

“PHILOSOPHY OF ACTION” IN THE PROJECTION OF “AUTHORITATIVE STYLE” OF ULAS SAMCHUK

Maftyn N. V.

INTRODUCTION

Overcoming the “passionar breakdown” in Western Ukrainian prose at the end of the 20-30’s of the twentieth century was largely stimulated by the force field of “Art militans” created by “visnykivtsi”. Volitional nationalism has become a powerful factor in the formation of the dominant of ethnogenesis at a new stage, and although in the speeches and journalism of his inspirer has a lot of too categorical accents, yet “the philosophy of action” created crystallized in the writings of D. Dontsov and his colleagues (in particular Yu. Lypa and Ye. Malaniuk) marked the horizons of new hopes of the national future and formed the basis for the intentionality of art.

The presence of the “authoritative points of view” in the social, political and literary life of Galicia during the second half of 20’s-30’s as clearly prevailing ideological and aesthetic dominants and clear ideological assessments contributed to the realization of the idea of “grand style” in specific manifestations of authors’ styles that were based on a clear writer’s worldview position. The category of “authoritative style”, introduced in the literary tradition for the first time by M. Bakhtin¹ as “the key to the epoch” and applied to the analysis of the poetics of Dostoevsky, precisely implies the attraction to the direct expression of the author’s position which is possible provided that there are “authoritative points of view” and “crystallized ideological assessments” in the force field of the epoch. The category offered is in a certain way resonance with the category of “participants’ poetics” defined by V. Derzhavyn in a number of his works devoted to poetics and the style of Ukrainian diaspora literature. It is crystallization of the “authoritative style”, transforming the problem

¹ Бахтин М. *Проблемы поэтики Достоевского*. М. , 1963, 363 с.

of interaction between the subjective and objective principles in the process of creating stylistic forms, gave rise to new types of relations between the life material and the artistic thought of the writer, new forms of style activity.

The “authoritative style” of Western Ukrainian and emigration prose was created by the bright facets of authors’ styles of artists whose individually artistic thinking was marked by the organicity of artistic vision and expression as an original artistic system, while the “expressive system” of these artists’ prose is determined by the dominant moments of the writer’s orientation and the target directions of the artist as a person, in the first place – by passionary impulses.

The problem of depicting a person in a literary work is one of the leading in literary criticism. After all, even the form of fiction work in many aspects is determined by the way the author feels his character who is the organizing center of the statement. And this “feeling” has, among the many others, at least at the level of pathetic tonality, the most general prospects: heroic-tragedy, lyrical-meditative, humorous, realistic-psychological. Analyzing the literature of “defeatist” direction, D. Dontsov emphasized the inequality of these perspectives as one of the main defects of literature of such a kind².

The new level of intellectual-sensory consciousness, based on the philosophy of action and therefore took it as the starting point of the modelling of the national character in the artwork, was proved by Ulas Samchuk’s prose. The images-anthropologemes of his epic canvases and novella forms of the deep fullness of the character of the representatives of the “soil race” manifested Franko’s “... a man is a prologue, not an epilogue.” Created by Samchuk image-character of Volyn peasant, a “person” does not object a “hero” – character’s world of “Volyn”, “Mariia”, “Kulak” is presented by complete figures full of vital energy of action that is aimed at the conquest of the environment and life.

Here the core of Samchuk’s individual style is rooted, a style whose strength and energy is contained in the active focus on comprehension of the world and the aesthetic organization of existential “chaos.” The writer,

² Донцов Д. *Дві літератури нашої доби*. Львів, 1991.

with his mighty narrative, rooted in the deep national tradition, sought to regenerate Ukrainian space as the space of the grain-producing nation – the “soil race” – from the hell of darkness and darkness that absorbed Ukraine in the Soviet empire, so it is not surprising that the powerful energy of Samchuk’s word carries in itself the nation-affirming congratulatory code. Artistic images of his novels are endowed with a special capacity and vitality – they have become a concentrated embodiment of life itself.

U. Samchuk’s prose also witnessed a departure from the closed style system characteristic of classical romantics of the nineteenth century – closed in relation to the expression of the author’s consciousness. Samchuk appears as the creator of a narrative form that actively develops the principles of subjective multiplicity of narrative, enriches this system with the diversity of character plans – “characterizes the reality by its own “voices” inscribed, however, in the plan of the author” (H. Bielaia). Materializing in style, the direction of artistic thinking of U. Samchuk expressly testifies the “poetry of the participant” – an active conqueror of life marked by a maximum of sense of life under the sign of purpose. After all, “the style is the directly felt presence and expression of this presence in every component of the work and in the finished work as a whole.” (M. Hirshman)

The fact that since 1929 the writer actively collaborated with “Literary-Scientific Bulletin” on the pages of which, the novel “Kulak” (1931) was published, evidences the direct influence on the formation of Samchuk’s style of the “field of power” of the ideas of D. Dontsov.

1. Characters of the novels by U. Samchuk “Volyn” and “Kulak” and “Mariia” are representatives of an active life position concordant with Dontsov’s ideology of “action”

The most prominent achievement of Ulas Samchuk by the researchers of his creative work considered the novel-trilogy “Volyn” rightly emphasizing that this epic canvas the artist created the anthem of Volyn, peasant labor, love for the land, and the family foundations of folk life. It was by “Volyn saga” that U. Samchuk declared himself as a master of disruptive epic thinking, who has the talent to see both the fate of a

separate human person and of the whole people; the philosopher, who is looking for answers to the questions of the historical purpose of this people, the speaker of the most important spiritual values, which determine the profound level of mentality of the nation and the foundations of humanism. In the view of the artist – the formation of national consciousness of Volyn peasant in the vortex of violent events of the World War I, revolution, declaration of UPR (Ukrainian People's Republic), Polish occupation. Therefore, the characters of his "Volyn" are representatives of an active life position, concordant with Dontsov's ideology of "action", an act.

