хвильовий М. Твори: У 2 томах. Київ : Дніпро, 1990. Т.1. С. 508.

³⁵ Ibid., с. 499.

function of love (and lovers) and that love is the way to achieve immortality in the descendants. Instead, she speaks of the will to beauty, which realizes itself in love, and this love generates both discourse (language) and wisdom (knowledge-philosophy)³⁶. The theme of love and sexuality is central in the modern discourse of I. Dniprovsky's prose. In all the stories included in the collection "For Her Sake" (the exception is "Valley of Eels"), a woman and a man are the protagonists. And this is natural, because, as the character of the story "Nayada" (by I. Dniprovsky) notes, even when the "commune and white city" come, humanity will be solving "the problem of crime and the problem of gender". In particular, the author notes that "the first problem will be solved, and one needs to remember about the second problem because the women's problem will hang humanity, and the last sigh of humanity will be on the gallows of the gender"³⁷.

I. Dniprovsky uses Freudian techniques to solve the "problem of the eternal appetite of genders". The theme of love is covered entirely in the modern spirit, with emphasis on the sexual nature of this feeling. Therefore, the work is full of both candid scenes and candid conversations. Thus, in the author's text the artist paints an erotic picture in front of his friends: "A young man lies in the field, looks at the blue wings of cornflowers and thinks absolutely nothing... But suddenly, how wheat spikes stand on the field, in about ten feet away... he sees a white waving skirt and white full calves, rustling rye under the sickle ... the girl bends down, and the white skirt jumps up, falls, and the young man catches the eyes of the shape of the girl's knees. He looks and something incomprehensible happens in him... His eyes are muddy, ancient ancestors are raised in his chest... His eyebrows twitch, his hands tremble, the sickle rings thinly in the rye and the skirt jumps up and down... Suddenly some unknown force throws him to his feet. Harvest heard a rustle behind her back which was the horror, the primordial horror of the female, the instinct of self-defense, the struggle of the individual for the right to freely choose a partner and horror took hold in her blue eyes and the sickle rang at her feet. The drunken smell of the field, the drunken smell of a woman's body, hit him in the brain"³⁸. In this scene, eroticism is an element of the vitalistic flow of life.

In the author's interpretation, eroticism acts as a mediator between the natural and the supernatural, the sensual and the supersensible. According to

³⁶ Гундорова Тамара. *Femina melancholica*. Стаття і культура в гендерній утопії Ольги Кобилянської. Київ : Критика, 2002. С. 51.

³⁷ Дніпровський І. Яблуневий полон: Вибрані твори / Упорядкування, передмова Михайла Наєнка. Київ : Дніпро, 1985. С. 265.

³⁸ *Ibid.*, с. 264.

T. Gundorova, “in modern thinking, eroticism means not only the Platonic illogical path to the absolute, but also the constitution of a new, modern sensuality, where eroticism reveals the urge of the modern subject to the unformed, otherworldly, desacralized idealist who is fixed between opposite feelings and extremes of the soul, and it symbolizes the pursuit of the “new”, supported by the sexual desire of the individual”³⁹.

In the artistic discourse of Dniprovsky, eroticism performs a cognitive and creative function, it agrees with the natural perfection of life. In addition, as R. Bart noted, it is generally the ontological essence of the deployment and discovery of the “new”⁴⁰, and this is what becomes the mode of existence of the “romance of vitalism”.

Contemporary sociological literary criticism, which was based on the principles of Marxism, interpreted the erotic-metaphysical author’s discourse unequivocally negatively, calling it “a phantasmagoria of eroticism and religious-mystical madness”⁴¹. The work by I. Dniprovsky is considered harmful, because they say that the writer does not only bloom a charming woman with “beautiful” romance but also tries to reach suggestion with intense lyricism⁴², but also some sexual fantasies of the heroes allow it “to be concluded that he also lives in the realm of these figurative complexes, in this false, and at the same time naive and ridiculous problem, that this sexual pathos and erotic indulgence of details is not an accidental phenomenon, but some rather expressive elements of his worldview and style”⁴³. Difficult relations between the Chekist and Nayada, landscape sketches associated with vivid love experiences, seemed inconsistent with the example of Marx’s interpretation of the essence of a person as “the totality of all social relations”. Hence the accusation of the lack of a class worldview in the prose of the writer and a certain ideological incompetence of I. Dniprovsky appeared.

In the deepest sense, the specificity of Dniprovsky’s modernist discourse has a Gnostic-metaphysical basis. The author’s text reveals its own modernist artistic interpretation of eroticism as a natural, substantial basis of existence. Ivan Dniprovsky tries to analyze the human soul which is characterized as opposite and beyond the control of the mind, unconscious,

³⁹ Гундорова Т. Модернізм як еротика “нового” (В. Винниченко і С. Пшибишевський). *Слово і час*. 2000. № 7. С. 21.

⁴⁰ Барт Ролан. Удовольствие от текста. *Избранные работы. Семиотика. Поэтика*. Москва, 1989. С. 495.

⁴¹ Савченко Я. Вертер із партійним квитком. *Життя й революція*. 1928. № 7. С. 112.

⁴² Ibid.

⁴³ Ibid.

irrational and “sinful”. The prose writer is interested in the inner world of a person including women and men and he disregards their affiliation to a particular camp (Bolsheviks, Chekists, White Guards, etc.).

The writer creates a modern character with a differentiated psyche. His male characters, as a captain in “Maria of Joy”, a communist in “Fog”, a Chekist in “Nayada”, are at the break of the inner “I”, cause terrible pain and despair. They are the so-called anxious, emotionally unbalanced types of character, who are in constant self-affirmation. The femininity of character inspires the search for spiritual support, which men see in a woman.

In the artistic discourse of I. Dniprovsky, the features of Endymion’s motive are clearly traced. The essence of which is the passionate and hopeless love of a young man for an extraordinary and unattainable woman. Symptomatic features of endemicism are evident in the story “Nayada”, which is about the fatal love of a Chekist and a beautiful proud woman-aristocrat who by the circumstances falls into the Bolshevik world (“Cleopatra and Nayada”, “Charlotte Corde”, “Fantasy”). It is clear that endemicism did not play an exceptional role in the work of Dniprovsky, but it allows us to understand the peculiarities of the psyche, artistic thinking of the prose writer.

Erotic subtext accompanies the vicissitudes of the work, and it can be heard in the thoughts of the protagonist. Love and sexuality are the main philosophical question of Nayada and literally, it is a matter of life and death for the KGB. Unexpected love for Nayada splits the whole Bolshevik self, he stubbornly competes with himself, experiencing mental anguish. The hero does not feel ground under his feet, he loses his “absolute” when the enemies of the revolution, mother and daughter, are brought to his office. He saw “something of beast and grace” in the girl. A woman who was a “vamp” stood in front of the Chekist: “A young heroine, a future heterosexual, a lush rose... a mouth is fragrant, odorless, fresh as morning ... overwhelming female beauty. She is not Venus, not Madonna, but just overwhelming beauty ... it just eats into the soul, sucks drop by drop, melts in you and drowns yours like wax... where it passes, there is the family break up, there the brides and the loved ones who die”⁴⁴. In the author’s literary text, the motive of the woman-seductress is quite expressive, moreover, not in its biblical sinful interpretation, but it is rooted in mythology. Nervous male thoughts about “charms” and fate are inspired by the feminine attractiveness of the heroine, her extraordinariness.

Seeking to get rid of the captivity of his feelings and experiences, and, at the same time, to show his power over the woman, the Chekist raised his

⁴⁴ Дніпровський І. Яблуневий полон: Вибрані твори / Упорядкування, передмова Михайла Наєнка. Київ : Дніпро, 1985. С. 276.

hand “and hits her in the face with his whole palm”⁴⁵. However, Nayada, who does not lose her human dignity and retains her identity under any circumstances, emerges victorious from this peculiar duel. For her sake, the Chekist departs from the ideological principles for which he fought because he sees Nayada as a proud, charming, noble, shrouded in the “romance of vitalism” woman. The feeling of love causes the hero terrible torment, intense and painful self-reflection. After all, behind the mask of the ruthless Bolshevik, the Nemesis, by which he was “disgusted to his physical pain”, lies the romantic, sensitive soul of a hero who is prone to noble deeds. He knows that he is not an aristocrat, but he fell in love with Nayada so much that he sets free the fierce enemies of the revolution, such as counts, princes, and so on.

The hero seeks an intimate relationship with Nayada, but, at the same time, he lacks the courage to take such a step. He understands that you cannot *own* this woman, you can only *be with her*. He stealthily kisses her clothes, as the most expensive relic is kept by the chair on which she sat in Check’s office. For him, Nayada is a woman who is “the soul of all conspiracy, the main lever of progress, the musical accompaniment of a tragedy which is called the history of mankind ... Marx put Hegel’s dialectic on his head, and the person who will put a woman’s dialectic, that person will serve people the most”⁴⁶.

However, happiness that manifests itself only in dreams cannot be lasting. Freed from the Bolshevik massacre, Nayada left Ukraine and went to Poland. Reality always interrupts sweet sleep and inspires disappointment and sadness. The love story of a security officer ends tragically. After accidentally meeting Naiada in Crimea, he dies with her.

The image of the Chekist in the author’s discourse represents the type of a modern man as a set of intrapsychological relations. He is strong and weak at the same time, aesthetically vulnerable, free from patriarchal educational, prohibitive and hypocritical morality. The spontaneous will of life, artistically embodied in this image, is one of the symptomatic features of the hero of the new era of modern civilization.

The erotica by Dniprovsky has a distinct vitalistic tinge, the image of Nayada is full of deep piety and imbued with the author’s empathy. Here reigns the magical authority of all women. The man in I. Dniprovsky’s prose is a neurotic person who is captivated by his feelings and experiences, thoughts, a man with a broken painful psyche. Instead, the characteristic

⁴⁵ Дніпровський І. Яблуневий полон: Вибрані твори / Упорядкування, передмова Михайла Наєнка. Київ : Дніпро, 1985. С. 276.

⁴⁶ Ibid.

feature of the female figures of the writer's work is the aristocracy of the spirit, nobility and patience, inspired by evil fate, which betrays the sanctity of their body and soul.

I. Dniprovsky's prose is dominated by the type of woman-aristocrat, who intellectually rises above her husband and, at the same time, she often suffers abuse. The suffering of a woman in the author's reception is the most striking, the most painful, the most unjust tragedy in the world. The motive of a woman's aristocracy, self-respect and freedom, the ability to pass with dignity through all the trials imposed by fate is one of the leading and constant interests in the prose of I. Dniprovsky.

CONCLUSION

Ukrainian writers of the 1920s tried to overcome the complex of provincialism and tried to establish modern guidelines. If we resort to gender definitions, the transition from the actual culture to civilization gets feminine characteristics in the prose of M. Khvylovy, A. Lyubchenko, I. Dniprovsky, Y. Yanovsky and others. These features are spirituality, femininity, cosmocentrism, and love. The semantics of the "feminine" is identical to anti-authoritarianism, it implies ambivalence, uncertainty, spontaneity, irrationality. However, modernists are far from preserving a purely feminine characteristic of "culture" and endowing "civilization" with masculine features. Evidence of this is the clear destruction of the passive/active opposition as a female/male opposition, and thus, it is the emphasis on the hierarchical relationship between culture and civilization. The Romantics of Vitatism emphasizes the need for a radical modernization of Ukrainian culture, which includes equality between men and women on the path to elitist sophistication, the rejection of the subject's dominance over the object (man over woman or man over nature in general). The high culture of the nation inspires civilizational relations between people and leads a person to integrity.

Attention to the unconscious, separation of the individual from the masses, striving for the ideal, the desire to recreate a harmonious, natural person, the destruction of patriarchal gender roles – all these are the main points of contact that point to a common vector of aesthetic and artistic pursuits of writers of the 1920s.

SUMMARY

The article discusses the ways of artistic representation of gender mentality in the prose of Ukrainian modernism of the 1920s. In the literature of the third wave of Ukrainian modernism, the problem of gender roles reveals a clear correlation with a complex set of socio-cultural factors,

immanent features of the development of the domestic and foreign literary processes and the individual identity of creative voices. The image of a woman in the prose of the 1920s acquires a new humanistic depth which is enriched with new moral content.

It has been found that the female motif in the fiction of the 1920s is most closely associated with the motif of the “Asian Renaissance” and is projected into a dichotomy which are birth, creation/creative impotence, and “twilight”. The ideal of a woman is determined by the idea of the cyclicity of culture and the messianic role of Ukraine in a number of radical transformations of Europe and the idea of reviving the Faustian spirit of knowledge on the national soil, and so on. It has been investigated that the artistic interpretation of the transition from culture to civilization receives feminine characteristics from the prose of M. Khvylovy, A. Lyubchenko, I. Dniprovsky, Y. Yanovsky and others. Such characteristics are spirituality, femininity, cosmocentrism, and love. The semantics of “feminine” are identical with anti-authoritarianism, it implies ambivalence, uncertainty, spontaneity, and irrationality. The striking destruction of the passive/active opposition as a female/male opposition has been traced in the works, and thus an emphasis on the hierarchical interrelation of culture and civilization was emphasized.

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THE NEW PEOPLE IN THE UKRAINIAN LITERATURE OF THE 1920S–1930S

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INTRODUCTION

The literary process of the 1920s–1930s in Ukraine is a period of change of ideas about a person and ways of depicting a person in works of art. Literary innovations of the 1920's. reflect the destruction of the old and at the same time the formation of a new system of imagery at all levels of works of art: from a single word-image to a composition.

The study of this phenomenon in Ukrainian literary studies took place in two periods. The first one dates from the late 1980s –to the mid-1990s. It has been started by “The Right to a Grateful Memory” discussion of 1988 published on the pages of the newspaper“Literary Ukraine”. It was the first professional discourse about the literary process of the 1920s and 1930s and about returning to studying repressed writer’s works. This discussion enabled the researchers to prepare dissertations on the works of Mykola Khvylovy, Valeryan Pidmogilny, Hryhoriy Kosynka, Mikhail Semenko, Mike Yogansen, Yevgeny Pluzhnik and other Ukrainian writers, repressed by the Soviet authorities¹. These were academic studies that made it possible to return forgotten names to the Ukrainian literary canon and restore the idea of the holistic development of the literary process of the 1920s and 1930s in wide scientific circles and in school textbooks. An interim result of this phase was also the system series “Shootout Renaissance”²of the Smoloskip publishing house. These are academic publications that feature the works of authors of the 1920s and 1930s, as well as literary-critical material about their creativity, epistolary, excerpts from memoirs, and powerful scientific commentary.

¹See, for example: Філатова О. С. Український роман 20 – 30-х років ХХ століття: типологія авторської свідомості. К.: Київ. нац. ун-т ім. Т. Шевченка. Миколаїв : Ліон, 2010. 484 с.; Кавун Л. І. “М’ятежні” романтики вітаїзму: проза Вапліте. Черкаси: Брама-Україна, 2006. 328 с.; Хархун В. П. Соцреалістичний канон в українській літературі: генеза, розвиток, модифікації. Ніжин: Гідромакс, 2009. 508 с. та ін.

²See, for example: Хвильовий М. Г. Вибрані твори. Упоряд. Ростислав Мельників. К.: Смолоскип, 2011. 1035 с.

Ubsequently, on the initiative of “Tempora” publishing house and Yarina Tsymbal, the “Our 20s” project was created³. Its purpose is to popularize the writers of the 1920s and 1930s. Nowadays, these are popular scientific articles by Yaryna Tsymbal on the “Litakcent” portal and in the “Ukrainian Week” magazine, a series of “Our 20’s” books, and numerous discussions at literary and book festivals. Such a project intensified attention to this period, gave the opportunity to draw attention to the little-studied, but still topical issues. These include echoing ideas about the changes of human, the emergence of a new human, a radical change in ideas about how to portray human in a piece of art. The beginning of the 20th century in Ukraine drew attention to fundamental questions: what is human? How will people be looking like in the future? How will the personality of humankind change or is it changing now? The answers to these questions were often controversial. Yes, futurism welcomed the emergence of a new person, impressionism – tried to describe the nuances of its temper and experiences, realism – to record real events and changes in person’s psychology.

In the events of the early 20th century, Ukrainian writers saw the process of “creating a new person”⁴, “remaking and re-equipping the entire old world, all psycho-ideological and psychophysical features and qualities of man and society”⁵ while critics were discussing the emergence of a new type of person – the social one. Critics have been very active in discussing the relationship between social change and the emergence of a new kind of person. Yes, Yakov Savchenko wrote: “Human ... is aware of itself, first of all, as of a certain social energy and as a certain social active will ...”⁶, Boris Kovalenko defended the thesis of “class person”, “directly related to the process of class struggle”, “a monolithic type, a type of monolithic revolutionist and a monolithic counter-revolutionist”⁷.

“AliveHuman” or “Class Human” – this contradiction of literary debates in Ukraine in the 1920s and 1930s is still relevant for literary historians. The intersection of ideas, methodological approaches, literary practices and theories – this was the period of the 1920s and 1930s in Ukraine. The sociocultural phenomenon of this time and the aesthetic changes in literary practices, style, genres are an interesting example of the early 20th century

³ <http://litakcent.com/category/20-ti-live/>

⁴ Івченко М. Записники. 1915–1933 роки. *Відділ рукописів ін-ту літератури ім. Т.Г. Шевченка*. Ф.109. № 89–93.

⁵ Репресоване “Відродження”. Упоряд. О. І. Сидоренко, Д. В. Табачник. К.: Україна, 1993. С. 4.

⁶ *Ibid.*

⁷ Коваленко Б. Пролетарські письменники. Х.-К. Державне вид-во “Література і мистецтво”, 1931. С. 187.

literary process development. And this research is only small part of the overall panoramic vision's reflection of Ukrainian literature of that time. In the literary process of that time, three conceptual ideas about the human vision in culture and literature were formed: a social / common person, a Faustian type of person, a ironically depicted type of person. They have been variously described in fiction and have been ambiguously criticized. This is evidenced, in particular, by the existence of three types of characters in the literature: a mythological hero, a Faustian type of person, a ironically depicted type of person.

1. Mythological hero

Through, crowd, people as part of a large collective those concepts are ones of the biggest trends of that time. This period in Ukrainian history, culture and literature, on the one hand, is the time of forthcoming to European trends, and on the other hand, it is the period of active standardization of culture. Creation of the one-dimensional model of culture on the basis of so-called social realistic practice. Moreover, Elena Levchenko analyzes the text of Soviet culture as a whole semiotic system and writes that in the first half of the 20th century in Ukraine and throughout the Soviet Union there was a "rapid transcoding of the culture text in the system of mass audience expectations... the downfall of the actual artistic culture system, under simplified mass audience codes ... and the aforementioned desire for the "low" culture to take the place over the "high" one, adapting its forms"⁸. So literature played a very important role in these processes. Critic Boris Yakubsky put forward a demand for writers – "... while creating, we must look not for what sets us apart from the crowd, like individualists used to do, but to the contrary, look for what associates us with the crowd, what we have in common with it, how we feel it inside of ourselves"⁹.

This has brought a special type of character to the forefront of Ukrainian literature – a person of certain social class, mostly – a worker, depicted on the stereotyped principles of personality reproduction. Critic Vladimir Koryak called such type of a character a "monolithic Bolshevik who subordinates his individual life to social interests"¹⁰. In such type of a character, the critics prefer to see the following characteristics:

⁸ Левченко О. Г. Текст культури в пошуках автора: Масова свідомість і художня культура у контексті радянської культури (за матеріалами театру і кіно) / Держ. центр театр. мистец. ім. Леся Курбаса. К., 2006. С. 158.

⁹ Якубський Б. Життя молоде (Спроба літературної характеристики "київських плужан"). *Червоний шлях*. 1925. № 9. С. 160.

¹⁰ Коряк В. В боях: Статті і виступи 1925–1930. Х.: Література і мистецтво, 1933. С. 208.

- Typicality (Ivan Mykytenko emphasized that “the poor middling proletarian must be presented so that he remains an artistic type even when there will be neither middling nor poor”¹¹);

- social expediency (Michael Dolenga wrote that “the realism of the proletarian describes a modern transitional age sociographically, based on its sociological study”¹²);

- the ideological evolution of the hero (as noted by V. Sichno-Khomenko, the task of literature is “to create typical characters in the process of their composition, showing their psychological, ideological evolution”¹³).