Significantly, in the report "Ideological motives of my creativity", delivered at the University of Ottawa on February 28, 1971, the author said that passionarity of his own creativity, its direction towards national idea: "I thought that the fight is the real phenomenon of life, but not as self-purpose, but only as a means to the goal. Therefore, it must be guided not only by the blind instinct as anarchy of the act, but also by the conscious will, as an organized function.

Approximately in the range of such an ideological teaching, I built my creative conception, their caharacter type and their philosophy. I wanted to see the Ukrainian village, its life not only as an object of external image, but also as a subject of a certain symbolic doom, from which the new Ukrainian spirituality with a new historic task must come to an end"³.

In the center of Samchuk Volyn "saga" is the national Ukrainian space, the model of which is the Dovbenko's farmstead and the history of the Ukrainian family as the main link of the Ukrainian ethnos. Therefore, the image creation on the pages of "Volyn" tends to monumentalism, because in the sacrum of this kin, in the field of its sacred living space, everything must be marked by a feature of authenticity, reliability, non-passing. Already the beginning scene of the novel contains an anthropological projection of the spatial model of the world in this trilogy: the living space of Volodka and the whole family (as the Ukrainian patriarchal family) is closely connected to the figure of the father. Matvii

³ Самчук У. *Ідейні мотиви моєї творчості*. Роздуми про літературу: збірник літературно-критичних статей / упоряд., примітки, післямова М. Я. Гона. Рівне. 2005. Ст. 62.

Dovbenko is an image of a Ukrainian peasant who is firmly entangled with troubles in the earth, the soil, yet his spiritual life is directed to heaven. Matvii reminds both Biblical patriarch and descendant of Kyiv Kozhumiaka, victorious victor of a serpent; therefore, in the system of image creation of this character hyperbolization is involved: “The height of Matvii is great. His figure is powerful, firmly built “which today no longer exist.” Work burns in his hands. The earth bends when he goes. Strikes with his fist and you do not need to have the beaters. Man as the oak.” Samchuk’s character does not tolerate falseness, therefore, he himself is a real, reliable, like earth, and inspired by the work on this earth.

Diligent, rigorous and wise, honest, endowed with a sharp mind – this is how Matvii Dovbenko appears on the pages of “Volyn”. His language, meaningful, deprived of vain words, reveals the depth of character, the perseverance of his spiritual foundations. He is not conceivable without his native Lebedshchyna, Tyliavka, Volyn – his small homeland which appears as a “promised land” and can give Ukrainian person the power to confirm him/her-self in the world” (R. Movchan) . Therefore, the opinion of the researchers about the image of the native land as a key metaphor that permeates all levels of the text is correct: “From this key metaphor – the retreat to wider, symbolic deployments and to its specificity in the image of Volyn”⁴. It is thanks to the functioning of this key metaphor on the level of all the components of the artistic world that Samchuk managed to create a surprisingly integral image of a Ukrainian peasant who combined in himself a “man” and a “hero”. It is noteworthy that the whole image structure of Volyn is subordinated to this goal. As it is well known, an important characteristic of the inner world of an artistic product, apart from the “social and material environment”, “the laws of psychology and the movement of ideas,” is the “degree and features of visualization, the eideticity of the artistic world which we understand as the durability and brightness of the internal visual vision of what is depicted in the work”⁵. The visual component of Samchuk’s prose is surprisingly expressive and

⁴ Мовчан Р. *Привид реалізму, або проза Уласа Самчука на перетині національної традиції та модернізму*. Українська мова й література в середніх школах. 2005. № 3. Ст. 112.

⁵ Клочек Г. *«Художній світ» як категорійне поняття*. Кіровоград, 2007. Ст. 85.

vivid covering all the diversity of the world – landscapes, interiors, portraits of characters. Due to such expressiveness, a stereo-spatial picture of being is created in which the “energetics of the artist” and the “energetics of the text created by him” pulses. That’s why the nature on the pages of the novel also appears as a self-sufficient and beautiful image necessary to emphasize the myth, basic for Samchuk’s prose, about Ukraine as “Terra mater” – fertile black soil, mother-breadwinner, peculiar “imago mundi.” S. Barabash fairly stressed the “unusual” landscape of Samchuk which in artistic reality of his works occupies separate place for “expresses the deepest nature of Ukrainian thinking cosmism, organic integrity of individual human fate – in whole complex of tragic and beauty – into the laws of universal life”; “every landscape painting breathes with the desire of realistic painting, full sound of human life broadcasting the energy of the harmonious, reliable life existence”⁶. Nature appears on the pages of the work most often as a temple for prayer, as a source of non-coming by beauty that feeds the grain-producing soul: “What a morning! The sun, everywhere the sun, on all the peaks, on willows, on alders, on pines, on oak trees. The world is a temple, and all candles are illuminated in it”

The land of ancestors – the only thing by which the authenticity of human existence is measured – becomes in the novel (and, finally, in the writer’s work as well as in his fate) the “key space-archetypal concept”, the catalyst for the main problem – an existential choice.

The novel “Volyn” announced the arrival of a prose writer in Ukrainian literature with a powerful epic thinking, an artist who created a “novel structure of the new level of artistic synthesis” (S. Boroditsa) and an original author’s style, over whose belonging to the discourse of either modernism or realism literary critics still discuss today. Samchuk entered the treasury of national literature by the fact that he modeled a narrative that sounds like “the natural word of an archetypal narrator” (M. Tkachuk), that is, he became the creator of a powerful metanarrative about national life.

⁶ Барабаш С. *Пейзаж Уласа Самчука як модель українського пантеїстичного світу*. Улас Самчук: художнє осмислення української долі в ХХ столітті. Зб. наук. праць за матеріалами Всеукр. наук. конф. (11–13 травня 2005, Рівне – Дермань – Тилявка – Кременець). Рівне, 2005. Ст. 175.

In Samchuk's style, despite a significant proportion of journalism, come the features of renewed realism characteristic of, for example, the Polish literature of the 1920s, in which the center of gravity shifted from the object to the subject which clearly led to the deepening of psychologism. The tendency to combine realism with the elements of modernism in the author's stylistic modification is emphasized by V. Shevchuk, R. Movchan, Yu. Polishchuk, Yu. Marynenko, S. Boroditsa. However, M. Moklytsia's argument about the creative method of Samchuk also seems to be quite apt: "...it would be strange if the writer, being in the epicenter of the development of modernism, wrote his prose based on examples of old-world Ukrainian realism. No realist of the twentieth century escaped the influences of modernism. But the dominant determines the adherence to the method: Samchuk has never been so subjective in order to subjugate himself an object"⁷.

Genre and composition structure of the novel is largely motivated by the narrative strategy of the work: the comprehension of the events of the epoch takes place through the prism of the world perception of individual characters which at the narrative level is influenced by the model of the narrator-protagonist who evaluates and interprets the events. In "Volyn", this narrator is as close as possible to the author himself; this is how the level of autobiography is determined. It should be emphasized that Samchuk applies stylistic constructions in which the character is given the freedom of expression. In addition, the work is clearly polyphonic – "the polyphony of the novel is developed so skillfully that it really resembles the symphony with dozens, hundreds of voices each of which leads its part, integrates its small story into the general picture of life"⁸.

The next novel of the writer – "Kulak (Fist)" – confirmed the affiliation of Ulas Samchuk's prose with the Dontsov's paradigm of Western Ukrainian and emigrant literature and testified to the further author's searches on genre and style terrain. If "Volyn" has clear signs of

⁷ Моклиця М. *Метод і жанр роману У. Самчука «Волинь»*. Улас Самчук: художнє осмислення української долі в ХХ столітті. Зб. наук. праць за матеріалами Всеукр. наук. конф. (11–13 травня 2005, Рівне – Дермань – Тилявка – Кременець). Рівне, 2005. Ст. 154.

⁸ Моклиця М. *Метод і жанр роману У. Самчука «Волинь»*. Там само.

an epic novel, then in this work, whose name appears to be an ideologeme which clearly, even provocatively and frankly revealing the ideological and worldview positions of the author, Samchuk departs from the chosen by him the wideness of epic thinking of his previous novel and experiments with genre form. Researchers rightly say about the “exit out of the boundaries of the novel invariant which was due to the main structural factor of the novel by U. Samchuk – “openness”, the synthetic nature of the genre. The structure of the novel “Kulak” by its aesthetic and semantic field encompasses the socio-psychological novel with the elements of a novelist, adventurous and ideological genre variety. This is a structure-complex and original in form of formation which confidently confirms the creative and innovative possibilities of a realistic novel of the twentieth century”⁹.

In fact, the first part of the novel consists of novel sketches resembling a sketches made with coal, – black and white, without plastic roundings, portrait-sketches of those colorful figures who the central protagonist of the work, Lev Boichuk, met in the prison cell. There is a chronotop of the road through the novel (it is a peculiar compositional axis of the work) which begins at the intersection outside the village, from where Lev started his life journey – first orienting himself eastward to the border of the great and unknown, but the dreamed state in which the peasant son would have the right to study, the right to win his place in life as a particle of a great nation. From the hard labor in that dreamed state, which in fact was a great prison for the peoples (as Lev learned from the fugitives from the USSR in Polish prison), Boichuk (as ultimately once Samchuk himself) was rescued by the arrest on the Polish border. The path to the east was not the broad road that the character had dreamed of – instead of the “beaten path” – the roundabout ways. Moreover, in the system of artistic images of the novel, such a transformation is clearly and distinctly emphasized: “They went outside the village: beaten way. Not beaten it is now. Overgrown with

⁹ Бородіца С. *Концептуальний погляд на романістику У. Самчука в контексті прози його доби*. Бородіца С. *Концептуальний погляд на романістику У. Самчука в контексті прози його доби*. Улас Самчук: художнє осмислення української долі в ХХ столітті. Зб. наук. праць за матеріалами Всеукр. наук. конф. (11–13 травня 2005, Рівне – Дермань – Тилявка – Кременець). Рівне, 2005. Ст. 129.

knotweed, weeds, it leads to a closed border serving yet unenviable service of the field road. There had passed his past... Events trampled him with a sharp sword like a thread". Lev had to go his life-way through the walls of cell No. 12 after understanding of many problems that had previously been perceived by him from the empty chants of the Bolshevik agitators. The unusual people from prison, each of whom passed his Calvary, helped Lev to liberate himself from stranger's ideology. The determining influence on Boichuk was made not so much the stories of Yordanov about the "terrible GPU", but his palms beating by the drunken sailors in the walls of the same GPU.

Ultimately, old Shabelian helped Lev to fully understand the deep nature of his bread-making nature, in the nature of which it was strange doing nothing and the attraction to "strikes" and "demonstrations". While listening to the story in almost inferior in his remoteness from the cruel and dirty prison reality of Shabelian about his deep and painful love for the earth, which requires a person to give himself all to the labor, Boichuk begins to realize that powerful spiritual core that is the axis of his own breadmaking soul.

Ulas Samchuk, by no means accidentally and not as a tribute to the fashion, took an epigraph to his novel lines from Nietzsche. After all, the whole novel is about the formation and quenching of the will and the action of the central protagonist.

The second part of the novel is the path of Lev Boichuk to success marked by the desire to bring his own life's achievements to the benefit of the nation even if he has to sacrifice his personal life for this purpose. Work becomes overwhelming passion of Lev. He feels himself the master on this land, feels responsible for it, that's why he is determined not to allow it and his own people to be robbed "by the millions of outcasts who came from all over the world to make profit from the helplessness and misfortune of the local people". It is no coincidence that the novel ends with the image of the forest road where goes old Shabelian. It is those ones like he, the proprietors, "the salt of the earth", who will become the foundations of that grandiose nation-building business which Boichuk had planned. The road leads this time not to the roundabout way of someone

else's "Fata morgana", not to the gray striped border posts, but to the magnificent, dreamt by Shabelian's imagination, field – to their own happy destiny.