And such characters were in Ukrainian literature. For example, Ivan Mykytenko creates several dramas dedicated to this type of character. These are the dramas “Dictatorship” (1929), “Shine On Us, Dawns” (1930; another title of this play – “Shots”), “The Case of Honor” (1931), “Our Country Girl” (1933) and others. Mostly, these are dramas that combine realism and elements of propaganda, melodrama and heroic pathos. Yes, the main character of the play “Girls of our country” – Masha Shapiga – repeatedly talks about a new person, a person of the future. As this person, Masha Shapiga imagines only the Bolshevik type of person, who abandons the old world: “I want to talk about one battle in our construction site. Battle for a man, for a friend, for a Komsomol member, he who had lost his dignity, began to deceive his comrades, began to advertise himself in the newspapers. For the hostile woman, he gave everything he had as a Komsomol member...”¹⁴ Ivan Mykytenko gives all his characters a clear social characteristic: the Bolshevik, the peasant, the worker, the kulak, the student and others. In Ivan Mykytenko’s dramas there are a lot of pathetic mass scenes, a lot of the same characters, a sharp social conflict between the so-called old and new world. Such works were modeled and distributed to readers in the Ukrainian literature of the character – mythologically hero. He is endowed with impeccable character traits, positive, belongs to a certain social stratum, never reflects. This is the type of revolutionary that changes the world.

This type of character became central to the Soviet Union’s culture and literature system. His traits are focused on the ideas and style of mass culture and literature. In the early 20th century, a new myth was formed in

¹¹ Микитенко І. Пролетарська література за доби реконструкції (Доповідь на другому з’їзді ВУСП (звіт секрет.). *Гарт*. 1929. № 9. С. 129.

¹² Доленго М. Післяжовтнева українська. *Червоний шлях*. 1927. № 11. С. 155.

¹³ Сихно-Хоменко І. Пролетарська література. *Життя і революція*. 1929. № 12. С. 48.

¹⁴ Микитенко І. К. Твори: в 4 т. Т. 3. П’єси. Упоряд. О. І. Микитенко. К.: Дніпро, 1983. С. 326.

Ukrainian literature about the so-called new society, embodied in the practices of the literature of socialist realism. The literature of proletarian (socialist) realism is a unique creation of the socio-ideological authority's order. Such literature combines elements of utilitarianism and high pathos, its subjects should conform to clearly defined ideological schemes. In works of socialist realistic literature, the author clearly adheres to ideologically marked meanings, images, symbols, as they exert the expected effect on the reader. Such literature is based on the principles of pathos and rhetorical poetics, optimism. The type of narrative and genre that the author chooses in socialist realism are based on the principles of repetition, fixed schemes, which is characteristic of the poetics of mass literature.

The proletarian character, the person with a clearly described social trait, is central to the system of so-called socialist literature. Such a character is central to the new mythological paradigm of public consciousness and central to the mass media of this period. Forming a new system of semiotic codes, Soviet society is in dire need of new myths, new plots to replace the old, bourgeois plots, myths, and create a coherent narrative space for the new and high, and for the mass culture. This process is very important for any cultural and aesthetic revolution, because "by creating story texts, one has learned to differentiate stories in life and thus interpret this life for himself"¹⁵. Here comes one of the most important artistic and social conflicts in the Ukrainian realities of the 1920s and 1930s: among the total mythological subjects of the new revolutionary update of reality, the pathetic depiction of the mythological titanic character inspired by the ideas of Bolshevism, there was virtually no place for a divisive person dramatic existential pursuits. The realm of the dramatic shifted from existential personal conflicts and dramas to the plane of another: in a society initially formed as anti-bourgeois, anti-old, dramatization concerned the confrontation of "ours & foreign", "the Bolshevik & Belogvardiysky", "soviet & bourgeois", "soviet & nationalistic". This semantic code was extremely powerful, especially in the sphere of mass consciousness and mass literature, because it was based on the juxtaposition of "ours & foreign" (space, world, etc.), known from archaic folklore texts.

2. The Faustian type of character

Another type of character in Ukrainian literature of the 1920s and 1930s is also interesting. It is reproduced in the prose of Mykola Khvylovy: "I (Romance)", "Lilyuli", "Sanatorium Zone" and others. Mykola Khvylovy's characters are experiencing existential crises, disappointments in

¹⁵ Лотман Ю. М. Семиосфера. СПб: "Искусство-СПБ", 2010. С. 297.

the revolution, daily encounter with bourgeoisie, see that life is not as sublime and beautiful as they imagined it to be. Almost all of Mykola Khvylovy's prose characters are depicted in times of crisis. For example, the main character of the story "Sanatorium Zone" is disappointed in the confined space of the sanatorium outside the city. In his mind reality is combined with phantom images. At some point, Anarch decides that "there is no longer any thing that is on the other side of reality ... that it is, at last, so easy, without any obstacles, to fall into this unknown land"¹⁶. Along with the phantom images in Anarch consciousness there are real ones. He believes in revolutionary change, in the emergence of a new person and a new, better world. In the works of Nikolai Khvylovy this world is a mountainous commune, blue lakes of a distant mountainous commune. This is a symbolic future that the characters of Nikolay Khvylovy's prose seek. The split of consciousness is the most important feature of Mykola Khvylovy's characters. Such a character can be called a human. The human with tragic worldview, Faustian character. This definition is not accidental. Because Mykola Khvylovy writes about the appearance of such a typical person in his pamphlets "Come on?", "Ukraine or Little Russia?", "Thoughts against the Current" and others. the writer argued that the time was coming for "the rebirth of a strong and whole person, the revival of a new type of brave conquistadors, who are also saddened by European society"¹⁷. Such a person constantly doubts, seeks true feelings, and does not find harmony in the world. Mykola Khvylovy calls such a person – "a brilliant restless citizen"¹⁸, "Faustian type". Mykola Khvylovy describes a person who lives in an era of revolutionary change as a person with split consciousness. As Mykola Khvylovy wrote, "When you are a revolutionary, you will split your "I" more than once". His characters are experiencing psychological breakdown, a tragic search for their "I"¹⁹. These are lonely personalities, their illusions of revolutionary renewal of the world destroyed. They sought to live in a new world, but found themselves among the bourgeoisie and primitivism. Such a contrast between reality and dream is particularly interestingly depicted in the short story of Mykola Khvylovy's "Lilyuli". This piece is a genre modification of Christmas short story and realistic short story. The main character midget Alyosha creates a New Year's Day agitation play to greet the new authorities and new times, but does not see joy in the new world. On the contrary, the short story depicts an ironic and

¹⁶ Хвильовий М. Твори в 2-х т. Т.1–2. К.: Дніпро, 1990. С. 480.

¹⁷Ibid., с. 64.

¹⁸Ibid., с. 621.

¹⁹Ibid., с. 421.

tragic situation, because in the new era, in the new time, there is no place for any of the characters. All of them are unhappy, confused.

Mykola Khvylovy's characters are people in an era of revolutionary change. These are the personalities who embody the "duality of man", because by Mikhail Khvylovy's definition: "When you are a revolutionary you will split your'I'more than once"²⁰. Mykola Khvylovy portrays how a long and thoughtless passion for the romantic ideals of the revolution and the future had transformed people. The differences between revolutionary ideals and primitive reality create a conflict in the minds of the characters. They even begin to doubt that they really exist. In fact, Chloe (the character of the story "Sanatorium Zone") asks: "what am I: reality or phantom?"²¹. Mykola Khvylovy's characters portray real world perception and phantom perceptions of the world. These are people with a split consciousness, split between the real and the surreal, the rational and the emotional.

In order to tell the story of such a character, Nikolai Khvylovy chooses the short story genre. In a concise story he manages to convey the tragedy of the situation and the dramatic emotions of the character. Mostly at the center of the story is one event and a lot of character thoughts. Mykola Khvylovy describes in detail their thoughts, experiences, not consistently, but in passages. This makes it possible to recreate the inner world of the character as split, forked, and dramatic. Anrah (the short story "Sanatorium Zone"), the midget Alyosha (the short story "Lulili"), the character of the short story "I (Romance)" – are lonely personalities who are on the sidelines of the new era. Such a lonely person feels how quickly and dramatically historical time changes. But at the same time, they feel unable to meet the demands of time. To recreate such a conflict, Nikolai Khvylovy uses the techniques of collage letter. The main atmosphere focus is not concentrated on the consistent reproduction of the events and characters actions, but on fixing the chaotic movement of thoughts, emotions, impressions, experiences of the characters. It creates a mosaic composition and a tense psycho-emotional story line in the short story of Mykola Khvylovy. In order to depict a Faustian character, the writer chooses the following artistic means: poetic associations, metaphors, symbol images, impressionistic colors – to reproduce emotions and experiences. Interestingly, he makes the descriptions of the character's appearance as individual as possible with only one noticeable detail. For example, the midget Alyosha from the novel "Lilyuli" has eyes that "looked at Calvary", similiary, Vadim from the short story "Blue Novemberis" described as: "a dot" as if emphasizing that Vadim's life was reduced to a dot.

²⁰ Хвильовий М. Твори в 2-х т. Т. 1–2. К.: Дніпро, 1990. С. 421.

²¹ Ibid., с. 472

Faustic-type characters are placed in a difficult choice of life, they are on the verge of emotional tension, they hesitate to follow an ideology and possibly commit crimes, or to pursue humanity and not commit crimes. Mykola Khvylovy is trying out his character and putting him in a difficult choice between rational and emotional, between real and phantom, between ideology and humanity.

3. The laughing pearson

A particular type of character in Ukrainian literature of the 1920s and 1930s is an ironic or satirical character. Among the humor writers of this period the most interesting is Ostap Wyshya. His works are an example of interesting phenomenon in Ukrainian literature of the 1920s and 1930s – a combination of an ideological component and literary play. Ostap Wyshya's readership is unique: it could be an intellectual reader struck by the author's preschool ironic rich humor, or a mass reader unprepared, often illiterate. Ostap Wyshya's creativity²² is an example of addressing works to two types of audiences – the intellectual and the mass. The author addresses his stories to two polar audiences, his works had found active response in both types of audiences, they became popular, though interpreted differently. Ostap Wyshya's interpretive humorous models are multilevel: mass audience would have dedicated themselves to his characters, while the intellectual ones would have recognized the phenomenon that Ostap Wyshya was criticizing.

Such different types of perception around the "smiles" of Ostap Wyshya created a polyphonic interpretive sphere, which was combining the common and the special, the irony and the drama, the stereotyped images and the deep metaphors. The same works are aimed by mass reader and by refined intellectual reader. Ostap Wyshya's works had succeeded in expanding the circle of his admirers and supporters for the first time in Ukrainian literature, due to his appeal to two audiences at the same time. The "smiles" were a holistic semiotic space, which combines the features of high and mass literature. Ostap Wyshya's "smiles" were based on the principles of literary play, they were a hybrid form of avant-garde practices and popular mass forms of creativity, in particular, the traditions of anecdote, interlude, and nativity scene. Ostap Wyshya takes interest in the true facts from the avant-garde practices. The writer actually writes his works as reports from the scene. They are very realistic and are accurately reflecting the real life events of peasants, workers or residents of the

²² Вишня Остап. Твори в 5 т. Т. 2. Усмішки, фейлетони, гуморески. К.: Дніпро, 1974.

1920s-1930s. Along with avant-garde practices, Ostap Wyshya uses a genre model of anecdote, interludes with which the general public is familiar. So there is a special genre in the writer's work – a "smile". It combines irony and satire, realism and carnivalism.

In Ostap Wyshya's works the carnival turns over the reality, it reflects the general trend of the era. In the 1920s and 1930s, in essence, the semiotic space of culture and the socio-cultural space were transformed. That is why in the literature different semantic codes and images are unexpectedly combined, competing with each other and unexpectedly combined: the city and the village, tradition and innovation, the manual labor and the machine, crowd and elite, the grassroots cultural tradition and the high cultural tradition, art of the past and art of the future, etc. Such a combination is an echo of revolutionary changes in society, it is the socio-cultural identities re-alignment. Ideology declared the emergence of new type of character – the proletarian. Such character's literature is depicted by means of humor and satire. This was leading to the emergence of a special type of expression, which, on the one hand, was borrowed from the old forms of folk, a widely popular tradition, and on the other was a topical, avant-garde, experimental thing. And yet the works became widely popular. Ostap Wyshya was called the "king of Ukrainian circulation" (the statement is attributed to the head of the Cultural Department of VURPS T. Babichev). By 1928, the writer had published 23 books, with a total circulation of 400,000 copies, and each year these numbers were increasing. In total, he is the author of 23 books that have survived 42 editions, and the total circulation of Ostap Wyshya's works published before the Second World War exceeds 10 million copies.

The success of the writer's works is due to the fact that he very accurately felt the reader's request: a completely new type of reader – the average, small personality – is coming to the forefront of mass reading and literary life. The everyday life, everyday consciousness and mythology of everyday life can very well be described precisely through a short work, anecdotal history, presented as a humorous case and a smile. Modernity before the eyes of Ostap Wyshya came to life in the small details of everyday life, language, funny situations, language stamps, documents, realities of language and everyday life. They were understandable to his contemporary readers. And they became one of the elements of Ostap Wyshya's poetic world: he transformed stereotypes in culture into a stylistic and ideological component of his texts. Ostap Wyshya's works have many typical for the 1920s–1930s associations, slogans, semantic stereotypical codes, phraseologisms and well-established linguistic references, folk expressions, literary reminiscences. The stylistic and ideological play with them has formed the basis of the ridiculous element of Ostap Wyshya's works.

At the same time, the basis of Ostap Wyshya style is the parody and parody intonation. In some cases, the Ukrainian humorist's parodies the style of thinking (bourgeois, peasant, mass, ideologized) and newspaper reports, conversational speech, in others – real-life stories or the types of personalities that the new socio-cultural reality (pop, proletariat, the proletariat) has brought to life. (employees, writers, etc.).

In addition to parody, another stylistic feature of Ostap Wyshya's creativity is realism. Fact as the basis of a plot or description is a complete component of Ostap Wyshya's works. And these can be different facts. For example, a household, linguistic, or socio-cultural reality: a village club ("We used to have clubs like this in the countryside"), a peasant woman and her life ("Geneva" department), a paper storm of the monthly world news "Missing People"), updating of the icons in Kiev ("Kiev miracles"), walks of burghers in the Proletarian Garden ("Proletarian Garden"), All-Union Agricultural Exhibition (cycle of works of the same name). The writer with his "smiles" compiles a biography of things, everyday scenes, typical personalities, newspaper slogans, era, which proclaimed as his aesthetic reference the change of ideas about culture, way of life, everyday life.

Ostap Wyshya, unlike the radical-minded futurists or proletkultivtsi, who put the fact as a semantic sign, and were reporting a genre over all other artistic realities, sees not only the pathos of building or new country in the facts, but also the dramatic clash of different ideological systems: Russian and Ukrainian, the old pre-revolutionary and the new, militant communist, patriarchal-peasant and industrial. In the everyday existence of the village, city, city suburbs, average servant, little educated peasant and primitive citizen Ostap Wyshya sees the birth of new social system and the rapid transformation of socio-cultural space, when there is a decrease in the general cultural level of the crowd. The multitude that perceives easily the receptive forms of art and thinking, as well as the offensive of simplistic forms of worldview. This happens when the low culture seeks to replace the high cultural tradition by adapting its semiosphere, recoding its semantic codes and realities.

Overcoming the stamps of mass thinking – one of the leading features of the artistic universe of Ostap Wyshya's humorous prose: introducing his readers to the world of his familiar realities, the writer invites them together to find the boundary that separates true being from vulgar, true art – from inferior, banal one, exquisite language turns – from stereotyped one.

The character of Ostap Wyshya's works is the average man (one-dimensional – in Marcurus's interpretation), whom he tries to free by laughter and satire from the mass consciousness embrace. His character is in the mundane chronotype of his world, but he also is captured in a moment of

strange, paradoxical situation and history. The Ukrainian humorist parodies the plot thinking, destroys the classic storytelling structure to create his own, authorial, genre – a “smile”. In this genre, eccentricity of everyday life runs through such dominant semantic-stylistic features as lyricism, which counteracts the ideological, domestic, mental contradictions faced by the average person in real life, and the Wyshya’s character in the fictional world. So this is well traced if you look at Ostap Wyshya’s work in perspective: the emotional tone of early Wyshya to the period of the second half of the 20th century – melancholy-lyrical, comic notes has replaced satirical, and plots focused on laughter as a basic form of perception and interpretation of validity. Ostap Wyshya’s creativity of the period of cooperation with the VUCSK News is an example of opposition to archaic mass culture, which was widespread in the dark, uneducated village, and at the same time – the desire to promote the formation of new (ironically-lyrical, satirical and dramatic).

4. The new human in the social realism coordinates

An example of the history of Ukrainian literature of the 1920s and 1930s shows a change in the person’s depiction. The basis for this was the aesthetics of mass literature, since the semantic-stylistic codes of mass culture partially coincided with the semiotic codes of social-realist poetics. Which are:

- The literature of social realism combines the features of realism and mass literature. It was characterized by signs of utilitarianism, and its subjects had to be conformed to the ideology. The works of mass and socialist literature clearly trace the ideological choice of values, models that will give the expected effect – either the interest of the mass audience or the approval of the authorities, but in general its purpose is to extend the concept of one-dimensional behavior in the individual.

- Absolutization of universal semantic codes. Gender, social, cultural, mental, national stereotypes are absolutized in the mass literature. In the literature of socialist realism, ideological stereotypes are absolutized. The established images of social-realist literature are addressed to the mass readership. They are clear to the readers, easily perceived on the basis of other semantic codes, signs, symbols, commonly known themes, motives, story schemes. This approach made it possible to combine a large number of readers around clearly defined topics and subjects. The mythological hero was addressed only from this audience. It is a perfect character, with perfect traits and deeds.

- Focus on the collective perception and upbringing of the reader. Such a reader had to dedicate himself to the character, to the typical situations in

which the character gets. The story for such a reader is based on the principles of clear genre canons, stories, style, it has a happy ending, it is optimistic and pathetic. Mass literature and social realism are based on the principles of rhetorical poetics, where the elevated pictures of heroes are unfolded consistently, objectively, it must coincide with the same elevated, optimistic images of social reality. Furthermore, in culture and literature, the impression of the one-dimensional reality is equally pathetic in real life and in artistic creation.

- Dual identification of the character and the reader. On the one hand, the reader must form those traits that are inherent in the mythologized character's traits, on the other – the character in the text is a universal image that has traits, behavior, feelings, which is inherent to all people in general. Such a character – is a kind of archetype in literature, his nature is a set of total emblematic features.

- The way stories are told and the genres chosen by social realism are based on the principles of repetitiveness, fixed schemas, which is inherent in the poetics of mass literature. Social realism invited the reader to the world of well-known ideas and plot schemes, familiarized with well-known images and compositional techniques. This brought the poetics of two different semiotic systems closer together – mass literature and social-realist literature.

The tragedy for Ukrainian literature of the 1920s and 1930s was the violent cessation of the search for the formation of a nationally conscious mass audience and a nationally conscious elite, trying to appeal to the mediocre and standardized taste of the Soviet elite and the Soviet nation. Nation in this context is not synonymous with national, instead it is analogous to crowd, widespread. Gradually, the images of the reflexing character, the ironic character disappears from the literature, and the mythological hero becomes widespread, supported by the official literary canon.

At the forefront of history came not a unique personality, nor the type of the new era, but the type of person from the crowd, integral monolithic formation (with common ideological settings, aesthetic tastes, ideological beliefs, social origin, etc.). A different system of relations between the literary text and the reader, between the writer and the reader was formed, as well as a different type of perception of the artistic text, based on a rigid system of criteria and norms. Geo Kolyada in the *Etudes* for 1928 figuratively described the literary situation of the day: “Here are the topics: gang, love, turmeric, bourgeois, red, black, communist and only clothing, brand and verbal adultery. And where is the human? It's gone. It was driven into a swamp, flooded, and a leather jacket or scroll was put on her corpse,

with the cylinder on it –that’s all. Here is a human for you!”²³. Such personalities became the new class of the new society and, at the same time, they became the characters of artworks, and creators of new literature, and its critics. The new reader stood guard not only for the new power, but also for the ideas and art forms that prevailed in literature.