The novel "Kulak" by Ulas Samchuk sought to answer the painful issues of time about the historical fate of Ukraine and its purpose, to show the birth of new Ukrainian person – the active conqueror of life, who does not limit the activity with the framework of the little homeland, but is ready to actions in the name of his/her nation, Ukraine.

Ulas Samchuk also told about the people's fate on the example of the fate of individual in "Mariia", a novel that is close to the genre of novella. The welcoming space of the novel is marked by the first smile of little Mariia and ends with the last beat of her heart, tormented by hunger and grief. The iconographic "drawing" of a mother with a baby near her chest, with which the novel begins, is not accidental: thanks to it, the ideological vector of the work from the first pages is steadily directed to the transcendence – the author, narrating "labor and days" of Mariia, her suffering death, tells the world about "God's Mother, killed by artificial famine in Ukraine in the thirties" (Yurii Bezkhutryi).

The problem range of the novel is extremely rich: here we have the eternal problem of human happiness, in Samchuk's version of which disclosure is echoed by Skovoroda's guides and the "philosophy of the heart", the problem of life choice – the active control of his/her fate or quietism, the problem of love and betrayal, national consciousness and mankrutstvo (loss of historical memory), the problem of invasion of the terrible bacilli of ideology which is alien to Ukrainian mentality, antihuman desolating soul and the earth, and confrontation with it by the power of spirit. In the image of Mariia, the author embodied the best features of the earth mother, Ukrainian woman. Far from idealization, it appears in the full-fledged artistic image of a person who seeks happiness and fights for it – she struggles with love and labor. The life of Mariia before the coming of the terrible, dark force that destroyed everything created by her labor and love, the Russian horde, was not easy: the girl was orphaned early and had to work. However, in this life there was God's blessing, there was the icon of the Mother of God, – the only inheritance

from the deceased mother. This image becomes her “permanent spiritual support”, she believes that the patronage of the Holy Mother will save her family, give her strength and faith. Ulas Samchuk shows the forgiving and all-conquering power of love that can create miracles. It was Mariia’s love that changed the careless heart of Kornii, his stubbornness and the bad habits he had earned in his seven years of service in the Russian navy (neglect of the native language, laziness, cruelty). This powerful force turned Kornii back to his deep essence of the farmer and the owner, forced to throw off the shell of brutal Moscow cynicism, to feel again the joy of work and being on earth. The inner world and the behavioral model of Samchuk’s characters defines vitality as an ethnopsychological constant of perception of life; it is manifested at the level of micro- and macro- images of the work, is echoed in intonations of strict and dry voice of the narrator; in the end, it becomes a philosophy of the work. The triumph of life is asserted in the novel in the descriptions of the echoes of the fields, branches of trees burdened with fruit, sun rays, caressing the earth and people, the smell of fertile black soil. Samchuk “paints” with a word, his landscapes are saturated with the vital force, the pulsation of life, the presence of the Creator.

Myth-making is involved in the author’s inner structure of the novel not only in the modeling of Ukrainian cultivating space with an emphasis on the cult of family, labor, and maternity. In our view, it is the strength of the spiritual confrontation with the all-consuming darkness of the antihuman nature of the modern empire, the force found by the main characters of the work – Mariia and Kornii, their love for peace and life, the vitalistic determinism of characters, becomes the core of the renewed Ukrainian myth, paralleled by the Dontsov ideology of active act.

Ulas Samchuk with strict documentation of the “chronicler of difficult times” shows the tragedy of the Ukrainian village, the tragedy of the destruction of Ukrainian space, the tragedy of Holodomor. Maksym returns home “in the Bolshevik skin,” who did not love neither land nor labor since childhood. Terrible bacillus of the new faith was easily absorbed in his empty soul: Maksym was a lumpen, and the revolution gave him the opportunity to draw the fate of others. The first thing that the “prodigal

son” congratulated his native house and mother was “Took the gun, shot once and Kyiv icon was scattered into pieces.” This terrible episode in its deep essence is not merely a demonstration of the atheism of the eldest son of Kornii. At the level of the symbolism of the work, it testifies to the fracture, the deep “tectonic shift” of a monolith of a nation, a monolith, which always held on the strength of spirituality – the world of the Ukrainian peasant was the world of Christian values. Alien “gods” – Marx and Lenin – replaced Christ’s teaching by the bacchanalia of the bloody idol. Shooting into the image of the Mother of God, Maksym shoots into his family, his roots, into his future denying it. He brings a sacrifice to the bloody god’s revolution (let’s recall the character of Kosynka’s novella, who in the drunken times shoots into the icons), eventually reborning from the human likeness (albeit insignificant) into the newest Hohol’s devil. No wonder the mother thought that she was shot by Maksym. The symbolic dream of Hnat, as evidenced by the strictly restrained intonations of the narrative about the tragedy, reveals the Satanic essence of the invading soul of the lycantrope – the true “oprichnik” of Bolshevism, Maksym will abjure his parents, give his brother out, exterminate the village with famine.

Having described the tragedy of an artificial famine in Ukrainian villages, showing the terrible, martyrdom of grain farmers robbed from the last grain, Ulas Samchuk also testified to the strength of their spiritual confrontation with the satanic authorities. At the heart of this power is love as the supreme imperative of Christ’s commandments. Mariia tries to save the most valued people for her; and her heart is still beating with the thought about her daughter and little granddaughter. Hnat’s love for Mariia, the perception of her suffering and the suffering of many Ukrainian mothers as the suffering of the Mother of God makes Hnat forget about the value of his own life. In the lifetime achievement of Kornii, the love to everything native and loved becomes a decisive factor in the act of justice, which he carries on at his son-apostate. The image of Mariia – the Ukrainian mother-sufferer – is raised by the author to the symbol of Ukraine and the symbol of the Virgin also due to the skillfully discovered genre form. “Mariia” is a work of powerful tragic sound, it is also a hymn

to life, love, and requiem for millions of Ukrainian mothers, parents and children, destroyed by a terrible totalitarian system. This is a blaming on the Satanic policy of the Kremlin in the face of history and evidence of the terrible death by hunger of children of the earth, farmers the last crumble of bread of whose hands was pulled out of. And at the same time it is a highly artistic novel in which the problems, composition and image system are caused by a high ideological inspiration, woven by the living nerves of a powerful spiritual energy, and create a single flesh of the perfect artistic work. It is not by chance that Samchuk chose to “chronically” form of the composition for the purpose of realizing his thought, thanks to it, the work resembles the genre of the “live” literature.