The 1920s-1930s is a period in Ukrainian literature of literary space formation, in which the social and ideological concepts are proclaimed above the aesthetic perfection of a work of art. The hero of this era were the character described by G. Kolyada – with a social but not spiritual biography. The idea of creativity should have been combined with the social idea created by the crowd. And the socio-political factor in this process played a more important role than the aesthetic criteria. On the pages of the magazines “The Red Road”, “Life and Revolution”, “Socialist Culture” and others the idea of a new person was spreading. It was not a reflective person, but a person with a perfect social biography and perfect ideological views. The reading was interpreted not so much as an aesthetic experience, but as a socio-informational, cognitive one, and the range of interpretations of the artistic text was limited by ideologists, aesthetic requests of the new social strata – the proletariat.

M. Skrypnyk describes the prospects for the development of Ukrainian literature in the book “Literature and Art in the 1930s”: “To identify the pathos of socialist creativity in the reconstruction of the country, to find ways, images and forms in accordance with those majestic processes involving millions – this is a challenge for our literature”²⁴. Ideologists saw the main task of literature and culture as to create a new character in literature and to introduce it to a new reader. So then, M. Skrypnyk wrote that this new literature was “designed for the true mass reader, the working class and the peasant; we must boldly and resolutely break the prejudices of the parish in literature, and, by using all the technical advances of old craftsmanship, produce a form that is understandable to millions. Only then will Soviet literature and its future proletarian avant-garde be able to fulfill their cultural mission as they accomplish this great task”²⁵. “A new person – a new character – a new literature” – this was the way ideologists developed in the literature and culture in the 1920s and 1930s.

Socialist literature tries to describe all new layers of society. Thus, playwright Ivan Mykytenko wrote: “The subject matter of our literature is enormous, majestic, and I must say that we have not overlooked any topic in

²³ Коляда Гео. Етюди. Нова генерація. 1928. № 10. С. 236.

²⁴ Скрипник М. Література й мистецтво. Статті й промови. Т. V. X.: Держвидав України, 1930. С. 75–76.

²⁵ Ibid., с. 264.

our work. We have touched upon all topics – both about industrialization, and mechanization, and about collectivization, and about re-educating man, and about creating a new man”²⁶. The wide range of topics in Ukrainian literature is a result of socio-cultural factors: the new character seemed to “tell” the reader what he should be like in modern times, how he should behave, what words to say, what actions to take.

CONCLUSIONS

Three models of portrayal of a new person in Ukrainian literature of the 1920s and 1930s testify to the similarity and difference in the creative practices of writers of the period. In all three models, writers use the same rhetorical stamps and stereotypes, which are ideologically labeled. But careful study and comparison of contexts reveals that this conceals different styles and genres.

Yes, a social person has the traits of a mythological character, a hero whomakes achievements, subordinates his life to ideology, social circumstances. Such a character is described, for example, in the plays of Ivan Mykytenko. Its main features are devotion to ideology, positive character traits, lack of doubt, experiences. Works that describe such a character are pathetic and ideologically labeled. This is the perfect character to appear in Soviet cinema, on Soviet posters, propaganda. It combines the ideology and stereotypes of mass culture. A special place among the new semantic codes upon which all Soviet literature and culture, including mass ones, will be based is positive pathos. Meeting the leading expectations of the mass audience, culture and literature are guided by the idea of ordering chaos and the utopian idea of the arrival of a new bright future.

Another type of character is a Faustian man. He constantly hesitates, experiences various doubts, reflexes, is disappointed in the revolution, is experiencing an existential crisis. This character is described by Nikolai Khvylovy. The writer considers this character a true type of era. The author portrays such a person in a moment of dramatic crisis. Therefore, for such a person in the works of Mykola Khvylovy are characterized by traits of confusion and a split consciousness. Such a character clearly describes the contradiction between the conscious and the subconscious, ideology and humanity, believe in the future renewal and disappointment in the ideals of the revolution.

An example of the ironic portrayal of a new person is Ostap Wyshya’s works. His “smiles” are an original genre in Ukrainian literature. In them,

²⁶Микитенко І. К. Твори: в 4 т. Т. 4. П’єси; публіцистика; Про себе і свою творчість; Листи. Упоряд. О. Микитенко. К.: Дніпро, 1983. С. 261.

the writer portrays a typical person who is going through an era of change. The villagers or laborer, resident of a town or small village in Ostap Wyshya becomes the character of a satirical or ironic story. The writer described a huge number of typical scenes of the era. They were not just the order of the editorial staff in which Ostap Wyshya worked, but a kind of social order for a wide variety of readers. Thanks to the “smiles” of OstapWyshyahave semantized (acquired names, definitions, described, classified, etc.) a variety of manifestations of reality, not yet classified by sociologists, ideologists, politicians, or even prose writers, journalists. He was the first – acutely, sensitively, ironically – to describe a new society, a new mass social stratum, from which the communist power would then form a socio-cultural integrity – the Soviet people. The irony of Wyshya, the powerful force of his critical-satirical word, led to the gradual formation of an ironically dual attitude toward Soviet reality (in the form of anecdotes, mockery of socio-cultural and ideological semantic codes).

These three types of characters in Ukrainian literature of the 1920s and 1930s testify to the existence of three models of human image at this time. The first is based on the myth of a new ideology-oriented hero. The second is based on the writers’ desire to portray the bewilderment and disappointment of a young man in an era of revolutionary change. The third is based on the idea of an ironic and satirical portrayal of a small man in times of revolutionary transformations. Subsequently, only the first will become entrenched in Ukrainian literature and become an example of a combination of ideology and mass culture and literature.

SUMMARY

This study seeks to systematize and summarize three models of the image of a new person in Ukrainian literature of the 1920s and 1930s. Ideas for semiotics and the link between sociocultural change and the change in character type in literature have been the intellectual support of this research. This made it possible to describe three types of characters in Ukrainian literature of the 1920s and 1930s. The first is a mythological hero who faithfully serves ideology, ready to perform for its own sake. This type of character will spread not only in literature, but throughout the culture of the Soviet Union. The second type of character is the Faustian man. This is a character who is dramatically frustrated with the ideas and ideals of the revolution, who does not believe in social change and finds itself on the sidelines of life. Writers, in order to portray such a character, resort to artistic techniques of impressionism, realism, expressionism. The third type of character is an ironic character. It is a small man depicted by means of irony, satire, allegories in the original genre of Ukrainian literature – a smile.

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SHORT PROSE OF KOST' GORDIENKO OF THE 1920'S: DYNAMICS OF THEMATIC AND GENRE-STYLE ORIENTATIONS

Sharova T. M.

INTRODUCTION

Socio-political events in early twentieth-century Ukraine, marked by revolutionary pathos and national liberation desires, had a profound impact on the development of the literary process. According to analytically substantiated conclusions of scholars of mainland Ukraine and the diaspora (V. Ageeva, M. Vaskov, T. Gundorova, L. Kavun, Y. Kovalyiv, G. Kostyuk, Y. Lavrinenko, S. Lenskaya, S. Pavlychko, Y. Shevelyov and many others), the first post-revolutionary decade in the history of Ukrainian writing, was a period of raising the emotional and intellectual level of literature and expanding its visual and expressive capabilities. Moreover, it was in those “intervening years that all the forces of the nation were focused on its spiritual life, sublimated into its culture, into the creation of cultural values”¹.

Moments of turbulent changes in the life of the individual and the society as a whole were first written by the poetic genres (mainly the lyrics of the civic-active direction) that came to the reader with a violent flow. If “the verbal majority of the writing has largely broken and grew at large amount of loud defenders”, said S. Efremov, describing the circumstances of the literary life of 1919–1923, “then in the prose even the workers far less”, “even worse within dramatic excitement”². A similar view was expressed in the early 1920’s by Mykola Zerov, calling Ukrainian prose a “wide field of untapped possibilities”³, pointing to the inability of young writers to make full use of the “vital material” of post-revolutionary reality and the lack of a “technical” possibility of comprehending it.

Soon the situation will change: not only the young generation of prose writers will appear in the Ukrainian literature, but they also strongly present themselves with original works of art. “It was a rare period when nearly

¹ Шевельов Ю. Вибрані праці: у 2-х кн. Кн. II. Київ: ВД “Києво-Могилянська академія”, 2008. С. 447.

² Єфремов С. Історія українського письменства. Київ: Феміна, 1995. С. 610–611.

³ Зеров М. Два прозаїки. Зеров М. Твори: у 2 т. Київ: Дніпро, 1990. Т. 2. Історико-літературні та літературознавчі праці. С. 516–526.

twenty to thirty years of age came into the literature at one and the same time, filled with creative energy, a thirst for experimentation, the desire to open new horizons of a literary reality (...) fascinated by attractive perspectives, not always properly appreciated by the previous classics”⁴. In 1925, such a large number of short stories and essays appeared, which enabled O. Biletsky to draw an optimistic conclusion in the article “On prose in general and about our prose in 1925”: in the coming years, along with these small forms, we should look forward to the emergence of a great form in our literature – the novel”⁵.

In the process of forming their own interpretive model, Ukrainian writing showed a wide range of style manners that became apparent at the end of the nineteenth and early twentieth centuries and took over many features of previous cultural and style systems. This trend was noticed by A. Leites, characterizing in 1926 “paths to the novel”: “Naturalism, romanticism and realism, impressionism – all these categories are intertwined in our day. We live in a time of diffusion of literary genres – the logic of solids (logique des solides) that Bergson once spoke of has finally disappeared ...”⁶.

Modern style strategies have provided the opportunity to express the energy of the revolutionary impulse, to understand the multifaceted life and psychological shifts, to form new models of the literary world. Notably, different (sometimes controversial) stylistic trends were used in the line of one type of creativity. “Even in the works of one author, as a rule, they intersect, enrich each other, enter into a dialogue different, sometimes, seemingly completely incompatible traditions and tendencies”⁷, – correctly remarks Tamara Denisova. For example, the fusion of symbolist and futuristic literary systems was observed in the works of Yakov Savchenko and Mikhail Semenko, the combination of elements of impressionistic and expressionistic poetics were found in the prose of Mykhailo Khvylovy, Andriy Golovko, Arkady Lyubchenko, impressionistic-symbolist style tendencies – Gnat Mikhailchenko, Mikhail Ivchenko, Grigory Kosynka.

The epic development of new life processes required literacy, poetic skills. Instead, creative youth, sometimes “lacking in knowledge, only a real life experience, ... eagerly sought to say their word, a non-everyday word,

⁴ Ковалів Ю. Полісемантика “Розстріляного відродження” з обірваною перспективою. Київ : МП “Леся”, 2009. С. 5.

⁵ Білецький О. Становлення української радянської прози. Зібрання праць у п’яти томах. Київ : Наукова думка, 1966. Т. 3: Українська радянська література. С. 36.

⁶ Лейтес А. Шляхи до роману. *Всесвіт*. 1926. № 8. С. 10.

⁷ Денисова Т.Н. Історія американської літератури ХХ століття. Київ : Довіра, 2002. С. 15.

to say something, to say at least a loud feeling for the whole world... feeling together their helplessness, low power. Actually, I could say that about myself”⁸, – Kost Gordienko gave this characteristic of a cohort of writers of the 1920’s (and himself). Not all the works of beginners, some of whom managed to publish several stories or one or two collections in a short life, had great ideological and aesthetic weight, but showed the creative energy of young writers and spiritual and aesthetic potential, a strong desire to join the creation of a new one, “the unprecedented and unforeseen yesterday” (words of Yuriy Mezhenko).

1. Features of short prose by Kost Gordienko in the 1920’s.

Kost’ Gordienko made his debut in 1923 on the pages of the Agricultural Proletarian newspaper with a short story called Spring Time. Over the next few years, more than a dozen stories and short stories, including “Fedko”, “On the Ruins of the Monastery”, “How I Was the Editor of the County Newspaper”, “Crooked tooth and crippled”, “Barjan”, “The inn “Entertainment of Friends”, “The Red Roses”, “Where the Kings lived”, and others that ultimately determined the development of his creative career in the 1920’s. Most of the small prose was published in the Kharkiv magazines “Hart”, “Red Road”, “Universe”, “The Agricultural Proletarian” and in the newspapers “Visti VUCVK”, “Communist”. The rest were published in separate books in the Kharkov publishing houses Ukrainian Worker and Book Union. These works give a more or less complete idea of the early prose, which is developed in line with the realistic tradition, partly gravitating to the stylistic tendencies of modernism.

Criticism met the young author’s debut with restraint, as evidenced by solitary reviews and literary-critical articles in the periodical. Responses to small-format works were not explicitly approving. In particular, pointing to the positive features of stories and short stories (the ability to “give striking pictures of non-sexual reality”, to show “stormy modernity in all its images”, “active life material”, “fruitful use of satirical means of image”, etc.), the reviewers noted a number of shortcomings related primarily to the “imperfection” of poetics.

It was a question of the “indeterminacy of characters” and “not always convincing evolution of characters”, the absence of works of “literary-generalized descriptions and human images”, the “unmotivation of a positive ideal”, the lack of social conflict. The harshest criticism has come from the use of style innovations in the structure of presentation. Critical appraisals

⁸ Гордієнко К. Рясне слово: роздуми і спогади. Київ : Радянський письменник, 1978. С. 92.

and invective passages have acknowledged the basic flaws as “naturalistic domesticity” and “concentration”, “contrived psychologism”, and “the influence of you or other” isms” (implying a fascination with the impressionistic style of writing. – T. Sh.) allowed “the author to rise to the awareness of the true content of phenomena and events”⁹.

In the late 1920’s and early 1930’s, critical attacks did not subside, and elements of vulgar sociology became increasingly visible. Kost Gordienko’s early works are analyzed through the lens of “ideological endurance”. The most notable sign of the excess of politicized reviews is the emphasis on immature worldviews and ideological miscalculations of prose, which appeared in the literary field of a small prose through a “grounded concept of life”, “a false depiction of man, a perversion of Soviet reality”. In the end, literary critics resorted to overtly political accusations, such as Kost Gordienko’s “political accusations”, the “misunderstanding of the strictly limited role of private capital”¹⁰, etc.

Over the next decades, similar tendencies were observed in the early prose of the writer as in the 1930’s. Overall evaluations of stories analyzed or mentioned, essays generally did not go beyond the standardized stencils of what is allowed. An example is the politically colored articulations of the 1970’s, away from the objective analysis of M. Shapoval’s thinking about the maturity of Kost Gordienko’s creative development. Traditionally, the critic sought out the “biases” of the writer, among them – “worldview naive, philosophical ideas about the person – questionable”, superficial perception of the person “allegedly uncontrollable in their actions”¹¹, etc.

“The path of superficial empiricism without proper generalizations” in the early period of creativity led Kost Gordienko (as well as some others) “Soviet writers to a dead end” and “wandering through depth”¹², – L. Smilianskiy reproached with revelatory and instructive tone. In the conditions of easing of censorship oppressions of the 1980’s, there were single attempts to go beyond the analysis of the ideological content of works, to submit new versions of the literary forms and style of the writer within the framework of the literary and literary process of the twentieth century (O. Zinchenko “Kost’ Gordienko: Literary Critical, 1987). However, they are also far from an objective and impartial analysis of Kost Gordienko’s creative work during the period of the “red renaissance”.

Coming to the literature with the experience of a journalist, Kost’ Gordienko from the very beginning tried to develop an individual style of

⁹ Стукалова Г. Певец доли народной. *Красное знамя*. 1973. 13 марта. С. 3.

¹⁰ Смілянський Л. Кость Гордієнко. Твори : у 4-х т. Київ : Дніпро, 1971. Т. 4. С. 4.

¹¹ Шаповал М. Земніджерела. *Літературна Україна*. 1971. 16 березня. С. 3.

¹² Смілянський Л. Кость Гордієнко. *Радянська література*. 1941. № 4–5. С. 298.

writing, choosing the leading small prose genres, and later – a satirical story. It is known that the dramatic events of life, its turbulent dynamics, political disturbances “destroyed the psychological conditions and left no time for observing and conceiving large-scale ideas”¹³. Therefore, the basic form of literary response, the aspiring writer chooses such “mobile genres” as: essay, story, skits, “drawing from nature”, which will become productive genre varieties and in subsequent literary and literary practice. Entitled to the title, these titles not only mark the genre of the text, but also serve the purpose of fleshing out and supplementing the content.

Among other things, it is interesting to note that making a genre definition in the title of a work or using so-called genre “label” (M. Kodak’s expression), is actively used in the works of Ukrainian modernists (“It goes! (image)”, “On the stone (watercolor)”, “Apple blossom (etude)”, “Unknown (etude)” by Mykhailo Kotsyubynsky, “Ladybug (image)”, “There will be no service (etude)”, “For the golden fleece (etude)” by Mykhola Chernyavsky, “Dance your predatory ball... (Dedication to the apostles of Bolshevism)” by Spiridon Cherkasenko and others appeared in the writers’ creative laboratory of the 1920’s.

Small epic forms made it possible for Kost’ Gordienko to condense and respond promptly to events, to comprehend difficult life conflicts, to reflect the spirit of the times. To paraphrase N. Leiderman’s thought, one can say that the genre of storytelling has become, as never before, relevant and in demand in “situations of spiritual crisis, on the faults of epochs. At a time when social, ideological and literary stereotypes, mythologists, taboos and clichés are being denied and destroyed, the narrative turns out to be the only prose genre that possesses the ability to draw on the first, barely “cut through”, still unknown, collisions to declare a new concept of personality”¹⁴.

A prominent feature of Kost’ Gordienko’s early work is the combination in the creative field of realistic principles of image with modern searches, the synthesis of different genre-style paradigms, literary and journalistic discourses, which in general significantly expanded the expressive possibilities of small prose. The aspiring writer persistently experimented, looking for individually-copyrighted means of literary and aesthetic reproduction of the realities of being. First of all, it is worth mentioning the use of Gordienko’s sketched form in the process of reality.

¹³ Історія української літератури ХХ ст.: У 2-х кн. Київ: Либідь, 1993. Кн. 1: 1910–1930-ті роки. С. 440.

¹⁴ Лейдерман Н.Л. С веком наравне. Русская литературная классика в советскую эпоху: Монографические очерки. Санкт-Петербург: Златоуст, 2005. С. 192.

The essay made it possible to reproduce the events and living conditions of the characters with documentary scrupulousness and specificity, which gave the literary story a special conviction. In addition, he gave the author the opportunity to build a plot, abandoning the literary fiction, based on real events. The use of non-fiction material (considerations of raising the material well-being and cultural level of the people, economic plans, etc.) added to the argumentation, depth and content of the essay. This form of essays by Kost' Gordienko has a lot in common with the popular "literature of fact" at that time, in particular in terms of the use of expressive means, the rejection of traditional methods of artistic world-modeling (typing, fiction, individualized character, analysis of the inner world, the plot as a way of organizing events and character movements)¹⁵.

In general, the formal features of the essay made it popular in Ukrainian literature of the 1920's. Not only creators of the epic genre (Andriy Golovko "Moment", "Children of the Earth and the Sun", Vladimir Gzhytsky "Nuzhdari", Dokiia Humenna "Letters from the Steppe Ukraine" and many others), but also authors of lyric works, actively addressed this genre: Maxim Rylsky (an essay "From ancient years"), Mykola Voroniy (an essay "The dramatic prima donna") and others.

Impressions of the writers' travels (independent or expeditionary, sometimes quite long-lasting) to the Far North, Siberia and the Far East, Karelia, Altai and Central Asia, the Caucasus and the Caucasus have been reproduced in the texts of Mike Pohorgansen to Dagestan "Kos-Chagil at Ambi"), Basil the Impressive ("Deep Intelligence: Essays on the Caspian"), Ivan Bagmut ("Snow Tundra Riders", "Journey to the Heavenly Mountains: Notes by a Tourist to Central Tien Shan"), Oleksi Desnyak ("Khazakhstan"), Vasily Misyk ("Thousands of kilometers", "Khazakhstan's kamagistralya") and others.

Creative missions of travel writers took place not only in foreign territories but also in different corners of Ukraine. The period of "self-righteous arrogance of piratist homeschooling, majestic satisfaction with horse horizons"¹⁶ went into "the process of knowing oneself. Even the brightest representatives of Ukrainian culture are surprised to learn that there are many unknown or little known facts, phenomena, things not only in the history, culture of the native nation, but also in its environment, landscapes, architecture and sculpture of cities and villages. There is a need to fill the

¹⁵ Литература факта. Первый сборник материалов работников ЛЕФа. М., 2000. С. 22.

¹⁶ Новицький М. Передмова. Недоля Л. Жовті брати: Кризь Хіну. Харків : Український робітник, 1929. С. 3.

gaps”¹⁷, – sums up M. Vaskiv, characterizing the genre of the essay as a way of knowing” “I” and others.

The focus of the writer’s attention on the feature of Kost’ Gordienko’s “Barjan” (1926) is the work of the loaders in the port of Odessa, the conditions of their life, public life. The title of the work contains the name of the working club, which was founded by the port workers. The characters of the work are workers, whose image is limited by a laconic collective portrait. Putting to the fore not the personal fate of the hero, but the problem, he bypasses the process of unfolding the event and the formation of characters, neglecting such a technique as prehistory.

The work is characterized by rigorous truthfulness in showing the circumstances of life, conveyed with all the details, detailed reproduction of the working conditions of port loaders in pre-revolutionary Russia, which the author compares with modern conditions of work, rest and leisure (elimination of illiteracy, publication of wallpapers, playing chess, reading, books, the participation of wives and daughters of loaders in the tailoring group, etc.). From all the working class, Kost Gordienko singled out the worker Gavrish, again limiting himself to the contour image of the hero. The author is first of all interested in the collective portrait, which he depicts with literary means.

In an effort to expand the genre boundaries, the author resorts to “cyclization – the union of self-contained completed fragments on a thematic, figurative, stylistic basis”¹⁸. Each part or section of the essay “Barjan” has its own title (“Lumpen”, “Barjan”, “Literary career of Gavrish”, “Unexpected guest”, “Stingazeta, school”, etc.), which plays an important semantic function.

Cyclization, as well as the controversial process –”sputtering”, according to the reasoned conclusions of the Ukrainian small prose researcher of the 1920’s and 1960’s, Svetlana Lenskaya¹⁹, was one of the leading tendencies of the literary era of the first post-revolutionary decade, as they contributed to the expansion of genre boundaries and expression. These phenomena are reflected in the structure of the texts: fragmentation in “Fragments of Life” by Klim Polishchuk, “A Fearful Night (three stories)” by Grigory Epic, “Kara-Krucha (three stories)” by Alexander Kopylenko; cyclicity – in Ivan Senchenko’s “Chervonograd Cycle”, Semyon Sklyarenko’s “Stories of

¹⁷Васьків М. Мандрівний нарис як спосіб пізнання іншого й самого себе [Електронний ресурс]. Режим доступу: http://elibrary.kubg.edu.ua/5693/7/M_Vaskiv_UHPISP_1_GI.pdf.

¹⁸ Ленська С. Українська мала проза 1920–1960-х років: на перетині жанру і стилю : монографія. Полтава : ПолтНТУ, 2014. С. 68.

¹⁹ Ibid., с. 656.

Feelings”, Vasily Vrazhlyv’s “Six Stories”, “Thousands in Units: A Collection of Stories” by Sergey Pylypenko and others.

The very principle of cyclization is also used by Kost’ Gordienko in the essay *On the Ruins of the Monastery* (1925), organically combining several stories with laconic, refined names (“The Last Bell,” “The Holy Chant”, “The Thorny Way”, “Labor Day”, etc.) that outline the subject of further narration into a single literary integrity.

Realistic tendencies, combined with ironic-comic grotesque means, are clearly outlined in Kost’ Gordienko’s narrative “The inn “Entertainment of Friends”. Humorous “drawings from nature” “Evening Street” (1926), “Bazaar” (1926), published in the magazine “Universe” under the kryptonite KG, is almost a photographic statement of the author’s everyday observations during the NEP period. It is noticeable that the focus of attention on the prose in these works is one situation or one moment depicted with shades of satirical ridicule.

“The events of the years of the revolutionary explosion experienced by the country and the life that is being established and experienced through these years are two thematic spheres in which... the prose of 1925 revolved”²⁰, – concluded O. Biletsky, determining the direction of creative pursuits. The young generation of Ukrainian writers. Around these “thematic spheres” was the creativity of Kost Gordienko. Dominant in his early prose are two themes: the theme of the city and the theme of the village of the post-revolutionary decade. And both are inextricably linked with the understanding of the fate of the “little man” – the lost, deprived, whose interests are connected with the satisfaction of the simplest physiological problems.

A person is often spiritually poor, leading an asocial lifestyle. The unity of problems and ideological-thematic content – the life of the city “bottom” with fixation on mostly dark and negative phenomena – marked stories “The inn “Entertainment of Friends” (1925), “Red Roses” (1926), “Night” (1926). These works do not have a clear creative skill in depicting psychological situations, but at the same time they represent a literary model of analysis of the soul of the “hurtful” person.

Behavioral algorithms of a “defective” human being thrown to the sidelines of life were actively developed in Ukrainian prose in the 1920’s. Close to the topic of social and moral “bottom”, the degradation of personality, for example, the story “The Old Man” (1920) Valerian Podmagilny, “Blind Vanka Kosy” (1926) Peter Vanchenko, “Via dolorosa”

²⁰ Білецький О. Становлення української радянської прози. Зібрання праць у п’яти томах. Київ : Наукова думка, 1966. Т. 3: Українська радянська література. С. 34.

(1926) Arcadia Lyubchenko, "Forest Strands" (1927) by Mikhail Ivchenko, "Pate" (1929) by Vasyl Vrazhlyvny.

Kost' Gordienko is not so much interested in the social conditions of the restless, full of social contradictions of the present, but in their reflection in the lives of the heroes. At the same time, he artificially comprehends the depth of man's fall "to the bottom", determines the degree of moral and spiritual anger to which he is able to reach. There is a whole gallery of images of lumpen-proletarians in the literary world of the writer: innkeeper Alyosha, his wife Oksana, homeless Spirko, Methodius, Gnid (story "The inn "Entertainment of Friends"), drunkard Serg, Paul and Jean (story "Night"), the prostitute Tamara (the story "Children") – all of them carry the burden of dirty habits. All have lost faith in their powers, really perceiving the ruthless essence of their lives and the situation in which they find themselves.

The writer presents the life scenes and way of life of the city's bottom in a naturalistic way. Naturalistic stylistics is particularly noticeable in the story "Red Dew": "Life woke up ... Among the dirt, rags in the vomit ... sweaty, slippery ... Batting eyelashes, yawning, stretching – and sniffing ... Predatory sparkled eyes – the head rushed into the swirl // In a suffocating atmosphere – a din. (...) – At times, the din is covered with loud, barbaric voices ... Fingers twisted ... bloodshot eyes... violin mourned "The Seagull" ... Throwing her head back, the prostitute laughed²¹. The author resorts to naturalistic details, depicting scenes of Levko's brutal torture and the violent massacre of guards. Naturalistic episodes also include episodes of unbearable suffering in prison, pictures of pain, and psychological despair. The naturalistic elements are traced in an excessive attention to the physiological aspects of the life of public house visitors.

In the center of the story "The Red Dew", which still shows the traits of novitiate, reveals a dramatic event – the arrest of the revolutionary underground member Levko in the public house, his imprisonment and escape. The chronotope of the work is extremely localized: the depicted events take place one day on the eve of the revolution. The character's biography is outlined laconically, with several strokes (lived in the port city, talked with sailors, distributed postcards), without retrospect and consistent biography. The author minimizes exposure and concentrates on the climax of the action.

"The rights and powers of the author's voice are deliberately delegated to the narrator, establishing communication with the reader ... and interpreting the programmed creative concept (of course, the author's) as a product of

²¹ Гордієнко К. Червоніроси. Харків : Український робітник, 1926. С. 1.

one's own intentions and individual thinking"²². The means of characterization are the expressions of the characters (Levko, investigator, supervisor), which prevail over the story-event principle and reveal the motivation of their actions, logic of behavior.

Complex constructions appear only in the outcome, which has little to do with the events told by the author of the story (distribution of postcards by Levko, arrest, time in prison, interrogation of police officers, bullying, massacre, escape). The depicted pictures of the spring landscape become colorful and are perceived as a meaningful symbol ("red dew", "song lark", "steppe").

In this context, Lotman's remarks are correct, according to which the outcome of the work indicates not only "the completion of a plot, but also the construction of the world as a whole". "In a work of art, the course of events stops at the moment when the story breaks. Further, nothing happens, I understand that the hero who lived up to this point will not die at all, the one who has achieved love will not lose it anymore, the winner will not be further defeated, as every subsequent action is excluded // This reveals the dual nature of the literary model: depicting individual events, it simultaneously reflects the whole picture of the world, telling about the tragic fate of the heroine – telling about the tragedy of the world as a whole the researcher reasonably summarizes"²³.

The confrontation between a revolutionary young man who is imprisoned for dissemination of the proclamations and guards forcing a confession of his clandestine activity which is conveyed in the story *Red Roses* through laconic dialogues, without the narrator's or author's judgment. Realistic image (actions, behavior) of the protagonist is inferior to the analysis of his inner self. The writer uses laconic, but richly-psychological dialogues, uses internal monologues, non-proper direct speech, which reinforce the intonational structure of the work.

Characteristic features of poetics: extreme psychological tension and dramatic sharpness of action, seeming conciseness and expressiveness, fragmentation of writing, use of internal speech of characters – bring the "Red roses" closer to the novelty genre. After all, the work is also characterized by such "classic" features as: condensed action, conciseness, storyline monotony, expressive compositional center, minimized the number of characters, etc²⁴.

²² Філатова О. Український роман 20–30-х років ХХ століття: типологія авторської свідомості. Миколаїв : Ліон, 2010. С. 127.

²³ Лотман Ю. Об искусстве: Структура художественного текста. Семиотика кино и проблемы киноэстетики: Статьи. Заметки. Выступления (1962–1993). Санкт-Петербург: Искусство-СПб, 1998. С. 210.

²⁴ Літературознавчий словник-довідник. Київ: Академія, 1997. С. 510.

2. Thematic and genre-style orientations of Kost Gordienko's work

In the ideological-thematic paradigm of Kost Gordienko's early prose important are works that reveal the theme of children's destinies in two diametrically opposed social dimensions: in an unjust bourgeois society and in Soviet times. Writing about children in an objective-realistic tone, the writer is concerned with the exceptional situations in his tragedy, which are most fully reflected in the crisis moments of social confrontation – revolution, war, famine. Notably, the literary and artistic collection “Homeless”, published in 1927 with the promotion of the Central Commission for Assistance to Children, mainly for school use, along with works about homeless children Gordy Brasyuk, Stepan Vasylichenko, Yakov Shchogolev and others. there is also a story by Kost Gordienko, “The Crooked tooth and the Cripple”.

In the stories “Fedko” (1925), “The Crooked tooth and the Cripple” (1925), “Children” (1926) there are insightful stories of children of all ages and social status, their moral suffering and distress, reproduced emotionally, acutely. In the foreground, as a rule, the characters and destinies of children from the poor, orphans, street children, their feelings and impressions. The author depicts in detail the burden of hard work, the abuse of wealthy owners, depicts the existential loneliness and despair of a deprived child in an adult (often hostile) world. The heroes of Kost Gordienko's early stories combine “childish” problems that are overcome alongside – often at the level – with adults: hunger, needful existence, brutality, and ill-treatment. For example, Fedko from the eponymous story, wants “to earn money for boots”, and even more to “make his way in life”, and for a boy called the Crooked Tooth (the story “The Crooked tooth and the Cripple”) a piece of bread and his own penny in the pocket are important.

By the way, almost none of the Ukrainian prose writers of the 1920's did not depict the “child” theme. The stories “Girl on the Road”, “Comrades”, “Pylypko”, “Red Handkerchief”, “Engineers”, the story “Widowed Children” by Andrei Golovko have become classic. “The author's attention in these works “focuses not so much on the development of external conflict, but on the ambiguous position of small characters, who, alongside adults, are steadfastly overcoming difficult trials. The writer captures the most subtle details that relate to every young hero – instant moods, scrappy, sometimes chaotic impressions, while using a variety of shades of visual and auditory associations²⁵. “Since events are given from the perspective of the hero-child (and his or her perception is almost not corrected by the author), so do the

²⁵ Філатова О. Автор і текст у системісоцреалізму. Миколаїв : Іліон. 2017. С. 202.

moral judgments, sentences expressed by the child, often acquire absolute conviction, the value of ethical imperatives”²⁶, – points (and quite rightly) to literary imperatives of Andrey Golovko as Vera Ageeva.

Creative understanding of children’s characters, meticulous analysis of child psychology and behavior unfolds in the stories of Vasily Atamanyuk (Vasylko, 1921; Comrades, 1922), Stepan Vasylchenko (Pribluda, 1922), Vasyl Vrazhlyvny (Wolf Bayrak, 1925; The White House Life, 1927, Barbarian Cherednichenko (What Happened to Tetya Zoryanskaya, 1926), Ivan Bagryany (Pacan, 1928). The lives of childless children are reflected in the stories of Stepan Vasylchenko’s The Olive Ring (1927), Ivan Senchenko’s Homeless (1927), Ivan Mykytenko’s Urgana (1927), and his thematically related novel, Morning (1933), in the unfinished novel “1920” (1925) by Barbarian Cherednichenko and many others. By the way, Stepan Vasylchenko, who wrote about orphans and before revolution, was one of the first to introduce the image of the homeless in Ukrainian literature, reflecting “his inner world from the standpoint of ethical analysis of social reality”²⁷.

In the texts of the specified thematic complex, the inner world of the child is multilaterally comprehended, the subtler disorders of child psychology are recorded. The writers have succeeded in creating a series of true images of orphans, one-parent children, homeless people, vagabonds, realistically depicting their lives at work, at markets and train stations, at wanderers. Little heroes are permeated not by children’s entertainment or toys, but by the serious problems of survival in the face of poverty, starvation, revolutions and wars.

The author’s attention is focused not on the naive child’s worldview, but on the ambiguous position of characters deprived of parental care, which are constantly experiencing grief, are not lost in difficult situations of life’s trials, do not lose optimism and belief in the person, her inner self. Here is, say, the heroes of the sketch “Hope” by Oleksa Slysarenko: “The children were carrying small slivers of chips, and their figures swayed like mothers. They seemed to be carrying heavy firewood, and enjoyed the good children’s joy – they worked! ... And a secret light at the bottom of the eyes that had fallen out was revealed. At the back of the eyes was a transparent source of All-human Hope for the Future”²⁸.

²⁶ Агеєва В. П. Українська імпресіоністична проза. Київ : Інститут літератури імені Т. Г. Шевченка НАН України, 1994. С. 86.

²⁷ Філатова О. Автор і текст у системі соцреалізму. Миколаїв : Іліон. 2017. С. 204.

²⁸ Слісаренко О. Вибрані твори. Київ : Смолоскип, 2011. С. 58.

A special place in the segment of small prose, dedicated to the theme of childhood, is the story of Valerian Podmagilny "Vanya", which simulates a crisis existential situation in which a seven-year-old boy is. However, in the author's interpretation the child appears as a "little adult". So, let's just say that Valerian Podmagilny never calls Vanya a child, the character appears in the work as a "little man" or "seven-year-old man"²⁹. Psychological study of the inner world of the boy in the story "Vanya" is carried out through the prism of moral and ethical conflict. Skillful reproduction of unconscious destructive instincts, existential experiences (aggression, premonition of the punishment, fear, condemnation of fear), actualized by the boy's cruel actions (murder of a dog) destroys the traditional "angelic interpretation"(statement by Svetlana Lenskaya) of the child (expression).

Kost Gordienko's attraction to the literary absorption of the lives of children in the adult world of social, class conflicts was reflected in Fedko's story. The reception of the children's world has similar characteristics to the Ukrainian humanist traditions, presented in the works of Panas Myrny ("Morozenko", "Adventure with "Kobzar"), Ivan Franko ("Little Myron", "In Forge", "My Crime"), Mykhailo Kotsyubynsky ("Kharytya", "Yalinka", "Little Sinner"), Vasily Stefanyk ("Maple Leaves", "Mother's Son", "Katrusya"), Mark Cheremshyna ("Karbi") and several other national writers. The title of the story clearly indicates the intertextual coincidences with the story of Volodymyr Vynnychenko "Fedko-Khalamydnyk". The common features are traced at the ideological-thematic and figurative levels (perhaps most of all – defined by V. Panchenko "spirit of opposition" of the character of the hero³⁰), although, of course, the work of a beginner by artistic and aesthetic level seems artistically weaker than the work of an authoritative predecessor.

Several pages of Kost Gordienko's story "Fedko" unfold the story of a 10-year-old boy from a poor rural family who, through his own actions and behavior, reasoning and conclusions, shows signs of exceptional "adulthood". The literary material is composed by the author to show the character of Fedko, a rebellious, full of self-esteem, and to express his inner world.

The problems and conflicts of the story of Kost Gordienko have a clear social implication. The work reflects the author's reflections on the needy existence and the bleak future of peasant children, who have come face to

²⁹ Підмогильний В. Історія пані Ївги : Оповідання, повість. Київ : Веселка, 1991. С. 21.

³⁰ Панченко В. Будинок з химерами. Творчість Володимира Винниченка 1900–1920 рр. у європейському літературному контексті. Кіровоград, 1998. 272 с.

face with the brutality of the adult world. The subject of reflection is also the destruction of family ties, the moral degradation of the peasants driven into despair (drunkenness, rudeness, uncontrolled outbreaks of rage, unmotivated cruelty), and their cultural backwardness.

The writer's pioneering quest was found in elements of scripted stylistics characteristic of the silent cinema genre, "focused on the condensation and conciseness of the phrase, the fragmentation of the narrative, the dynamics of reproduction of" fact, "devoid of detail and descriptiveness"³¹. In the text prevails clearly defined expressive event, more precisely, concentrated action-action of the hero without individual existence, in exchange of psychologism – gestures, movements, facial expressions that convey the tension of experience. The tendency for scriptural stylistics is also noticeable in the semantically syntactic structure of the phrase (rhetorical questions, exclamations, impersonal, incomplete sentences), and in the graphic organization of the work, in particular in the "graphic segmentation" (O. Filatova's expression) of parts of the narrative.

The author scrupulously analyzes the frankly unattractive aspects of peasant life: malice and aggression, physical violence as the main "method" of raising a son, uncontrollable outbursts of fury and brutal treatment of his wives ("...father grabbed Fedko by the hand, and so much that the bone was broken // "How long, how long is he?" – the fire was in the darkened head. // And my father was spinning: // – Here you are, here you are! // It seemed to Fedko that a whole tough, fierce, gluttonous eternity lasted while his father was beating him"³²). There are no pictures of the safe childhood of a 10-year-old boy in the story of Fedko – bright and joyful, with games and fun, with a characteristic behavior pattern.

The work features a new approach to the position of the author, which was actively used in Ukrainian prose in the 1920's. In the story "Fedko" (just like most works in the genre), Kost Gordienko demonstrates a first-person narrative, blending the "voice" of the hero and the "voice of the author". Built into the plot of the work, "voices" are perceived as one. This approach to the "presence" of the author in the literary structure of the text, in the words of Zinaida Golubieva, "allows achieving the style of spontaneity, a kind of emotional coloring of the story of the direct participant of events"³³.

³¹ Філатова О. Український роман 20–30-х років XX століття: типологія авторської свідомості. Миколаїв : Ліон, 2010. С. 245.

³² Гордієнко К. Федько. Харків : Книгоспілка, 1925. С. 5.

³³ Голубева З. Український радянський роман 20-х років. Харків : Вид-во Харк. ун-ту, 1967. С. 208.

Meanwhile, in the poetics of the story “Fedko” there is a manner of story, in which the author’s description of the psychological-emotional and mood of the characters seamlessly transforms into reflections, in a kind of internal monologue organized at the level of improper direct speech (“Fedko wanted to earn money for the boots very much, and even more “make his way in life” and therefore he hoped for the words of his parents. Although... as much as Moshko promised, everything is in vain”³⁴).