2. Novelistics of the writer as a source of comprehension of the specificity of his artistic thinking

An important page in the creative work of Samchuk in terms of understanding the specifics of his artistic thinking is the resort to the genre of the story. Collection of his little prose “Paradise found” appeared in 1936 in Lviv. Novellas and stories, written in a foreign country, created the illusion of the “found paradise”. The collection includes nine works, impressionistic “blurriness”, the mood of which are combined with ethnic and psychological paradigm as plot creation factor which manifests itself both at the level of macro and micro images (in particular, the tropics) and at the ideological level. “Paradise found” by U. Samchuk creates a symphony of moods, impressions, among which the dominant one is nostalgia. The works included in the collection are uneven in artistic and ideological levels. Although here the impressionistic style of writing prevails, in the narratives there are also features characteristic of the romance of vitalism (“In a fair way”) and sometimes – naturalism. The stylistic features of expressionism, naturalism and impressionism are combined in the novel “In the Courtyard”, the impressionistic ornamentation is intended to reveal the fear of death; because the death of the character of this work is horrible, with its senselessness, especially considering the background of the sacrificial death of the protagonist of the novella “In a fair way”, who fell because of “some stranger’s bullet, on

their own grain fields.” In the “Broken Goddess”, the image of Lida, as well as the image of a multicolored autumn, is “osontsenyi” (brightened by sun) by Tychyna’s “clarinettism”. The acutely ironic work “Avs-Finn” is devoted to the theme of emigration. In the center there is the image of a limited emigrant-coward who continues the gallery, initiated by V.Samiilenko’s “patriot”. The same ironic notes sound in the short story “Paradise found”. If for the character of “My Autumn” this paradise is lost, because on the map, where he looks every night, he sees “a blue bird with a broken wing”, he sees his harried homeland, and then a successful lawyer found his paradise after emigration – near the full trough. The main motive of the collection is the motive of grief over the homeland. At the same time, it is an intertextual leitmotif of all prose by U. Samchuk and even the life of the artist. “The life of his soul” becomes expressive and emotional basis of creativity defining the subject and figurative structure.

Organic connection with the historical fate of the people, the desire to “include” the chronotop of the homeland into the emigration routines, filling them with the meaning, also explains such a compositional feature of the novellas of the writer as “double spacing” (i.e. the presence of “event” plot part which deals with an emigrant life and a “visionary” part which is a memory of Ukraine and carries a basic ideological focus). Indeed, it is there, in the visions, in the memories of the “motherland” sprout the magic grains of the “found paradise”. Such feature of the composition motivates the specifics of the time-spatial continuum of novels by U. Samchuk: the contrasting wedge into the chronotop of the time coordinate of the past, important and meaningful sense even in details. The novellas of the master are characterized by the presence of internal monologues, lyrical shifts, visual images, artistic details.

In 1943, the writer traveled to Halychyna (Galicia) (town of Horodok near Lviv). Here he completely devoted himself to creativity. The collapse of hopes for Ukraine to acquire statehood and the foreboding of the fate of the exile prompted him to turn to the origins of his own youth and the times of his studies at the Kremenets Gymnasium. The 1944 novel “Adolescence of Vasyl Sheremeta”, which was honored in 1944 contest by the Ukrainian Publishing House in Lviv, was published in Germany three

years later. The range of problems raised here is outlined in the third volume of “Volyn”. U. Samchuk speaking about the gymnasium year of the peasant son Vasyl Sheremeta, who largely resembles Volodka Dovbenko and the author himself, sought to show the formation of a new generation of Ukrainian intelligentsia. The work attracts readers with its bright and lively images of gymnasium students, lyric indents, colorful descriptions of Kremenets and its surroundings. However, the literary critics are rightly observing certain creative and ideological crisis that has affected the artistry of the novel: “...taken to the emigration “Volyn luggage” ceased to be a source of inspiration for the writer, he needed a new vital facts, new impressions”¹⁰.

3. The novel “Ost” as a practical embodiment of the concept of “great literature”

While being in Germany, the writer was an active participant in Ukrainian social life in the circles of emigration. His name is associated with the creation and operation of the MUR (UAM, i.e. Ukrainian Art Movement). U. Samchuk also embodied the concept of “great literature” in his own writer’s practice: he began to write a monumental novel in three books (“Ost”) whose work lasted about four decades. The first book, “Farm of Morozy,” was published in 1948 in Regensburg, the second part, “Darkness,” appeared in Canada in 1957, the third one, “Escape from oneself,” as long as in 1982.

Trilogy “Ost” is the Ukrainian chronicle of the terrible days with the cruelty, full of struggle of different ideologies, good and evil. Through these tests pass not only his characters, but passes all Ukraine, its cultivating soul. In the first book of the novel, the historical background of which was the time of the national liberation struggle in Kaniv region, it tells about the farm as a paradise of earth, as a fortress of Ukrainian existence. The author not only showed the village life as the most organic for the “soil race” echoing this with “farm philosophy” of P. Kulish.

¹⁰ Мариненко Ю. *До проблеми концепції людини в романі У. Самчука «Темнота»* Улас Самчук: художнє осмислення української долі в ХХ столітті. Зб. наук. праць за матеріалами Всеукр. наук. конф. (11–13 травня 2005, Рівне –Дермань – Тилявка – Кременець). Рівне, 2005. Ст. 133.

He, with the right remark by R. Movchan, artistically embodies the “archetypal myth” of the Ukrainian farm, “as a kind of ethno-cultural civilization generated by the mentality of the nation,” an archetype that “has always been the epicenter of his worldview and artistic universe”¹¹.

Epicity prompted U. Samchuk to comprehend a person in new historical space and time. One can say that for the novel “Ost” the “Ukraine-centric” chronotope is however associated not with Kyiv, but with Kaniv: such “reaccenting”, based on the epistolary and memoirs of the writer himself, is explained by the “energy field of Chernecha Mountain” (Y. Lavrinenko). It was in the “Chernecha Mountain energy field” that author located the family farm of Morozy which makes the microcosm of the Ukrainian family organically part of the sphere of the spiritual field of the nation creating a vertical of the tradition. In the family nest of Morozy everything is important, the smallest detail here is full of deep meaning, irradiated with the warmth of memories, it carries the life-giving energy of generations. U. Samchuk reconstructs “cultivated by the literary tradition myth of Ukraine as a luxurious fertile land, calling it farm of Moroz”¹² while at the same time embodying his “amazingly consistent attempt” “to write the arch-work about Ukraine” the main characters of which would have been to be represented by “central Ukrainians”.

In the “Farm of Moroz”, the turbulent turnout of events almost does not affect the family that lives in a patriarchal life. At one time, it gave grounds for O. Hrytsaiev and L. Lutsiv to name the first volume of the novel as a work about “holidays in Ukraine and a bit about the revolution”, and D. Dontsov to see in it “the whole anthem in honor of gluttony and chewing jaws.” However, in the holistic perception of “Ost,” rich in descriptions of the feast, “Farm of Moroz” is perceived much deeper. After all, excessive, at first glance, the immersion of characters in the bodily, material in reality is firmly connected with the spiritual. The harmonious man of work, who can fully enjoy life, radiate creative, life-giving energy,

¹¹ Мовчан Р. *Проза Уласа Самчука на перетині національної традиції та модернізму* Улас Самчук: художнє осмислення української долі в ХХ столітті. Зб. наук. праць за матеріалами Всеукр. наук. конф. (11–13 травня 2005, Рівне – Дермань – Тилявка – Кременець). Рівне, 2005. Ст. 56.

¹² Мариненко Ю. Там само. Ст. 133.

the author contrasted the world of fanatics who hate the “material” as “private property”, hostile to the new world, create a utopian “paradise” under the projects of hell and seek to feed millions with the idea. Yet, the “inclination to corporeality”, the passivity and the standpoint of waiting is a fatal mistake of Moroz family (after all, of Ukraine as a whole) in the whirlpool of the events of the national revolution. After publishing the novel “Farm of Moroz”, I. Koshelivets, giving the product a high degree of appreciation, expressed the rejection of certain aspects of the historiosophical concept of the author – the remarks concerned, first of all, the falsity of the historiosophical concept of the revolution as “some absurd rebellion”. However, the author himself did not agree with such an interpretation. In the “Farm of Moroz”, one can really feel the author’s somewhat ironic attitude to revolutionary events, including the national revolution – since the psychology of the owner, the worker, is cautious and mistrustful of any social unrest that leads to ruin and famine. Still, there are active participants of the liberation events – Vodianyi, a friend of Moroz family, and sister Tania – belong to the part of Ukrainians who with arms in their hands opposed Bolshevism.

In the next part of “Ost”, U. Samchuk did not accidentally put in the mouth of the leader of “all working people” a clever replica that reveals the true essence of the policy of “proletarian unity” of Russia and Ukraine as well as perpetuates certain aspects of the writer’s historiosophy: “Petersburg was built by Peter on their bones, he says, and I will build the socialism of the whole world on my bones. Not one, he says, tribe is as useful for dung as khakhly... Everything grows very well on their corpses... Empire, Petersburg, Leningrad... Revolution. If, he says, they supported Petliura as Pilsudski was supported by the Poles – there would not be the USSR today. But they did not do that. And now we have enough dung for collectivization”¹³. The novel “Darkness” testifies to the evolution of the writer’s world outlook, reveals his historiosophical conception of the Ukrainian revolution.

Leading their characters through the roads of severe trials, the writer has raised a number of important historiosophical problems, including the

¹³ Самчук У. *OST. Трилогія. Т. 2. Темнота*. Тернопіль, 2006. Ст. 380–381.

problem of totalitarianism. The author derived the formula of the savagery and destructive energy of the Bolshevik ideology from the mentality of the “Moscow people” crippled in the time of Ivan Groznyi. In the novel, “Darkness”, the complex challenges were depicted, which fell on the fate of all the members of Moroz family during the time of total rule of evil. However, parts of the trilogy in the artistic plan are uneven: departing from voice of the nation-wide narrator, the characteristic for “Volyn” and “Mariia”, replacing him with the all-knowing narrator, U. Samchuk is more clearly drawn to journalism. In addition, the integral image of Ivan Moroz, who in the first part of the novel represents the best features of the Ukrainian character, is the embodiment of the harmony of the bodily and spiritual, the bearer of a powerful creative energy, undergoes a certain transformation. The eldest of the brothers is a true master who hurts to see how human labor is destroyed, how the land, made with the hands of former owners, is getting wild. For him, labor is an organic need and a natural state. Good economic and leadership abilities of Ivan are the reason for his new arrest. Moroz is in Lukianivka and later – in special purpose camps in Ust-Pechorsk. And here the fate of Moroz really undergoes an unlikely metamorphosis: the highest party leadership appoints political prisoner Moroz as “chief head of all Ukht-Pechorstroi”. The writer has his own, in his opinion, rather convincing and plausible motivation for such a paradox: no matter how the true Marxist-Leninist ideology converts would have sought to destroy Ivan, yet the system cannot do it without him – yesterday’s pig farms and proletarians were only trained to destroy. “Constructivism”, “unlikelihood” of Samchuk’s character, squeezed into the framework of the author’s concept, caused in its time sharp reaction of Yu. Lavrinenko who accused the artist not only of moving away from the truth, but also of anti-humanism. There is a certain part of the truth in this observation – U. Samchuk is so admired with the economic skills of Moroz, his “life-positivism”, that he shifted the emphasis from the Solovky hell to transforming into a “civilized business land of the wild jungle of the north” (Yu. Lavrinenko). Yet the accusation of the writer in anti-humanism is unfair: depicting the Siberian “epic” of his character, the author panoramically captured the terrible empire of the camps, which was raised