In his essay, *On the Ruins of a Monastery* (1925), the author focuses exceptionally on the history of establishing a children’s shelter on the territory of the famous Okhtyr Monastery. The composition is carefully sustained to the requirements of the genre: the work consists of small individual fragments – “The Last Bell”, “Sacred Chantan”, “Thorny Way”, “Sang Lark” and others. The storyline is based on the education of a new Soviet generation, united by a common idea, inspired by labor affairs. The story begins with the history of the monastery, the reasons for the creation of a children’s colony in it, then goes into the pictures of the real life of the former homeless (teaching, community service), the success of the first graduates.

The text of Kost Gordienko clearly outlines the spatial location of events, defines a limited amount of time, a large number of characters. There are no individual images here at all, as there are no attempts of the writer to make certain generalizations, to comprehend the inner being, complex spiritual reflections of the heroes, etc. “In the foreground, almost all the characteristics of the image of the new hero, in acute conflict situations, dramatic episodes – collectivism as the norm of behavior and the dominant of consciousness”³⁵. There is a complete self-identification of the individual “Ego” of the child with part of some powerful whole one.

Also noticeable is the method of strict but fair fellow-mentors, which mainly consisted in turning the most active bullies, appointing leaders over the rest of the colonists, into organizers of the children’s community. Curious to relate, the practice of re-education soon gave results: “the child arranges itself everywhere, manages food, knows organization of the work, works in the field, gardens”³⁶. While one group is studying, another is working. So the work did not stop its rhythm, nor did the training.

³⁴ Гордієнко К. Федько. Харків : Книгоспілка, 1925. С. 10–11.

³⁵ Філатова О. Автор і текст у системісоцреалізму. Миколаїв: Іліон. 2017. С. 207.

³⁶ Гордієнко К. На руїнах монастиря. *Всесвіт*. 1925. № 19. С. 14.

CONCLUSIONS

Thus, the case of educating a new person in the essay is presented as fully completed, and the mechanism of its creation – as well-established, tested and perfect. The final episode of the story is quite telling in view of the idea of Soviet upbringing of children, artistically presented in the work of Kost Gordienko: fully transformed, healthy morally, politically literate, conscious community workers, they got everything they could take here – today they will wander, go further trails, someone to work, someone to the sugar factory, to the experimental station – to independent life, to work³⁷. “The colony “on the ruins of the monastery” in the artistic interpretation of prose (as well as in real life) becomes a kind of “utopia of rational education” (O. Filatova’s expression) of “street children”. On the other hand, it fully represents the author’s worldviews based on the ideas of building a new “happy” society.

It is quite obvious that in the early prose of Kost Gordienko there is no romantic idea of reality. Instead, we see a tragic image of the world, burdened with hunger, danger and fear of loneliness, suffering and hopelessness, loss of humanity in man. At the other end of the artistic model are contrasting pictures of Soviet myth-making, pathetic, far from the truth, ideologically oriented. Intentions of the writer in both cases, in our opinion, determine the spiritual and moral-ethical poles of the artistic-ideological system of the aspiring writer and reflect the controversial nature of his worldview.

SUMMARY

Attention is drawn to the fact that the main literary ground on which Kost Gordienko’s creative preferences were formed – the traditions of Ukrainian realistic literature. From the very beginning, Kost Gordienko tried to develop an individual style of writing, choosing the leading small prose genres, and later – a satirical story. Small epic forms made it possible for Kost Gordienko to condense and respond promptly to events, to comprehend difficult life conflicts, to reflect the spirit of the times. A prominent feature of Kost Gordienko’s early work is the combination in the creative field of realistic principles of image with modern searches, the synthesis of different genre-style paradigms, literary and journalistic discourses, which in general significantly expanded the expressive possibilities of small prose. The work is characterized by rigorous truthfulness in showing the circumstances of life, conveyed with all the details, a detailed reproduction of working conditions, which the author compares with modern conditions of work, rest and leisure.

³⁷ Гордієнко К. На руїнах монастиря. *Всесвіт*. 1925. № 19. С. 14.

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HISTORIOSOPHICAL INSIGHTS IN M. HRUSHEVSKYI'S PROSE

Yankova N. I.

INTRODUCTION

Prose forms a substantial part of M. Hrushevskiy's literary legacy, revealing his outstanding writing talent and presenting him as a remarkable phenomenon in Ukrainian literature. M. Hrushevskiy's fairy tale, sketch, novella, short story, essay, etc. offer an impressive variety of genre and style features, calling for ever new perspectives across time periods.

Since his early years, M. Hrushevskiy had dreamt of becoming a writer, and although it was mainly Clio, the muse of history, who served to inspire him in his life, he was striving to do literary writing. Thus there appeared historical sketches, short stories, essays, philosophical pieces, novellas, and dramas. In his prose works, the author traditionally showed the fate of one character, with the plot unfolding against the vividly described historical background, which was the key principle of the composition he applied in his works. Due to this fictionalization, his early short stories bear similarity to historical adventure novels of Walter Scottian type, which have been popular in Ukrainian literature since the early 19th century. Historical themes of M. Hrushevskiy's literary writing are consonant with his interests of both a writer and a historian. Being in tune with his historical studies, his prose works reflect real historical events in the life of people, personalize the socio-historical atmosphere of the past. As if complementing his own historical research, the writer used his literary imagination to see missing links between historical documents. Meanwhile, as a scholar M. Hrushevskiy resorted to artistic intuition if the document was lacking in detail or the author was eager to see the human temper, intents, and fates behind it.

Back in the day, I. Franko made an incisive comment in his review of the first seven volumes of *Istoriia Ukrainy-Rusy* [History of Ukraine-Rus], *Ocherk istorii ukrainskogo naroda* [The Study of the History of the Ukrainian People], and *Iliustrovana istoriia Ukrainy* [The Illustrated History of Ukraine] stating that M. Hrushevskiy – “will always fill in the gaps in historical detail with his own reasoning and combinations”, “his style may be termed ‘cold prose’ ”¹. Sharing I. Franko's feelings, M. Zerov reviewed

¹ Franko I. (1986) *Zibrannia tvoriv*: in 50 vol., vol. 47: *Istorychni pratsi* [Works in history] (1898–1913). Kyiv: Naukova dumka. pp. 453–454.

M. Hrushevskiy's *Iliustrovana istoriia Ukrainy* [The Illustrated History of Ukraine] maintaining that "there is no need to discuss the scientific level of the book. The name of the author alone being regarded as belonging to the best-known and most authoritative researcher of Ukrainian history lends credence to its high standards.

The literary talent of the author is beyond any doubt. Having read the book once, you won't be able to put it aside – the narrative is so vivid, simple and dramatic, devoid of any unnecessary and commonplace words, clichéd phrases and expressions. So powerful and realistic do historical figures and pictures of people's campaigns come up, lit and warmed by the author's attitude"². This is an excerpt from the review of a historical study, although the critic suggests the style of the *Iliustrovana istoriia Ukrainy* [The Illustrated History of Ukraine] has elements of feature writing.

M. Hrushevskiy's literary writing has often been seen just as a makeweight to his research work (the author himself thought he was a guest in the literary domain). His pieces have been taken as literary works, describing episodes in Ukrainian history, unearthing figures and their fates from dusty archives, adding human interest to historical science, breathing life into it.

M. Hrushevskiy's flair for literature was prominently displayed in his lyrico-philosophical cycles of short stories *Sub divo: Pid holym nebom* [Under the Open Sky] and *Iz starykh kartok* [From the Old Cards]. The short stories reveal deep layers of spiritual history, combining the author's time period and the ancient past. Historical memory preserves psychological mechanisms underlying the national character, which come out as outlook archetypes. Not only does the socio-economic background change, but also spiritual, religious in particular. New civilization phenomena absorb continuous manifestations of people's self-identity testifying to the continuity of traditions, self-preservation of the 'collective soul' – a cultural model, accumulate distant past experience and reveal themselves through mythologeme symbols. New layers gradually grow over the archaic collective subconscious; in most cases, the new layers do not ruin the foundation, but are transformed within it.

In prose works, M. Hrushevskiy addressed the eternal themes of pursuit of happiness, struggle for personal freedom, national self-esteem. The figure of B. Khmelnytskyi and his epoch held a special place in M. Hrushevskiy's writings. Throughout his life, M. Hrushevskiy reflected on the epoch of B. Khmelnytskyi from the perspective of a serious scholar and a creative

² Zerov M. (2002) *Ukrainske pysmenstvo* [Ukrainian literary writing]. Kyiv: Osnovy. P. 124.

artist. He believed that B. Khmelnytskyi made a radical political change, although he had never meant it before, as he acted in the interests of senior Cossacks. During the national liberation uprising, the Hetman erred by camping at Bila Tserkva and wasting time after crushing the Commonwealth army and taking Naddniprianshchyna. Instead of going into firm action, he wrote an explanatory letter to the Sejm and Polish officials, issuing a list of minimal demands: cancelling the Ordinance of 1638 and raising the number of Registered Cossacks. Analyzing the events, M. Hrushevskiyi was convinced B. Khmelnytskyi had not at first realized his leading role in the national liberation movement.

M. Hrushevskiyi also explored the key world literature theme – pursuit of happiness. He developed the theme in such works of his as *Yasnovelmozhnyi svat* [His Grace the Matchmaker], *Nerobochyi Hrytsko Kryvyi* [Vagabond Hrytsko Kryvyi], *Osobyste shchastia* [Personal Happiness], *Bidna divchyna* [A Poor Girl], *Testament* [Testament], *Istoriia odnoi nochi* [A Story of One Night] representing in them a distinct definition of happiness: “The main happiness of a person is to do what his / her head and conscience tell him / her to. The rest carries no weight; it is ἀδύνατον (Greek), which totally fades against eternal and unceasing life, as well as the everlasting Trinity of the truth, goodness, and beauty”³.

1. Historical themes in M. Hrushevskiyi’s prose as an expression of the writer’s individuality

The short story *Pro batka kozatskoho Bohdana Khmelnytskoho* [About Bohdan Khmelnytskyi, the Father of Cossacks] (1909), is interesting and compelling. M. Hrushevskiyi refers the genre of the story to a popular illustrated story. Put in simple terms, the material helps comprehend what was going on during the age of B. Khmelnytskyi. The author starts the story with the young years of B. Khmelnytskyi and finishes it with his death, lending the story a hagiographic colouring. Meanwhile, M. Hrushevskiyi answered the principal historical questions: what Khmel was for the people; what led to the protest movements of people; what the socio-political, national and religious structure was like in the Ukraine of the time; why the Upper and the Lower supported B. Khmelnytskyi and were ready to act under his leadership. Answering the questions allowed considering and comprehending what was going on in that time period in Ukraine.

The short story *Rozmova z Kryvonosom* [A Conversation with Kryvonis] (1914) is a kind of historical vision with the plot that can be regarded as

³ Martseniuk S. (1992) *Z hlybyn tysiacholit / Hrushevskiyi M. S. Predok: Opovidannia, narysy*. [From the depth of the millennia / Hrushevskiyi M. S. The ancestor: Stories, essays]. Donbas, no. 1–2, pp. 218–219.

parabolic. The author drew on a Carpathian legend on the army hidden in the mountains (similar plots were developed by M. Yatskiv in his *Skamianila kraina* [A Petrified Country] and by V. Pachovskyi in his *Son ukrainskoi nochi* [A Dream in the Ukrainian Night]). Maksym Kryvonis with his regiments made an appearance in the mountainous forest abatis; he had stayed alive at Lviv. Disagreeing with B. Khmelnytskyi's decision to retreat from the city, Kryvonis withdrew to the mountains to wait for a good moment to send in his troops. His dream here is rather a premonition. It is the image of Maksym Kryvonis which reveals the attitude of M. Hrushevskyi to B. Khmelnytskyi's figure.

Historiographic sources present different facts on the conflict between the Hetman and the colonel. As a historian, M. Hrushevskyi directs attention to the Hetman's reaction: "Knowing Khmelnytskyi's suspicious and envious nature with regards to power and authority (as the later facts show it), one would not think he was able to look on calmly as the influence and weight of Bratslav's leader were growing"⁴. Clearly, only Maksym Kryvonis's death at the end of 1648 brought that confrontation to an end.

The short story *Yasnovelmozhnyi svat* [His Grace the Matchmaker] (1897) was written to commemorate the anniversary of the national liberation war under the leadership of Bohdan Khmelnytskyi. It reflects the inner disposition of the future historian to "a strong and independent individuality with a well-established goal, who is pursuing this goal relentlessly, not giving way to either trivial temptations of life or the opinion of the world"⁵. While constructing the plot, the writer practises his favourite technique: making use of the fact given in the historical document, he looks at a person's fate applying the principle of historical probability and describing the events of the Khmelnytskyi Uprising throughout the period from December 30, 1647 to December 28, 1648.

The historical figure of Bohdan Khmelnytskyi takes a leading part in the story. The author colourfully shows his triumphant entrance to Kyiv. "On December 17, 1648, Kyiv held a big celebration, Khmelnytskyi was to come by Volyn Roadway from Bilhorodka. The sea of people from Kyiv and its suburbs made for the Bilhorodka Roadway as well. As Khmelnytskyi was coming nearer at the head of starshyna officers, riding a lovely black, richly decorated horse, wearing a sable hat with white feathers, the Patriarch with

⁴ Hrushevskyi M. (1957) *Istoriia Ukrainy-Rusy* [History of Ukraine-Rus], vol. 9, book 1: *Persha polovyna. Khmelnychchyna, roky 1650–1653* [First half. Khmelnytskyi Uprising, 1650–1653]. New York: Knyhospilka, p. 660.

⁵ Hrushevskyi M. (1898) *Yasnovelmozhnyi svat: Rizdviane opovidannia M. Zavoloka* [His Grace the matchmaker: A Christmas story of M. Zavoloka]. *Literaturno-naukovyi visnyk (Lviv)*, vol. I, p. 12.

the Metropolitan left the sleigh to meet him with the cross and holy water...”⁶ The Academy greeted the Hetman with “oration and acclamation”, ceremonial speeches and songs, called him “the new Moses, a custodian, savior, and liberator from the Polish Egyptian yoke”; thus he had been named Bohdan, meaning given the Rusky people by the Lord”⁷.

The writer tries the technique of psychologization by describing the emotional states of the Hetman: “Khmelnyskyi was cheerful and talkative; he was often being like that these days. He underwent apparently some important inner changes, being often pensive and then talkative again, in some exultant mood. It was mostly thought to be the influence of his conversations with the Patriarch, a highly educated person, with broad political views”⁸. It was, according to the author, “an extremely hard moment in Khmelnytskyi’s life”. Perhaps, that was the reason why he revived the tradition started by Sahaidachnyi of involving “religious matter” in his cause.

M. Hrushevskyi was inclined to purify the history of the Khmelnytskyi Uprising from any mythologization. His rejection of the legendary and the mysterious interpretation of the developments in the past should be linked to his positivist view of the historical process denying the excessive fictional element in literary descriptions of the events. Giving account of the Khmelnytskyi Uprising, he sticks to this principle as closely as possible, selecting the factual material concerning the real and not the legendary things about the Uprising. Meanwhile, he admitted that the legendary had peculiar durability and permeated even the scholarly papers of the 20th century. For all that, he could justify legends in the literary history of the Uprising.

The short story is written in the realistic key with some folklore elements (matchmaking and wedding rites), descriptions of the intelligentsia’s life. The work is full of everyday life details in the descriptions of the ceremonial meeting of the Hetman with the Metropolitan, the banquet on Khmelnytskyi’s name day, etc.

The social oppression inducing dreams of freedom left an imprint on the everyday life of the people. M. Hrushevskyi’s short stories *Bidna divchyna* [A Poor Girl], *Z pokhoronu* [From the Funeral], *Nerobochyi Hrytsko Kryvyi* [Vagabond Hrytsko Kryvyi], *Testament* [Testament], *Vykhrest Oleksander* [Apostate Oleksander] do not give an answer to the question who was to blame for the misery and poverty of people befallen by the tragic fate.

⁶ Hrushevskyi M. S. (1990) *Predok: Iz beletrystychnoi spadshchyny* [The ancestor: from literary legacy]. Kyiv: Veselka. P. 100.

⁷ Ibid.

⁸ Ibid., p. 104.

In the short stories *Bekh-al-Dzhugur, Yasnovelmozhnyi svat* [His Grace the Matchmaker] the reader sees the unique individuality of the writer: his scholarly attention to the historical fact, exactness of detail and atmosphere, combined with psychologically authentic descriptions of what the characters think and do. This makes M. Hrushevskiy's early short stories similar to historical adventure novels of Walter Scottian type. Representing just one of the style peculiarities of the writer's prose, they are organically linked to his interests of a historian and integrally related to his future works on history. The prose clearly illustrates how M. Hrushevskiy as an author of fiction, relying on his scholarly erudition, was not afraid to turn to conjectures and use his imagination to make up for the lack of facts. The mentioned affinity is seen in his constant efforts to personalize history, to re-establish links broken by time. As a scholar, M. Hrushevskiy used intuition when it was impossible to fill in the gap with documentary materials, never being reluctant to see people's emotions, intentions, fates behind the document.

2. Historiosophical reflections on man and life in M. Hrushevskiy's literary works

The short story *Predok* [The Ancestor] proves the author's ability to get into a historical event. Exploiting the literary device of a dream vision, M. Hrushevskiy describes an encounter with an ancestor, millennia apart. The short story clearly shows the writer delving into the deepest levels of consciousness. For him, the ancestor is "something miserable and close", yet as far as some "painful experience he had already got over". Only a brilliant scholar possessing a literary talent and creative intuition could ideate and express himself in such a way. I. Franko stated that "a person is the product of their environment, the evolution of their ancestors, nature and society they live in, and they are linked to all these influences with thousands of unbroken threads"⁹. The truth of the statement is proven by M. Hrushevskiy in this short story.

The narrator of the short story *Predok* [The Ancestor] feels unity with nature, realizes he is back to his ancestors to "live their plain, unpretentious life of millennia apart"¹⁰. Just as the characters of O. Kobylianska's and B. Lepkyi's works, in his search for the truth, he looks into nature where he can be sincere, honest, and genuine. The character integrates into the environment. The short story provides deep philosophical reflections on a

⁹ Franko I. (1978) *Zibrannia tvoriv*: in 50 vol., vol. 18: *Povisti ta opovidannia* [Novellas and stories] (1888–1892). Kyiv: Naukova dumka. P. 82.

¹⁰ Hrushevskiy M. S. (1990) *Predok: Iz beletrystychnoi spadshchyny* [The ancestor: from literary legacy]. Kyiv: Veselka. P. 123.

human being outside what we traditionally think as civilized to spend time alone with nature and reflect on life and the past. The imaginary encounter with the ancestor stimulates the character to revive memories of the past and re-evaluate life.

The short story *Penaty* [Penates] (1910) is linked to the historical realia in a different way. In Roman mythology, Penates were the benevolent gods of the household; the transferred meaning of the word 'penates' is a hearth, a native home. The writer himself and his wife Mariia Sylvestrivna Voiakivska served as the prototypes for the main characters of the story Ivan Petrovych (an embodiment of mind and feelings) and his wife Varvara Karpovna ("the active and creative element of the home"). Ivan Petrovych believed that "the things a person has around him exert their influence and power over him. They make the superstructure that lies between him and the world. His feelings and emotions, his thoughts and images created by his mind and impressions relate to some objects around, are represented by them"¹¹. Things influence people, as they render opinions, doubts, wishes, and each house is a whole microcosm. M. Hrushevskiy was born to a religious family; thus the issues of faith seemed inevitable to him. His ancestors belonged to the clergy; grandfather on his mother's side was a village priest. Therefore, the writer was always seeking for spiritual support in faith. Ivan Petrovych sees the scientific perspective of the principles of all major world religions (Christianity, Islam, Buddhism). For him the icon was intended to protect; it was a tutelary deity, an embodiment of household and family spirits; in difficult moments, he would even turn to it for a blessing. Ivan Petrovych and his parents, "who did not have any portraits of their ancestors, had their 'guardian angels', patron saints for their ancestral portrait gallery"¹². Looking at the portraits, the main hero had a sense of unity with his forefathers and contemporaries; he believed that peoples of the rational type can combine the cult of the ancestors with the intellectual outlook. "When a newborn was to be brought to ce penetrable (the innermost part of the temple or the house) to be introduced to my family line members and be given to their patronage and tutelage, I should state that I performed the ceremony without any sophisticated motives. I gave way to real feelings. However, the ceremony was truly the one of initiation of a new family member into the patronage of the household spirits"¹³.

¹¹ Hrushevskiy M. (1918) *Sub divo: Opovidannia, nacherky, zamitky* [Sub divo: Stories, essays, notes]. Kyiv: P. Barskyi u Kyivi. p. 23.

¹² Ibid., p. 32.

¹³ Ibid., p. 33.

The cult of the ancestors embodied in iconic images was deeply revered, just as Penates, or in other words the family icons that had always functioned as a kind of Penates, or household gods: as the proverb goes “As long as you have icons, you have a home”. The children were given the names of saints; each house had the icons of patron saints. “Ivan Petrovykh climbed a ladder to untie the old icons hanging above...

– They are the Penates of my family now, giving the icon...

– I knowingly hid them away in my farthest room not to provoke any false thinking about my personality. I keep them to remember my own past experiences as well as to have treasured family memories...”¹⁴. In the short story, the author showed the spiritual impact of the forefathers on the psychological motives of actions and the way a person adapted to their life circumstances that are linked to memories and traditions.

The essay *Na horakh* [In the mountains] (1912), first published in the collection *Sub divo*, warned against the barbaric destruction of the primeval forests in the Carpathians, becoming a literary reflection on the issue of a possible ecological catastrophe, which newly arose at that time. From the typological perspective, M. Hrushevskiy’s essay resembles the short story *Bytva* [The Battle] by O. Kobylianska: both works feature prose poetry. The essay by M. Hrushevskiy is a prophetic work telling that the time and human activities damage and devastate the green Carpathians. Century-old trees die, the land dries out, the rich soil becomes degraded. An “insatiable tribe” seeks to ruin and destroy. The author makes the reader think about the vital issues of saving nature and hopes to see the land free from the insatiable human will. Nature is shown as an active element in history. It reflects the author’s holistic understanding of the world. If the harmony of the universal interdependence and freedom is undermined, the crisis is provoked and degradations are brought on. Civilization and culture are to develop on the basis of love of freedom and humanity.

The theme of sacral experience continues in the short story *Nich* [The Night] (1909), with the Easter Night, fire and earth as the central heroes at the time of joy and ecstasy: “The night fell, damp and warm, but the touch of its tender fragrant cover spreading over the earth teased and generated the energy of life... The buds that were ready to open burst and filled the air full of dense vapour of life and desire with a sweet balsamic aroma. The breathing life fermented as a thick foam in an overflowing cup”¹⁵.

¹⁴ Hrushevskiy M. (1918) *Sub divo: Opovidannia, nacherky, zamitky* [Sub divo: Stories, essays, notes]. Kyiv: P. Barskyi u Kyivi. p. 28.

¹⁵ *Ibid.*, p. 113.

The fire occupies a special place in the event structure of the text: “The sacred purifying fire burns and destroys the dead parts and clears the earth for the new life. It drives away the hostile spirits of the cold and death and helps the earth give birth. A cheerful, noisy companies get together at the fires”¹⁶.

The people are “impatient to see the beginning of a triumphal procession of life. And when the singers at last start the triumphal song of resurrection... That’s an ecstatic joy!”¹⁷ In the joyful singing of the holiday, one can also hear “some different chords which only in a general way resemble the Easter singing”¹⁸; as if the choirs of earlier generations “sang the song of the spring rebirth not knowing of Christ (there was the Great God Pan, then the suffering Dionysus; nineteen centuries ago there came Christ). This Christian cult is quite new”¹⁹. Nature sings a hymn to the Great God Pan, and cheerful people unknowingly follow this ancient cult. M. Hrushevskiy describes the triumph of the Spirit that is eternally alive over the physical death. This short story features prose poetry with an impressionistic colouring.

The short story *Bizhnytsia v Zomemberhu* [The Church in Sommemberg] (1911) boasting an exquisite form and deep content is a fantasy, although the historical background is real. M. Hrushevskiy looks into the issue of the role and essence of art, which has become traditional for a great number of writers, in particular, T. Mann. The principal question he raises is whether art is to serve the community and perform pragmatic social or national functions or whether its primary purpose is to remain a domain of pure beauty, of literary transformed artist’s experiences. The author gives an answer to the question himself: “He [an artist – *N. Ya.*] is a master of his own feelings and his own ideas, his own artistic experiences and his own artistic creativity. He evaluates them in terms of the truth and genuineness, and not by what impression they might leave on this one and that one, and another one, on cattle breeders without even a slight artistic sense or usurers who assess an art piece from the perspective of being attractive for other usurers or merchants whose opinion they appreciate”²⁰. M. Hrushevskiy continues to reflect on the role and essence of art from the main hero’s point of view: “Art is for the audience, for the public, it is mutilation of art.

¹⁶ Hrushevskiy M. S. (1990) *Predok: Iz beletrystychnoi spadshchyny* [The ancestor: from literary legacy]. Kyiv: Veselka. P. 114.

¹⁷ *Ibid.*, p. 116.

¹⁸ *Ibid.*, p. 117.

¹⁹ *Ibid.*

²⁰ Hrushevskiy M. (1928) *Pid zoriamy. Opovidannia, nacherky, zamitky, istorychni obrazy* [Under the stars. Stories, essays, notes, historical images]. Kyiv: Rukh. Pp. 354–355.

One mutilates oneself more, another less, but who will remain free of this damned adaptation to someone's taste, requirements and judgements? Who will remain his own master and won't serve the public?"²¹

The hero's ideas are not in conflict with the social function of art, as an artist bears responsibility towards society, 'art for art's sake' principle gives grounds to irresponsibility, since "the public need art pieces that would serve them, delight them, help them get away from the filth and wrongs in life that threat to stifle it. They tempt the artist by ambitions, fame, money. They tempt him from generation to generation, from father to son, offering the persuasion that a person creates not for himself and his own sense of beauty, but for people, fame, to beat other artists with his efforts, to be higher than his contemporaries and be worthy of attention among his predecessors and successors.

Let the artist and his art perish while serving the public and hiding the filth and emptiness of life"²². Examining the issue of the role of art, M. Hrushevskiy analyses its nature; in his views, he is close to the attitudes of T. Mann expressed in his novella *Tonio Kröger*. M. Hrushevskiy gives a similar conception of art and its origin: "In the wonder chalice of art, gall, blood and tears of humiliation and violence melt into the pure crystals of beauty. The filth and wrongs of life turn into golden pieces. But they are transformed by hard work and labour torments of creativity"²³. This statement is similar to T. Mann's idea of art as a curse upon an artist.

Unlike T. Mann, he tries to answer the question "if it is good to create an illusion that this creative work is full of joy, is easy and free when it is strenuous and drags the man through the mud, tears, and blood?"²⁴ In his work, he describes Israel as if it were Ukraine and likens the Jewish people to the Ukrainians. The main hero, Mark, has never let anyone into his inner world of feelings and dreams; he differentiates artistic beauty and physical human beauty. His abstract thoughts are embodied in material things: "For him, a slender column was an image of free, joyful plunge into a life full of beauty and delight.

A wide and flat arch was an image of timeserving and suppression, slavish resignation and dullness.

Low protuberant pilasters supported a twisted arch; they were a prosaic element, immersed headlong in the material troubles of life, while peaked

²¹ Hrushevskiy M. (1928) *Pid zoriamy. Opovidannia, nacherky, zamitky, istorichni obrazy* [Under the stars. Stories, essays, notes, historical images]. Kyiv: Rukh. Pp. 354–355.

²² Ibid.

²³ Ibid., p. 359.

²⁴ Ibid., pp. 354–355.

domes featured harmoniously balanced natures who were able to render secular things to the world and to God the things that are God's"²⁵. Thus he creates synthetic symbolism: a slender column symbolizes a beauty of life, pilasters stand for the routine, an arch is a symbol of suppression, and domes are linked to the Light and God. Further on, we see: "...endless colonnades of slender columns that please the eye with their versatility in unity – don't they tell a sad story of shameless triumphs and bitter humiliation?"²⁶. The colonnades of slender columns are a story of shameless triumphs, the Moresque style does not symbolize the fame of Israel, it embodies its suppression.

M. Hrushevskiy shows the lab of the architect and sculptor Mark Feger. In a literary form, the hero debates the controversial issues of the time, in particular the disputable ones between those who 'went to the people' and modernists: "Oh, heavenly beauty! How often you are an unfaithful slave..."²⁷; "Art is for the audience, for community, it is mutilation of art. ... an artist is one's own master and he won't go to serve the people ... creates for himself and his own sense of beauty ..." ²⁸.

It is an issue of elitist art which is one of the principles of modernism: Man and Art, Beauty of Art and Man's Suffering, Artist – 'Art's Lover'. A tile of porphyry becomes symbolic: "It shone before him as a bloody drop on the white marble of the façade, as a symbol of that bloody way of suffering, humiliation, violence along which art follows its creative path"²⁹. At the beginning of the work, the author uses the frame technique: a blood drop on the girl's face; at the end of the story, he decodes this visual symbol.

Istoriia seniory Zanety Alberigo iz Venetsii [The Story of Senora Zanetta Alberigo from Venice] (1914) with its ironic exoticism and erotism resembles *The Decameron* by G. Boccaccio and *Candide* by Voltaire. There had not been such works in Ukrainian literature before M. Hrushevskiy's. It is an adventure short story by its genre, with its key attributes of kidnapping and pursue. There are also some elements of a fairy tale with the traditional opening and an instructive ending. The plot is cumulative with recurring events; descriptions of nature and everyday life are consolidated; all the events unfold around one heroine; the space and time of the story are closed, and it has a happy end. M. Hrushevskiy addressing the reader persuades them that beauty can hurt; he uses the proverbial statement "Love is weird

²⁵ Hrushevskiy M. (1928) *Pid zoriamy. Opovidannia, nacherky, zamitky, istorychni obrazy* [Under the stars. Stories, essays, notes, historical images]. Kyiv: Rukh. Pp. 340–341.

²⁶ *Ibid.*, p. 352.

²⁷ *Ibid.*, p. 354.

²⁸ *Ibid.*, p. 356.

²⁹ *Ibid.*, p. 361.

and stubborn”, recurrence symbolism (Zanetta leaves Venice and comes back to it; she has had 12 men). Reflecting on the works by M. Hrushevskiyi in the collection *Pid zoriamy* [Under the Stars], M. Zerov claimed: “It is also well worth mentioning some new forms in the writings by M. S. Hrushevskiyi. While Ukrainian prose had stuck to the detailed story and its favorite essay, he offered in his *Bizhnytsia v Zomemberhu* [The Church in Sommemberg] and *Istoriia seniory Zanety Alberigo iz Venetsii* [The Story of Senora Zanetta Alberigo from Venice] the best samples of a laconic crisp novella that should be included in the educational materials for every beginning prose writer”³⁰.

3. Ukraine and Ukrainians in the world: shaping the outlook

In his work *Po svitu: Z podorozhnikh vrazhen* [Around the World: From Traveller’s Impressions] (1908), M. Hrushevskiyi relates the past of Venice, Toscana, Florence, trying to explore their previous and current significance in world culture; therefore, the beauty of the most popular areas in northern and eastern Italy remains in the background. Describing a faraway land, M. Hrushevskiyi spots the things that will win the heart of a Ukrainian as well. These magnificent cities were built in the period of the 15th to 16th centuries by the bloody labour of captives, and almost every third of the thousands of slaves building the Italian cities was Ukrainian. Famous European philanthropists, public figures, artists saw the arts flourishing on the labour of Ukrainian people, perishing in grief and misery without trace and fame. The slaves disappeared in Italy as a foreign element; they were exploited as inanimate inventory, cattle. For the Western world, Ukraine was a little known supplier of raw materials and labour force, mostly brought as captives. It was seen as a distant colony, just like African or American countries with people whose identity was underdeveloped. M. Hrushevskiyi asks a logical question: “When will it change? When will Ukraine get involved not with its raw materials or labour, but with the works of its cultural life stamped with the national make?”³¹ This painful question ends up the impressions of the writer from his trip around the world. As a reply to it, the writer concludes: when the national self-identity activates all the Ukrainian people, both the elite and the commonalty; when the achievements of both our native and world culture will belong not only to the upper class, but to the numerous lower class as well.

³⁰ Zerov M. (2002) *Ukrainske pysmenstvo* [Ukrainian literary writing]. Kyiv: Osnovy. P. 646.

³¹ Hrushevskiyi M. (1908) *Po svitu: Z podorozhnikh vrazhin* [Around the world: From traveller’s impressions]. *Literaturno-naukovyj visnyk*, vol. XLVI, no. V, p. 244.

The novella *Chuzhi i svoi* [Strangers and Natives] (1884) was dedicated to I. Nechui-Levytsky. He started his work on it being a student in Tiflis Gymnasium. In his letter to I. Nechui-Levetsky, he wrote, “I was eager to describe local Ukrainians, and among them a narodovets (a representative of the intelligentsia who preached the so-called ‘going to the people’) and his love affair with a girl. It bears a resemblance to your *Khmary* [Clouds]. It requires a lot of talent and knowledge; I idealized the narodovets, but the things about local Ukrainians are all real”³². M. Hrushevskyi believed in the new intelligentsia. The novella does not describe peasantry; it rather focuses on the city intelligentsia – teachers, officials, students and others.

The novella consists of eight chapters, with the line “The End of the First Part” after the third chapter. It was not finished and published, although the author had been planning to write seven parts and an epilogue. In the completed chapters, he details his thoughts and feelings, lending the hero Ivan Komashynsky his autobiographical features. The hero is looking for his true vocation around people who do not understand him. In numerous arguments, he defends his views on Ukrainian-hood showing the difference between Ukrainians and Little Russians. He was concerned as “in Ukraine, Ukrainians have become actors, and because of these Ukrainophilic actors Ukraine itself has been forgotten; the voice calling them to work drowns in the sound of music; the light at the stage dazzles them not to see what is going on outside the stage”. The young man hopes that the people will open their eyes and “will see, hear, God forbid they should be late!”³³ These statements are still relevant.

The plot of the novella is not complicated: Ivan Komashynsky, a student of Kyiv University, on his holiday comes to Vladikavkaz to take his sister and mother to Kyiv. He is immersed in his studies, books, the Ukrainian cause, he works much, writes much, socializes with people who are in love with their native language and land. He meets a young woman, a younger sister of his friend Tarasovych, Katria and falls in love with her. He takes a liking to the girl’s intelligence and beauty. He starts to teach her Ukrainian, hoping she will make a helpmate in an uneasy life of a Ukrainian narodovets. However, Katria is not ready for it; she chooses a different life and a different rich man. Receiving a bitter blow, Ivan Komashynsky gets ill and on recovery comes back to Kyiv to further the Ukrainian cause.

³² Vynar L. (ed.) (1997) *Lystuvannia Mykhaila Hrushevskoho* [Mykhailo Hrushevskyi’s correspondence]. Kyiv, New York. P. 33.

³³ Vynar L. (ed.) (2000) *Mykhailo Hrushevskyi: Iz literaturnoi spadshchyny* [Mykhailo Hrushevskyi: From his literary legacy]. New York, Kyiv: Knyha. P. 235.

The novella portrays intelligentsia with a clear hint of irony in the style of classical realism. It criticizes the lack of moral principles and petty bourgeois psychology of the representatives of the Ukrainian elite that often do not feel and thus do not regard themselves as the national elite. M. Hrushevskiy's figurative language is rich in similes, epithets, detalization, synonyms. Allusions to the Bible, folk songs, T. Shevchenko's and P. Kulish's poems, I. Kotliarevskiy's *Eneida* add a national colouring to the narrative.

In the novella, the author deals with the issues debated in the Ukrainian society at the turn of the 20th century. One of them is the role of the intelligentsia. O. Hrushevskiy maintained that "this constant and long-standing link between the real life of the Ukrainian society in the 19th century and the themes in Ukrainian literature appeared obvious..." The life of the conscious Ukrainian intelligentsia "provided themes for the writers in the last quarter of a century. They are universal issues of hope and doubts, love and hatred, joy and sorrow or some specific local things the Ukrainian intelligentsia had to solve by themselves..."³⁴ M. Hrushevskiy showed the process of shaping the main hero's outlook on the basis of his own attitudes to the part the Ukrainian intelligentsia was to take at the end of the 19th and the beginning of the 20th century.

CONCLUSIONS

The issues M. Hrushevskiy considered in his works were not only the product of the turbulent period. The writer spotlighted the inner life of a personality, the slightest feelings in the soul in difficult situations.

Being predetermined by M. Hrushevskiy's world view shaped in line with the philosophy of positivism and the mimetic tradition of the second half of the 19th century, the themes and ideas of his literary works explore the social problems of that time. Welcoming the ideas of "going to the people", the Ukrainian writers showed the wrongs against the people, looked at the new ways of solving the social problems while synthesizing the traditional and new methods of writing. The realistic pictures in M. Hrushevskiy's works enhance the expressivity of the plot; they combine the elements of social and psychological principles of writing.

Before the events in October 1917, M. Hrushevskiy was more focused on the people's attitudes and feelings, whereas after them, he adopted an

³⁴ Hrushevskiy O. (1918) *Z suchasnoi ukrainskoi literatury. Nacherky i kharakterystyky* [From modern Ukrainian literature. Essays and characteristics], vol. 1: *Ukrainski povistari druhoi polovyny 19 v* [Ukrainian prose writers of the second half of the 19th century], pp. 219–220.

absolutely different approach to literature. His literary works, according to V. Strashkevych do not attract with “the extraordinary beauty of their form, but yet, his works generate interest with the thoughts expressed in them, the genuine sincerity of feelings, which evokes a sentiment while reading”³⁵. L. Starytska-Cherniakhivska maintained that “M. Hrushevskiy’s works describe not only the actual historical situation, but the historical psychology of the characters, which is the hardest task”³⁶.

The beauty of the scenery, the power of the images, a laconic and crisp narrative style, the use of related situations as well as psychological experiences, dramatic events, unusual associations are the dominant features of M. Hrushevskiy’s manner of writing.

The conception of M. Hrushevskiy’s prose was mimetic, ontologically and socially backed by the tradition of the 19th and early 20th century represented in the works by I. Nechui-Levytsky, B. Hrinchenko, Olena Pchilka et al. Some ideas of M. Hrushevskiy’s short stories *Nich* [The Night], *Rozмова z Kryvonosom* [A Conversation with Kryvonis], *Na horakh* [In the Mountains] find an echo in the works by I. Franko and M. Kotsiubynsky. Thus in his short story *Intermezzo*, M. Kotsiubynsky recounted his personal experience of communing with nature. Similarly, M. Hrushevskiy combines fantasy and reality, the present and the past in the short stories *Nich* [The Night], *Predok* [The Ancestor].

Identifying M. Hrushevskiy’s position and significance in Ukrainian literature, M. Zerov stated, “He is on the borderline between Konysky, Hrinchenko and Kotsiubynsky, following the new technique of writing, although his style is clear, laconic, and rather crisp just as in the best short stories by V. Leontovych (*Smert i zapovit pana Ivana Hrechky* [The Death and Last Will of Master Ivan Hrechka]), and yet it is far from the ornamental impressionism of M. Kotsiubynsky. It is also well worth mentioning some new forms in the writings by M. S. Hrushevskiy”³⁷. His prose shows the features of Ukrainian realism and some elements of modernism; it uses such a device as dream vision which extends beyond the realistic narrative (*Osobyste shchatia* [Personal Happiness], *Predok* [The Ancestor], *Rozмова z Kryvonosom* [A Conversation with Kryvonis]) and a frame narrative

³⁵ Strashkevych V. (1918) *Krasne pysmenstvo*. Mykh. Hrushevskiy. Sub divo. *Opovidannia, nacherky, zamitky* [Literary writing]. *Knyhar. Litopys ukrainskoho pysmenstva*, no.14, p. 842.

³⁶ Starytska-Cherniakhivska L. (1907) *Dvadtsiat piat rokiv ukrainskoho teatru (Spohady ta dumky)* [Twenty-five years of Ukrainian theatre (Reminiscences and thoughts)]. *Ukraina*, no. 10, p. 45.