by the Soviet authorities. “Hell on earth” – this is how this empire of evil rule was called by Yurko Yurchenko, a contemporary of U. Samchuk. And although the writer himself was fortunate enough not to be abused by the Soviet concentration system, he was able to reveal the principle on which it was held and the dominant “strategy” of the “great architects” of the empire since the times of Ivan Groznyi and Peter I, during which the swamps were mounded with the prisoners, and on their bones the “structures of age” were built; a strategy that put the sign of equality between the world-renowned academic and recidivist, the Ukrainian farmer and yesterday’s executioner – chief investigator of the GPU.

From the GULAG camps to “Buchenwald” – such is a range of comprehension in the novel of the cause of evil that is carried by a totalitarian system – no matter who “sterns” it: Stalin or Hitler. The third book of “Ost” describes the occupation policy of fascists in Ukraine, the policy of the conquerors, which differs little from the policy of the Bolsheviks, the hard fate of many Ukrainians exported to Germany, the tragedy of their forced repatriation in the USSR. U. Samchuk’s scale of epic thinking enabled the creation of a panoramic picture of the period of the Second World War and those changes on the map of Europe, which took place as a result of the Yalta Conference. However, the magnitude of the novel lies in its “all-planetary” issues: political, philosophical, and ethical (Yu. Bezkhutryi).

Samchuk, for the first time in Ukrainian literature, told the bitter truth about the triumphant campaign of winners in Europe. The mistreatment of the repatriates, shootings, arrests, insults and humiliation is what awaits yesterday’s “Ostarbeiters” in the territory occupied by Soviet troops. Therefore, the only correct thing in this revenge of evil and violence is escape from hell, although it is at the same time escaping from oneself. Ivan Moroz, who at first decided to return home naively hoping that things will change now, is the one who sees the possibility of emigration precisely as the fleeing from oneself.

The third book of “Ost” is also a work on the “crystallization of the spiritual image of Ukraine” (I. Rusnak), a homeland that has been preserved in the hearts by the “non-returners” and a part of which has been

taken by them overseas. And with good reason the novel ends with the episode of the meeting of the Moroz family – Ivan, his wife, daughter Vira, son-in-law, and grandchildren – on a Canadian farm – a farmstead built by Ivan on a new land. It is precisely in the episode that “the broad idea of the prose writer-epic is objectified and textualized” and the pathos-idea of the work that “disperses from the spiritual world” of the artist himself (R. Hromiak) is revealed. The author himself had the fate of the emigrant: his wife and he, sailing on September 23, 1948, on board of the “General Stewart” ship from the Bremen port to the far coast of Canada, took with them the most expensive – the spiritual image of their homeland.

CONCLUSIONS

In Canada, the artist joined the writer’s forces in emigration. He is one of the founders of Ukrainian Writers Association “Slovo” (“Word”) created in New York on June 26, 1954 (the charter was adopted on January 1, 1957). U. Samchuk also did not abandon literary work: the memories of war years gave an impetus to the novel “What fire cannot heal” (1959). The main character, Jakiv Balaba, finds his life mission as the commander of the partisan detachment “Ohon (Fire)”. Conscious of the doom of the national liberation struggle, he refuses to flee to America, and cannot agree on cooperation with the Germans. And although the day “systematically destroys the myth of the heroes” (Y. Polishchuk), yet one day, just when Jakiv and his friends “fell out of the carriage” of the train, which sent “ostarbeiter” to Germany, a new hero is born – the partisan leader, Troian. The dominant in his character is the dominant of will that gives grounds to talk about “a peculiar correction of the author’s biographical experience” (Y. Polischuk).

Constantly being in a whirlwind of social and cultural work, U. Samchuk continued to work fruitfully as a writer. The separation from the homeland, nostalgia and anxiety for the future of Ukraine, as well as a firm belief in its future, encourage the artist to turn to the experienced, to comprehend his own life experience in the background of the epoch. The spiritual image of Ukraine as a powerful life-giving force that inspires the work and creativity of its children along the ocean, fills them with faith and

optimism, is present in the novel “On Solid ground” which was published in 1967. The novel captures with the heady scent of freedom of self-awareness and self-expression, creative inspiration with which yesterday’s fugitives from a totalitarian empire build their lives. In the center of the novel is the problem of comprehending the “non-returners” – Pavlo Danyliv and Lena Hliders – their new homeland as a solid, reliable soil, sprouting and crystallization in it of the spiritual image of Ukraine. In the past Kharkiv, hungry and terrorized by the repressions, parents repressed as “enemies of the people” or foreign intelligence spies, the gloomy shadow of the hungry 1930s. The future is on a solid ground and everyone is free to build themselves on his or her own: Lena realizes herself as a talented artist, Pavlo dreams of writing creative work and at the same time is fond of building his own home. U. Samchuk with pleasure describes buildings, parks, gardens, alleys, because all this are the signs of residence, reliability. These are signs of a good farming system, of creativity as one of the main features of the Ukrainians.