³⁷ Zerov M. (2002) *Ukrainske pysmenstvo* [Ukrainian literary writing]. Kyiv: Osnovy. P. 646.

technique (*U sviatoi Sofii* [At St. Sophia's] and *Bizhnytsia v Zomemberhu* [The Church in Sommemberg]).

The literary legacy of M. Hrushevskiyi features philosophical insights; he turns to Ukrainian and World History, but primarily to the history of human soul. His works cover a wide range of themes and discuss a great many of issues. As a writer, he feels confident in the Ukraine of Yaroslav Osmomysl, Bohdan Khmelnytskyi, in the Sudan of the Mahdi period, in Medieval Venice or the Jewish ghettos in Germany. His works prove he could have become a prominent writer, but for his choice of a scholarly career.

M. Hrushevskiyi aimed at exploring and publishing history of the Ukrainian people, conveying his own view of the past, representing “the great folklore treasure of our people which should stop being a revered but rarely used item in our national inventory, as we see it now, and will become a proverbial book of the life of the people”³⁸. He could not restrict himself to focusing on the events without comprehending the evolution of the social consciousness of the nation, as the history of the Ukrainian people was mostly not the evolution of the state, but the attempts to survive, primarily in cultural and literary life.

The idea of the national revival largely dominates the literary works by M. Hrushevskiyi; it is clearly communicated through the images and the plot. Sometimes the author expresses the philosophical content of the works in the maxims that are not encoded in the images and the plot, but are inferred from the plot; they are formulated rather than formed. An insight into the inner self, an understanding of a person as a link between the preceding and succeeding generations at a metaphysical level complemented the scholar's conception of the people as a structural unit of the historical process and a key to the continuity of tradition.

M. Hrushevskiyi's literary works feature a subjective narrative, which combines two planes: the plot plane (folklore, mythological and real everyday life aspects) with the contextual plane (an associative impact). The figure of the historian narrator determines a peculiar synthesis of the epic and the lyrical manner; therefore, the works present a highly accurate context with a loose plot, objective predetermination through subjective reception (a person's life against a general historical background) to leave room for the reader's imagination.

Psychologism is the stylistic dominant of M. Hrushevskiyi's literary works. The writer promoted his own guidance through his literary images: freedom of thought, ideals of freedom, cherishing tradition. He offered

³⁸ Hrushevskiyi M. S. (1993) *Istoriia ukrainskoi literatury* [History of Ukrainian literature], vol. 1. Kyiv: Lybid. p. 368.

existential motifs, claiming that the freedom of choice is a key to personal development

Historical themes in M. Hrushevskiy's works can be accounted for by his world view of a scholar and a writer, with the scholarly career taking a priority in his life. Obviously, his literary works on historical themes may seem really absorbing: they reflect the conceptions of the author he was unable to cover in his scholarly papers for some objective reasons (a hypothetical proposition). While describing the events in the period of the Kyivan Rus, the 16th to 18th centuries, the Hetmanshchyna period, the writer applies the triad unity of the past (historical), the present (real), and the future (imaginary), which provides the main principles for the creation of a literary image that consist in engaging individual romantic views and Neo-Kantian theory. Thus, the fate, feelings, wishes and fears of a person seeking for the truth are projected onto the fate of humankind. Despite the significance of a fiction element, the historical truth dominates M. Hrushevskiy's texts. He chose a historical document (a life of a saint, a chronicle, the Cossack's Register) or a legend and made them come to life in a literary work with the description of people's lives and fates. The writer proved the continuity in the development of people's community, in particular the Ukrainian community, by renewing the lost time links. He compensated for the lack of facts by his erudition, intuition and imagination applying the principle of historical probability, adding the historical background and some individual traits to the characters. M. Hrushevskiy sought to purify the period of the Khmelnytskyi Uprising from myths.

A rich variety of themes and ideas as well as versatility of images affected the formal aspect of his writing, first and foremost the genre: a poem, a novella, a short story, a lyrical piece, an essay, a literary sketch, a fantasy, a dream vision, a fairy tale, a drama. M. Hrushevskiy adopted folk poetics, symbols, motifs, and images, sometimes transforming and modernizing the ritual, recasting the myth. However, the underlying principles of his creative writing remained unchanged: the principle of describing a character's personality in their direct and indirect contacts with their social environment, the principle of objective predetermination and subjective feelings, spiritual changes and turning points in people's fates.

SUMMARY

The chapter discusses M. Hrushevskiy's literary legacy. The analysis of his literary works demonstrates that the author uses the principle of describing a character's personality in their direct and indirect contacts with their social environment, the principle of objective predetermination and subjective feelings, spiritual changes and turning points in people's fates.

M. Hrushevskiyi focused not only on Ukrainian and World history, but primarily on the history of human soul. The chapter demonstrates that one of the key ideas in M. Hrushevskiyi's works is the idea of the national revival conveyed through versatile images and plots. The author expresses the philosophical content of the works in the maxims that are not encoded in the images and the plot, but are inferred from the plot; they are formulated rather than formed. The literary works provide an insight into the inner self, an understanding of a person as a link between the preceding and succeeding generations at a metaphysical level which complemented the scholar's conception of the people as a structural unit of the historical process and a key to the continuity of tradition.

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UKRAINIAN PROSE OF THE 20S OF THE TWENTIETH CENTURY: THE POETICS OF IMPRESSIONISM

Zhurba S. S.

INTRODUCTION

Ukrainian prose of the 20–30s of the twentieth century declared genre and style diversity, striking with an unusual combination of formal techniques, various techniques, synthesis of different types of arts. Developing under the influence of modernism, literature continues the trends proclaimed at the turn of the nineteenth and twentieth century. The impressionistic prose of this period declares the expansion of ideological-thematic horizons, which causes the need to penetrate the inner world of the characters, to reveal the subtlest disturbances of the human soul.

Arising in painting, impressionism manifested itself in artistic texts. The phenomenon of Ukrainian impressionism is associated with the work of Kotsyubynskyi. It is testified in the research of Chernenko “Mykhailo Kotsyubynskyi – Impressionist”, Kuznetsov “Impressionism in Ukrainian prose of the late XIX – early XX centuries”, Ageeva “Ukrainian impressionistic prose”. Continuing the tradition of the word’s master, writers of the 1920s – Golovko, Dniprovskyi, Ivchenko, Hryhoriy Kosynka, Mykhailychenko, Pidmogilnyi, Turyanskyi, Khvylovyi and others multifaceted reflect on human and reality.

The prose is marked by the search for new forms and stylistic updates. The realities of life of Ukrainians are represented by themes: a person in a complex era of revolutionary events, spiritual possibilities of a lonely personality, leveling of personality under the pressure of Soviet reality, a collision of mind with instincts, etc. The true image of reality is expressed through romantic means, naturalistic scenes, associative images, fiction, satire, and grotesque. The reception of the psychology of a man and his inner world is explicated by impressionistic stylistics. Impressionist technique: fragmentation, bright colors, sunshine, the languages of bright brush strokes, dynamism are decisive in the literature of the post-revolutionary era.

Artistic searches for writers of different ideological and aesthetic trends of this era are reflected in the image of a man and the world. Within the limits of impressionism, neo-romanticism, expressionism, existentialism Ivchenko, Kosynka, Mykhailychenko, Panch, Pidmogilnyi, Khvylovyi, Yanovskyi reproduce the dynamics of internal changes of the individual in

the period of complex political and social repercussions, accentuate the inner drama of a personality with an inner split and forked psyche. Feeling in love with life and optimistic belief in the future are combined with the loneliness and need of former active fighters for new ideals. In the 1920s, writers drew on material and ideas on the acute social conflicts of Ukrainian society. Artistic and philosophical understanding of reality and contradictory processes of this period allowed the artists to convey the subtle nuances of the inner world of a man, his split and ambiguity in complex political events, the destruction of moral and ethical priorities.

The generation of artists of the 1920s uses various shaping and stylistic techniques to convey the inner world of a man. The emphasis on reproducing moments of a person's life in a crisis period, "on the verge", allows writers to identify the subtlest disturbances of character's psychology, determined by the rethinking of a system of values and own existence. The ception of the poetics of Ukrainian impressionistic prose has been realized by scholars Ageeva, Bezhutrym, Kavun, Kuznetsov, Prygodiyi, Romanenko, Rudenko, Filatova, Yamchuk, and others.

1. The genre peculiarity of prose: intermedial discourse

Ukrainian prose of the 1920s demonstrates a wide range of genre forms: short prose (short story, sketch, watercolor sketch, previous outline, and novelty), a story (socio, autobiographical, socio-historical, adventure, impressionistic, story-chronicle), a novel (experimental, intellectual-philosophical, urban, marine, song novel, novel in novelties). The authors search for new subjects and forms of expression, feeling the need to scale up the important issues of the era. In the process of artistic search, Ukrainian writers of the late 19th – early 20th centuries developed techniques and modified genre forms, which made the interpenetration of literature and art. The artistic expressiveness of related arts – music, painting, cinema, architecture, theater – allows writers to express genre and style settings. Different kinds of arts interact not only in terms of content, but also in terms of form and structure, and determine the structural features of the works.

In fiction, the genres of painting and music are used by analogy, representing the peculiarities of composition and verification of the corresponding work of art: a watercolor sketch ("On the Stone" by Kotsyubynskyi, poetry by Semenko), an etude ("The One (Viburnum trails)", "Spring Night" by Ivchenko), a symphony (Lyubchenko's "Vertep"), a sonata (Kulish's "Pathetic Sonata") and others. Features of impressionistic "poetics of impression" actualized the interaction of different types of arts: verbal, musical, cinema, and painting.

Intense development of short genres occurs in the early 20s, during this period they are replaced by a story and a novel. Short epic forms (short story, sketch, and novella) are presented by the collections of "Novelties" by Mykhailychenko, "Blue Sketches" by Khvylovyi, "Militarypilot", "The problem of bread" by Pidmogylnyi, "The girl on the road", "Red Scarf" by Golovka "Mammoth tusks", "Blood of the Earth" by Yanovskyi and others. The most common form is the novella: psychological (Khvylovyi, Pidmogylnyi, Antonenko-Davidovich), impressionistic (Kosynka, Golovko), philosophical (Pidmogylnyi, Lyubchenko, Shkurupyi). The dramatic depiction of the events of the Civil War, severe post-war reality, famine, and post-war devastation can be traced in the works of artists. In stories and novelties, the authors recreate the truth of life, human fate and focus on the psyche of the hero. The works of this period are characterized by the expressiveness of plot and compositional elements, the symbolism of images, play with words, and telling artistic detail. Psychological prose reveals the image of the intellectual against the background of the revolution and its adaptation to a new life ("History of Mrs. Yvga" by Pidmogylnyi, "Blue leaf fall" by Khvylovyi). As a representative of neo-romanticism, Yanovskyi addresses the theme of adventure, romantic stories, intriguing the reader with enigmas and unexpected plot twists ("Roman Ma", "Blood of the Earth"). Psychology with story lyricism and impressionistic technique is combined in the novels by Kosynka and Lyubchenko. Focusing on national traditions, the authors move to the European level in modifications of the genre.

A novella is characterized by the fragmentation of the image of reality, the montage of paintings, the relief of the images presented through the artistic detail and symbolism. Creating a picture through a sketch drawing, an eloquent detail allows the author to express the artistic world of the work. The emotional and lyrical tone of the novella is expressed by the color, sound, dynamics of events. These are the novels "I (Romance)", "The cat in the boots" by Khvylovyi, "For the land", "In the rye", "Politics", "The dog" by Kosynka, "To the earth", "From the field days" by Ivchenko, "Via dolorosa" by Lyubchenko. The search for new expressive forms predetermined the compositional structure of the work, which is close to other types of art – painting, music, architecture, theater, and cinema.

The combination of expressive properties of verbal-figurative, visual, auditory kinds of creativity promotes the interaction and interconnectivity of syntactic, lexical-semantic trails and allows the artist to create his author's picture of the world. Genre varieties of novelty testify to the synthetics of prose: watercolors, sketches, symphonies, sonatas, brush strokes, designs. Critics point out that the rhythm-melodics of impressionistic works

demonstrate a connection with music (for lyrics) and painting (for prose). Such borrowing, according to Nalyvayka, is a characteristic feature, of “artistic expressive means, which are necessary for the realization of tasks common to all the art of impressionism: early impressionistic prose borrowed from painting and lyrical poetry from music”¹. Impressionist stylistics conveys auditory and visual impressions, captures colors and smells, declaring painting and music principles for the creation of a work.

Musical images become a tool for the rhythmic dynamism of prose, the revelation of the psychology of characters. The fixation of the life moment, the transfer of the hero's mood, his experience is transferred into a sketch. Reflections of the lyrical hero of Ivchenko's work “The One” are in harmony with the state of nature, the August landscape. The writer uses metaphor, resorts to meditation, which emphasizes the hero's connection with nature. The absence of the plot is offset by reflection and the transmission of the character's state of mind through association: a road covered with berries of guelder rose, which are mercilessly trodden by a loved one, leaving bloody footprints. The use of color-sound images, the transparency of the rhythm, the poetization of nature, the reflection of the emotional state determines the stylistic dominant of the work – impressionism.

The combination of heterogeneous elements, fragmentation, and dynamism characterize the genre of arabesque in literature. The bizarre patterns, the repetition of fragments, the intricate interweaving of the plots create a sophisticated picture like the impressionist paintings, and it is perceived only from a distance. Khvylovyyi's novella “Arabesque” testifies to moving away from the usual principles and compositional techniques of text creation. The writer successfully combines and contrasts various aspects, stringing imaginary and real episodes. The picture of that time reality was transmitted through the prism of the author's perception. The reader understands the whole picture of reality through the consciousness of the artist: “Everything here on earth is lost in the chaos of the planetary movement and only barely shines in the consciousness”, “both heroes and events and adventures that did not exist at all seem to go and they will never, ever come”². Intertext communication is achieved through the interaction of ornamented video sequences and author's instruction.

The genre of orchestral music has moved into the literature, enriching it with new imagery. The melodious combination of tones, harmony of sound,

¹ Наливайко Д. Теорія літератури й компаративістика. Київ : Вид. дім “Києво-Могилянська академія”, 2006. С. 29.

² Хвильовий М. Твори : у 2 т. Київ : Дніпро, 1990. Т. 1: Поезія, оповідання, новели, повісті. С. 174.

and words are determined in the genre of the symphony. The impressionistic moment of the aesthetic perception of reality, which is dominant in impressionism, corresponds to the nature of the melody. The development of a special method of musical thinking was realized in the poetry of Tychna, Sosyura, Antonych, Rylskyi, and others. The prose used the originality of phrasing, orchestration, and text structuring. Examples include the works “Beyond the limits of pain” by Turyanskyi and Lyubchenko’s “Vertep”. The structure of the symphony as a prose genre is determined by the division into several independent parts, the symmetry of material placement, periodicity, and rhythm of construction, the balance of proportions, circular framing, and the principle of contrasting oppositions. The music genre has enriched literature both formally and substantively. The organization of the dynamics of the “lyrical story in novellas” (Pizniuk) “Vertep” by Lyubchenko is referred through the rhythm melodic of each part of the work, “laconic polyphonic” and expressed in the titles: lyric solo, melodrama, mystery, dance, and puppet performance. Also, each of the sections of the novel has its mood and musical tone. Gamorak and Sherekh pointed to the construction of Lyubchenko’s works according the laws of musical art. Musical arabesque in the story is expressed through an ornamental melodic pattern. Sound dominance is transmitted by movement, expressed in color, and a blend of diverse tones and half tones, that create a kaleidoscope of shades and sounds. Musical principles of construction of the work testify to the “polyphonic sound of the text at different levels (structural, lexico-semantic, stylistic), the rhythm melodic of the text, the use of a wide range of musical terms, the combination of words and sound images”³. The symphony genre defines the inter-media nature of the work, a new type of artistic thinking and genre.

The desire for unity of content and form deepened in the genre of a sonata, which also entered the literature from music. Depth of content, intense contrast of images, new means of expressiveness (symbols, metaphors) in Ukrainian literature are more fully realized in the drama “Pathetic sonata” by Kulish. The play has epic features because the author transformed the prose into dramatic. The dramatic plot, repetition of certain elements, the different tone of parts (chords grave, allegro molto e con brio), author’s remarks indicate the specificity of the genre. The famous music of L. van Beethoven becomes the background for the unfolding of the events in the play and the internal generator of the character’s state. Interaction of

³ Журба С. “Вертеп” Аркадія Любченка: музичний контекст. *Філологічні студії*: Науковий вісник Криворізького державного педагогічного університету : зб. наук. праць. Кривий Ріг: НПП Астерікс, 2016. Вип. 15. С. 162.

intertextual discourses in the work of Kulishis revealed by mythological, biblical, ethno cultural, and musical proto-texts.

The direct live impression of reality in the “watercolor” genre is expressed in plastic-visual images. The works of Kotsyubynskyi serve as an example in the literature of impressionism. A short fragmentary story, a landscape sketch presented in the works “On the stone”, “Mountain watercolors” by Kotsyubynskyi, and the poetry of Semenko. Varieties of watercolors are sketches, patterns, and etudes. Watercolor implies a peculiar technique of performance: the colorfulness of the colors, the holistic perception of the depicted picture (human, landscape, mood atmosphere), and the originality of the composition. Associative, knitting patterns are achieved by the multidimensional shades of color. As noted by the literary scholar Focka, “one of the most common means of suggestion of picturesque images at the artistic and verbal level is the nomination of color, which automatically paints the vision that appears in the imagination of the reader”⁴.

The syncretism of sensations, colors and sounds in impressionistic artwork generates particular poetics. The color and figurative drawing of the word gives the works of meaningful content, melody, and picturesque expressiveness. Symbolism, associative relationships enhance the perception of reality. The use of expressive means of different kinds of arts indicates lyricism, the plasticity of images, emotionality, intermedia of prose. The emphasis on the feeling and perception in the poetics of Impressionism brings the world of musical, visual, and verbal art closer together, creating an eclectic impressionistic fusion.

The Ukrainian story of the 1920s is a multifaceted work, a characteristic feature of which is the depiction of life in various manifestations through of deepening into the subconscious of the individual, and the use of psychological analysis. The search for such a structure of work that would impress the originality of the subject matter, style, and plot in the 1920s led to the enrichment of literary achievements in the genre of the story. In the post-revolution period, the impressionistic genre of story acquired new features and became an acutely problematic one, thereby increasing its ability to respond quickly to the phenomena of life. The 1920s were a time of bright discoveries in the story genre: symbolic (“Blue novel” by Mikhailchenko), impressionistic (“Spring noises”, “Burning steppes” by Ivchenko, “I can”, “Red novel” by Golovko, “The sanatorium zone” by Khvylovyi), expressionistic (“Beyond the boundaries of pain” by Turyanskyi), a detective (Smolich), adventure (Dosvitnyi, Yanovskiy), satirical (“Ivan Ivanovich” by Khvylovyi).

⁴ Фока М. Функціонування кольору в поетичних творах Павла Тичини. Українська література в загальноосвітній школі. 2009. № 6. С. 2.

The impressionistic story of that time became a kind of a “polygon” for testing new compositional searches for Ukrainian prose. According to critic Biletskyi, it was “a lyrical story-rhapsody with introductions and finals, with the transition of rhythm to verse, with care for sound instrumentation, with the musicality of the composition”⁵ occupied a prominent position among the artistic experiments of the time. Contemporary literary scholars support this claim, noting that in this genre “the essence of the impressionistic vision – the inconsistency of the human “lifestyle” (dreams, hopes, wishes) of reality, and the principle of a “pluralistic universe”, which naturally determines the art of fragmentation, is directly declared”⁶.

The peculiarity of the impressionistic story is the versatility of genre architectonics. This type of story is characterized by emotionality, expressiveness of the storytelling. The plot, as an integral structure, does not play an important role, and it is almost absent, because the main compositional core is the ideological and emotional mood of the narrator. The role of the author is minimized and superimposed on the word of the narrator, so the author’s assessment is almost absent he acts as a third-party observer, and does not intervene, evaluate and comment on events and phenomena. The correlation of lyrical and epic beginnings, the instruction on the expression of subjective experience in the form of an internal monologue, expressiveness, and rhythm characterizes the genre of the poem in prose. The reproduction of the semantic context of the “Blue novel” by Mykhailychenko, “Beyond the pain” by Turyanskyi, the emotional mood of the works allowed the critics to define the definition as “a poem in prose”. The lyrical subjective beginning, the refrain, the rhyming of the passages pointed to the connection with poetry. The magnitude of the image, the philosophical comprehension of being human in a “boundary” situation determined the epic nature of the works.