The creative work of U. Samchuk, the epic nature of his artistic thinking, the significance and general human relevance of the problems raised in the works put the Ukrainian writer in line with the most prominent European artists of the twentieth century. U. Samchuk believed in the future of Ukraine as a state, in the fact that “darkness” dissipates, and at least his word will return to his homeland, nebula will fall from the eyes of millions – and it will tell them the truth. All creative work of the artist is the artistic embodiment of this faith, his historiosophical ideas, for which no force is able to deny Ukraine and Ukrainians, because “we are in the pulse and the rhythm of the earth, in its cosmic cycle, and no one has the power to drive us out there yet” (U. Samchuk). “Colossal spiritual gravity” always kept him “in the orbit of national duty” (M. Zhulynskyi). In the orbit of national duty, forever his work remained – the love for Ukraine embodied in the word. Nation-affirming, nation-consolidative idea pervades the national metanarration created by the artist, establishes the most important spiritual values that determine the depth of the mentality of the nation and the foundations of humanism. U. Samchuk developed the best traditions of realistic Ukrainian literature in an updated philosophical

realism, but in the “force field of modernism” emphasizing the philosophical problems of human existence in the dimensions of history and eternity.

Writing work by U. Samchuk and public activity forever belong to the paradigm of the Ukrainian reconciliation – the “welcoming model”, which aimed primarily at the spiritual affirmation of Ukraine “by creating a credible forespace – the magic of texts” (N. Zborovska). This idea is subordinated to Samchuk’s emigration concept of the “grand literature”, which echoes the Dontsov’s idea of passionarity, the heroism of action: “The word, once sown, goes into the action”. The patriot-writer considered the main task of Ukrainian artists in emigration to be the creation of “the literature of such a measure and a style that could raise us in the eyes of ourselves and the eyes of the rest of humanity”¹⁴. The whole stratum of creativity by Ulas Samchuk is an artistic embodiment of his faith in the future of Ukraine, his historiosophical ideas.

Creative work by U. Samchuk as well as his contemporaries – Yu. Lypa, L. Mosendz, H. Zhurba, N. Koroleva – during the interwar period, corrected by the moral and ethnogenetical imperative, has become the embodiment of truth of the era, witnesses and parties to which they were, and the truths of the previous ages and generations of the Ukrainian nation. It is in the individual author’s styles of the named prose writers marked by the dominant of individual artistic thinking and dominant of time, aimed at both understanding the “dialectics of the soul” of man and the “dialectics of the spirit of the era,” of the idea of “great style,” which after the Second World emigration took shape in the concept of “great literature”, found its embodiment.

The motivational foundations of works by U. Samchuk, that eliminate the level of dominant and ideal, reveals direct correlation of the direction of artistic thinking and orientation of writer’s personality in coordinates of ontologically-existential dimensions as an active conqueror of life – a passionarian. And the direction of artistic thinking of the creators of “authoritative style” directly correlates with the orientation of their

¹⁴ Самчук У. *Ідейні мотиви моєї творчості*. Роздуми про літературу: збірник літературно-критичних статей / упоряд., примітки, післямова М. Я. Гона. Рівне. 2005. Ст. 20.

personality – first of all – as passionarians whose main creative goal is to create a “state of word”, the struggle for the establishment of a national identity, and is also characterized by panoramic comprehension of events and moods of the epoch.

SUMMARY

The paper analyzes the work of Ulas Samchuk, one of the iconic Ukrainian writers of the twentieth century, at the angle of the projection in his prose of the “philosophy of action” whose ideological dominantes crystallized in the journalism of Dmytro Dontsov and found a daunting embodiment in the practice of Ukrainian prose writers of the interwar twenty years in Halychyna (Galicia) and in the diaspora. This philosophy actively opposed the spiritual occupation of Ukraine by the Stalinist regime. The definition of the category of “authoritative style” was also introduced in the literary tradition for the first time by M. Bakhtin as “the key to the epoch” and applied to the analysis of the poetics of Dostoievskyi is also given. The category offered is in some way resonant with the category of “participant poetics” defined by V. Derzhavin in a number of his works devoted to the poetics and style of Ukrainian diaspora literature.

The crystallization of the “authoritative style”, transforming the problem of the interaction of subjective and objective principles in the process of creating stylistic forms, gave birth to new types of relations between the material of life and the writer’s artistic thought, new forms of style activity.

The “authoritative style” of Western Ukrainian and emigration prose was created by the bright facets of author’s styles of artists, whose individually artistic thinking is marked by the organicity of artistic vision and expression as an original artistic system, and the “expressive system” of these artists’ prose is determined by the dominant moments of the writer’s orientation and the target directions of the artist as a person, in the first place – by the passionary impulses, activity under the sign of a high purpose. The purpose for these artists was to preserve the spiritual Ukraine from assimilation with the Soviet regime. Ulas Samchuk’s prose, by a powerful narrative, rooted in a deep national tradition, regenerates

Ukrainian space as a space of grain production nation from the chaos of the modern (Soviet) empire. Samchuk appears as the creator of a narrative form, actively developing the principles of subjective multiplicity of narrative enriching this system with a variety of character plans. In the center of Samchuk's Volyn "saga" is the national Ukrainian space, whose model is the Dovbenko's farm and the history of the Ukrainian family as the main link of the Ukrainian ethnos.

And Ulas Samchuk's novel "Kulak" and a collection of his small prose "Discovered Paradise", the imagery of which, as proved in the paper, is also based on the archetypal basis of Ukrainian mentality, and the trilogy "Ost" is his concept "great literature" embodied in the work of the writer, which raises a voice in defense of the enslaved and torn people, restores spiritual values that have been swept away by totalitarianism, establishes faith in the revival of Ukrainian statehood.

The motivational basis of the work by U. Samchuk, which eliminates the level of dominant and ideal, expresses a direct correlation between the orientation of artistic thinking and the direction of the personality of the writer in the coordinates of ontological and existential measurements as an active conqueror of life – a passionarian. And the direction of artistic thinking of the creators of "authoritative style" directly correlates with the orientation of their personality – first of all – as passionarians, whose main creative goal is to create a "state of word", the struggle for the establishment of a national identity, and is also characterized by the panoramic comprehension of events and mood of the epoch.

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Information about the author:

Maftyn N. V.,

Doctor of Philology,

Professor at the Department of Ukrainian Literature,

Vasyl Stefanyk Precarpathian National University

57, Shevchenko str., Ivano-Frankivsk, 76018, Ukraine