A new way of the art thinking in the early twentieth century encouraged the search for new artistic forms. Ukrainian literature of the 1920s, with its focus on internal reflections, human existence in times of social change, revolution, and post-revolutionary times, was national in content. Synthesis of genre varieties, syncretism of the arts predetermined the narrative structure of prose, pointed to the development and modification of the novella, story, novel.

⁵ Білецький О. Зібрання творів: у 5 т. Київ: Наукова думка, 1966. Т. 3: Українська радянська література. Теорія літератури. С. 36.

⁶ Жанр і стиль літературного імпресіонізму України та США / укл. С.М. Пригодій. Київ: КДУ, 1996. С. 14.

2. An outline of prose texts

Impressionism was manifested not only in the technique of writing, the form of meaningful methods of transmission of impressions but also in the transmission of the inner world of the characters, their subtle actions. The reflection of the movement of life, its fleeting and unique moment becomes the basis of the impressionistic technique. Mastery in the reproduction of the impulse of thought, the association of a nervous hero, who is in a state of mental stress, is achieved due to the so-called “chopped phrase”.

In impressionist works, where events are transmitted through the worldview of the hero or narrator, there is a noticeable tendency to deep psychological characteristics, forms of “flow of consciousness”, not proper direct speech or internal dialogue with himself. By choosing the form of the inner monologue, the writer-impressionist achieves that his hero (he often acts as a narrator) points to his dichotomy. Such are the protagonists in the works of Khvylovyi “I (Romance)”, “Editor Kark”, “Sanatorium zone”, and Golovka “Red novel”. The impressionist style of writing requires the activation of the inner thinking of the hero, which is described in the form of an inner monologue. The line between the narrator’s speech and the actual direct language of the characters is almost completely blurred because the story is often told like first-person narration. The author’s word is superimposed on the hero’s word in the impressionistic story. The author cannot remain a passive observer, refrain from evaluations, he is closely within the framework of impartial imagery. In the works of Golovko, Ivchenko, Khvylovyi, Panch we observe a tangible introduction of the author’s assessments of the depicted text, and the author’s philosophical generalizations in the language of the characters. “The artist-impressionist sees his task only in fixing everything he feels, believing that the intensity of each, even the smallest, phenomenon recorded by him makes it possible to approach the meaning of the whole universe, a part of which was in his field of vision”⁷. Khvylovyi’s “Sanatorium zone”, Mykhailychenko’s “Blue novel”, Golovko’s “Red novel” resort to a multi-vector narration (the story is told by both a heterodiegetic and homodiegetic narrator). The figure of the narrator is considered to be a distinctive feature of the story as an epic genre. This function is performed by a homodiegetic narrator in Golovko’s “Red novel” and Ivchenko’s “The red bell”. In Kosynka’s “Harmony” it belongs to a heterodiegetic narrator, an outside observer who often remains anonymous.

The basis of the artistic image of reality is subjectivity, confession, emotional openness. The lyricism is one of the main features of the

⁷ Агеєва В. Українська імпресіоністична проза. Київ, 1994. С. 37.

impressionist story. The thoughts of the hero-narrator of Ivchenko's story "The Earth is ringing" are full of confession, due to the internal conflict of the individual. The lyrical hero's self-analysis unfolds in the form of a stream of consciousness, reflections on his destiny, and the destiny of the world: "Mountains push on mountains, the big crack of the earth is audible from afar. I know: tomorrow a new beast will come from a stone cage and will bite a quiet man of the earth with iron ticks ..."⁸. Philosophical reflections and experiences of Semenovich ("The Earth is ringing" by Ivchenko) clarify the difficult situation of the day: "Evil, rage, and perseverance are, in my opinion, a force of one order. To defeat them means to stop the world, to put it at zero. Zero is the basis of the world. Two forces compete around it – positive and negative, and from that the streams of life are born. Zero is a wise calm, tense, and equal concentration and deep understanding of the world created by the former sages. But this is not what keeps the world going. The world is constantly swaying between plus and minus, and zero is just one moment of synthesis, one small point at which the paths of the world intersect by chance"⁹. The lyricism in the works of Ivchenko gradually became more dramatic, revealing the contradictions between the natural vocation of man and the possibilities of its actual realization.

The story in the works of Kosynka is mostly told by a heterodiegetic narrator, but he acts as an outside observer of events, does not interfere, and does not condemn, pointing out that everyone has truth. The hero of the works "In rye", "Shot", "Politics", "Dog" by Kosynka finds himself at the crossroads of political and social confrontation, his choice in the chaos of creating a new world. The author often singles out one important episode from the life of the character and unfolds it, penetrating the inner world. The real events in the short story "Conspiracies" are only a framework through which the writer recreates the inner state of Peter Rudyk. The rich peasant does not want to give the good he gained to the commune, so he takes a step that would save him: he wants to marry his daughter to a poor but hard-working boy. The story in the work is told by a heterodiegetic narrator, but we observe the events through the eyes of Peter Rudyk. The author carefully examines the mental state of the hero, his experiences, thoughts, and actions. The writer shows the man of the land, reveals the psychology of the peasant: whether a wealthy farmer or a landless poor man. Peter's mental confusion is also revealed by artistic details: a dream, the image of the wind, and

⁸ Івченко М. Робітні сили : новели, оповідання, повісті, роман. Київ : Дніпро, 1990. С. 425.

⁹ Ibid., с. 554.

horses. The individual inner “I” of the character is revealed through improper direct speech, inner monologue, “flow of consciousness”, and artistic details.

Fragmentary composition, laconic plot, deep retrospectives, and landscape details are drawn through a chain of associations; inversion, personification, refrains – characteristic features of the poetics of Golovko’s novels. At the center of the artistic world of the story, “Red novel” are two antagonistic psychologies – a revolutionary-collectivist and a poor peasant; the role of social landmarks is growing both in the interpretation of the psychology of the characters and in the depiction of the place and time of events. We see the use of the color symbol as the external equivalent of the internal state of the hero of Mykhailychenko’s “Blue novel” and Golovko’s “Red novel”. Blue in Mykhailychenko’s story is the external equivalent of the soul, and a sign of life – death –Immortality, corresponds to the world tradition of its comprehension. The symbolism of the “Red novel” is based on the realities of revolutionary events and the “social equivalent”. The red color is a symbol of the revolutionary era and an analog of the inner world of the communards.

Color semantics is one of the compositional elements of impressionist work. The combination of shades, tones, halftones, and relationship with the state of the hero is a formative factor in the organization of artistic material. Writers-impressionists sought such associations of expression that would artistically logically and vitally convey human behavior and condition, paying attention to the deepening of the psychological capacity of the image and enriching the artistic structure of the stories. The colorfulness of painting in the impressionist story is achieved through the capacity of the phrase, and this allows to contain in short phrases that in the works of realists was detailed and divided (separated): description of the environment and mental state of the hero, action, and landscape: “An arch looked east. There was a commanding height. He remembered Maya, and now he wanted to hear her sonorous voice, her soft ugly laugh. And when he remembered that she was not at all now, that he might never see her as she was there at the beginning of the summer, it seemed to him that he had lost something impossibly precious. His best moments in the sanatorium zone were connected with this command height. And this wild raspberry, which now looked deserted in the middle of a silent field, and these poplars, and this transparent dove – all these are witnesses of his bright hopes, which occasionally appeared in him”¹⁰. Visual and sound images express the mood, feelings, inner state of

¹⁰ Хвильовий М. Твори : у 2 т. Київ : Дніпро, 1990. Т. 1 : Поезія, оповідання, новели, повісті. С. 465.

the hero. The author captures the feature of the character in the fleeting external and internal states. Showing the psycho-spiritual worldview of the hero at a certain moment, and the transfer of a momentary moment is the basis of the poetics of the impressionist story. The main type of hero is the image of a lonely, redundant, doomed man corresponded to the social structure of the environment, reflected the shift in social consciousness.

Capturing every moment of human life and society, impressionism dominates the turning points of history, conveying the initial impressions, feelings, moods of writers and their characters, which are embedded in the subconscious and have only just come to the surface. As a result, the concept of man changes in impressionist work. In the 1920s, such a man was a spiritually rich and spiritually devastated person (spiritual fullness and poverty constantly compete with each other). The spiritual dimension of man appears in the extreme form – understanding the meaning of life, the hero's solution to the ultimate issues of life, the transformation of his mental and inner spiritual world. Psychologism, as one of the methods of revealing the character of the hero in the impressionist work, determines the motive of the character's behavior at the turning points of his life, reproducing the dialectic of feelings. To reveal the inner world of the individual writers use internal monologues, "stream of consciousness", and indirect language. The lyrical tone testifies to the strengthening of the psychological saturation of the inner speech, the subjective reproduction of the human soul, the image of the human soul in a situation of crisis, which is characteristic of the impressionist prose of the 1920s.

3. Time-space continuum of impressionist prose

The time-space organization of impressionist prose is based on the principle of the trinity (place, time, and action), which fixes the fluidity of the moment of existence and is universalized at the same time. The originality of an impressionist work is revealed at the level of its design, thematic dominance, artistic perspective, chronotope, subject/object relations, conflict, and plot unity. Time-space isolation, focusing on one moment to obtain emotional content is a characteristic of impressionist prose. The impressionist chronotope is declared to be "plotless", the absence of a series of events, the shift of coordinates. The basis for the construction of works is not aesthetics or the development of events, not the plot, but the organization of lyrical components – emotions and impressions.

Analyzing the prose of Kotsyubynskyi, literary critic Kuznetsov notes that the writer's short stories "are not built on a basis of plot, but on the structure of experience"¹¹. Defining the structure of Kotsyubynskyi's short

¹¹ Кузнецов Ю. Импрессионизм в українській прозі кінця XIX – поч. XX ст. Проблеми естетики і поезики. Київ : Зодіак – ЕКО, 1995. С. 209.

stories, the critic writes: “The circular construction is characteristic of the writer’s short stories with a tangible epic beginning, in which the plot-event plan is to some extent expressed. For short stories with a predominant lyrical beginning are characterized by a mosaic combination of paintings”¹². The main features of the mosaic construction are enhanced lyricism, the predominance of poetry over prose, associatively, and fragmentary paintings.

The events in Turyanskyi’s story “Beyond pain” unfold within one day. The genre originality of the work (chronicle of near-death delusions) forced the writer to focus on one important moment in the life of the characters – the last day of the life of prisoners of the Austrian army. The area is concretized and clearly defined by geographical coordinates – the mountains of Albania, which indicates the historical authenticity. In the work we can distinguish several time planes that interact with each other. Firstly, it is a historical time, a reflection in human consciousness of the events of the First World War. Secondly, there is a biographical time in the work – a period, which relates to the image of the life of a particular person. The personal chronotope of each of the characters – Oglyadovskyi, Dobrovskyi, Pshiluskyi, Boyan, Nikolich, Sabo, Stranzinger – becomes especially relevant. The story of each of them unfolds in fragments, through memories, delusions, visions. Personal time-space is intertwined with the time of history and is conditioned by the author’s composition of the art world. The space-time continuum reveals the inner world of the characters and correlates with the real image of the war. The chronotope of the road plays an important plot-compositional role connected with the stages of the characters’ life path.

The circular construction of the impressionist work is caused by the epicness of the narrative, relative to the temporal sequence of the paintings depicted. The plot in such a work moves consistently, but the chronotopes interrupted by memories, lyrical reflections of the hero, philosophical generalizations, landscape sketches, and diary entries. This type of structure is typical of most impressionist novels of the 1920s. The artistic structure of the works of Golovko “I can”, Ivchenko “Watered days”, Panch “Blue echelons” is determined not by the real subject world, but the mood, associations of heroes. The basis of the work is still emotional, focused on psychology, artistic structure in which both color and landscape are subject to the transfer of feelings of the heroes¹³.

¹² Кузнецов Ю. Імпресіонізм в українській прозі кінця XIX – поч. XX ст. Проблеми естетики і поезики. Київ : Зодіак – ЕКО, 1995. С. 210.

¹³ Ibid.

The event plot in impressionist prose turns into an inner one, determined by the collision of inner experiences. According to Ageeva, “the time of the impressionist short story is an episode of escape from society, from the epoch, from the usual circle of public and domestic responsibilities, temporary rupture of almost all external relations”¹⁴. A typical for Ukrainian literature of the early twentieth-century “intermezzo” chronotope is observed in the impressionist novel: “Intermezzo”, “On the road” by Kotsyubynskyi, “In his native home”, “To the land (Autumn lyrics)” by Ivchenko, “In rye” by Kosynka, Khvylovyi’s “Poodle”, etc.

The change in space-time coordinates is a consequence of the fact that the time of the impressionist work is a moment specially separated from the flow of history. In contrast to a novella or narration, the story more specifically and fully depicts a segment of history and human life. For the most part, the events that formed the basis of the work are close to the writers. In this regard, Roman Ingarden pointed to two areas that are a manifestation of the phenomena of time perspective. They are represented and manifested in various phenomena of the chronotope, concerning individual phases or parts of the whole work (at all its levels). The critic noted that the work, as we know, can be written in the “present tense” or of various forms of “past tense”. Sometimes the “future tense” is also used. Of course, for example, the terms “past tense” and “present tense” are used in stories¹⁵. The time of the impressionist story does not stay the same; it loses its patriarchal rigidity. Kaleidoscope, the ephemerality of events, and spatial coordinates is similar to a cinematic image. However, conveying the current state of the hero, correlating it with the past, the author dramatizes the events, yet the pictures of the future – bright, cheerful.

In the works of Khvylovyi, the pictures of the artistic image of reality consist of dynamic tension, rupture, and discreteness of time. Khvylovyi’s story “Sanatorium zone” is limited to a few months. The event space is narrowed to the sanatorium and its surroundings. We learn about the past of the arch and other characters through memories, short stories and dialogues between patients. The author focuses on the inner experiences of the arch. The life drama of other residents of the sanatorium is intertwined with the space-time of the hero: the young poet Hloni, the nurse Katri, the KGB officer Maya. They all experience a similar drama: they feel their uselessness, “redundancy” in a new time for them.

¹⁴ Ageeva V. Українська імпресіоністична проза. Київ, 1994. С. 108.

¹⁵ Ингарден Р. Про пізнання літературного твору. *Слово. Знак. Дискурс*. Антологія світової літературно-критичної думки ХХ ст. / за ред. М. Зубрицької. Львів : Літопис, 1996. С. 158.

Choosing a short section of the image – from one day to one month, the authors interrupt the present moment in the stories with a touch of past and future: memories, visions, thoughts, and dreams, insert short stories. If in Golovko's stories the time of the art work and the time of the author are close. In Mykhailychenko's work the time perspective has no specific definition, because it is interrupted by historical reminiscences and goes beyond a certain historical segment. The chronotope of Mykhailychenko's "Blue novel" is conditional: the events take place either in Egypt during the colonial dependence on Great Britain or in Ukraine during the Civil War. The temporal reference is marked by a revolutionary reality and appropriate vocabulary. The non-linear plot, the inverse, inverted order of the parts of the work (the first chapter is called "Introduction", the work ends with "Dedication"), the mosaic structure, the fragmentary nature of the story indicate the impressionistic style. The time-space of Ivchenko's works is "condensed", reproduces one, often decisive, the moment of life. The author uses the technique of retrospection (return) in the story "Shadows are incorruptible". This organization of the chronotopic structure allows us to reconstruct the past through the memories of Stas. The author, recording the passage of time, reproduces the emotional experiences of the characters so that the present becomes clear only in the context of the past.

The chronotope of the Ukrainian impressionist story has its peculiarities. Subjective-sensual space-time does not abandon reality, sometimes with autobiographical inclusions, and also provides a microspace filled with mental-subjective time, in particular in the stories of Ivchenko "In the solar circle", Irchan "Carpathian night", Kosynka "Harmony", Panch "Without a trump card", "Blue echelons", Turyanskyi "Beyond pain". Along with the search for new form-content components in the narrative genre, we can see that "the plot in its old concept is disgusting. People, their thoughts and feelings – under the sign of revolutionary flood cannot be portrayed as their old storytellers wrote"¹⁶. Biletskyi and Mezhenko pointed out the absence of a plot in Ivchenko's works. Critics of Pidmohylnyi's novel "Ostap Shaptal" and Mykhailychenko's "Blue novel" expressed similar opinions. Biletsky, almost the only literary critic in the 1920s, wrote that Punch's novel "Without a trump" was "made with frequent changes of" frames "speaking the language of cinema"¹⁷, and denied the realistic manner of the artist, which has long been attributed by critics early stories by Panch.

¹⁶ Білецький О. В шуканнях нової повістярської форми. *Шляхи мистецтва*. 1923. № 5. С. 61.

¹⁷ Білецький О. Петро Панч. *Білецький О. Зібрання праць* : у 5 т. Київ : Наукова думка, 1966. Т. 3. Українська радянська література. Теорія літератури. С. 113.

“Impressionist arabesque is the most noticeable in the narrative genre”¹⁸, because it is such a form that allows for reflection of the narrator and the characters, more fully reflects the action and state of the characters. The leitmotif construction, which underlies the construction of the plot, is one of the leading in the works of the lyrical type of organization of artistic material. The plot in the stories moves not due to the event but through the development of moods and experiences of the protagonist. The plot is one of the formative factors of the work of art. In the stories of the late 20s, along with the impressionistic storytelling, there was a tendency to plot, chronological sequence, epicness, caused by a certain departure from lyricism (poetry in prose).

CONCLUSIONS

In Ukrainian literature, impressionism was formed both under the influence of European artistic trends and as a result of the national development of art. The impressionists sought to evoke in the reader impressions, feelings that arose as a result of understanding the fate of man and Ukraine in an era of revolutionary changes. The closeness of the work of art to music (sonata, symphony, arabesque) and painting (sketch, watercolor, image) indicates the intermediality of literature. New principles of construction of the work testify to the polyphonic sound at different levels of text organization, the combination of words and sound images, the lyrical beginning in the epic work. Musical orchestration synthesizes and frames the mood of the artistic text, determines the originality of the structure, and emphasizes the “inner sound” of the word.

The main focus in the impressionist prose of the 1920s is focused on the expression of feelings, experiences, and emotions of the protagonist or narrator in a difficult era of political and social changes. In the artistic picture of the world the way of thinking of characters, their manner of conversation, merging of a word of the author with a word of the hero is important. Lyrical impregnations, which are in a sense a unifying element, give the works an expressive, emotional sound. Depicting the complex inner drama of the individual, revealing the state of mind of the hero, impressionists-writers tried to uncover the unattainable secrets of the human soul. Showing the hero alone, with a split, bifurcated psyche, a fracture in his soul caused by the corresponding changes in the world is reproduced by using psychological analysis: internal monologue, indirect speech, “flow of consciousness”. The specificity of temporal and spatial coordinates in the impressionist work is marked by discreteness, discontinuity, density,

¹⁸ Агеєва В. Українська імпресіоністична проза. Київ, 1994. С. 123.

fragmentary image. The writers abandoned the depiction of the chronological sequence of the characters' lives, focusing on one extremely important point. There is a tendency to the individual-situational perception of time and space by the characters.

To convey the psychological state of the characters Mykhailychenko, Ivchenko, Kosynka, Turyanskyi, Khvylovyyi use memories, visions, delusions, and imagination. "The rupture of the plot" in Ukrainian impressionist prose is associated with the reflection of the torn consciousness, the psychology of the man of the twentieth century, which faces a series of burdensome, unresolved problems.

SUMMARY

The article considers the poetics of Ukrainian prose's impressionism of the 1920s. The subject of research was the features of impressionist technique: narrative strategy, lyricism, type of hero, chronotope, the role of artistic detail. It is proved that the work of writers demonstrates a special worldview, which is expressed in in-depth psychologism, skillful reproduction of the subjective picture of the world, the peculiarities of space-time, and the synthesis of different arts.

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