

## **MODERN BELARUSIAN AND UKRAINIAN LITERATURES: 'SMALL', 'INCOMPLETE' OR FRACTAL STRUCTURES OF THE 'BIG' EUROPEAN LITERATURES**

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### **INTRODUCTION**

The development of Ukrainian and Belarusian literatures has many common features: from the historical point of view and from the contextual point of view. There is a rather long period of their development (till Baroque) in historical perspective, in which it is very close, and in many aspects even common and united. From the contextual point of view, from the end of 18<sup>th</sup> to the beginning of 21<sup>st</sup> century the tendencies of their development have many common features which are formed by historical, political, economical circumstances. Among such contextual common features there is undoubtedly the influence of Belarusian and Ukrainian literature till the 18<sup>th</sup> century on the forming of Russian literature, transferring through them the impact of Western European literature and culture onto Russian literature (basically through Polish literature)<sup>1</sup>. Simultaneously, from the beginning of 19<sup>th</sup> century, Russian literature began to displace Belarusian and Ukrainian literature to outside of cultural life. We mean the conscious destroying of Belarusian and Ukrainian culture by Russian state factors. A striking example of such imperial treatment is the Valuyev and Emsc circular which was trying to level any attempts of publishing works of art in Ukrainian on the territory of the Russian empire (even the writing of notes)<sup>2</sup>.

In "The History of Ukrainian Literature" Dmytro Chyzhevskyi came to the conclusion that till the beginning of the 19<sup>th</sup> century this literature is 'incomplete'<sup>3</sup>. We could say same about Belarusian literature. Such 'incompleteness', however, is not a negative definition. There is no genre completeness in these literatures, because several genres did not develop at all during this period, due to political, social and economical circumstances.

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<sup>1</sup> Чижевський Дмитро. 1956. Історія української літератури. Нью Йорк. 293.

<sup>2</sup> See: Бойко Юрій. 1981. До століття емського указу. Бойко Юрій. *Вибране*. Т. 3, Мюнхен 1981, с. 339-348.

<sup>3</sup> Чижевський Дмитро. 1956. Історія української літератури. Нью Йорк.

Apparently, other European literatures show genre completeness during all cultural epochs. In their context there appeared new works that are an achievement of all European culture – from the “Song of the Nibelungs” or “The Song of Roland” to “Gulliver’s Travels” by Jonathan Swift, Goethe’s “Faust”, so we could name Belarusian and Ukrainian literature as ‘small’ as historic circumstances did not permit them to become ‘big’ at those periods. Here ‘small’ literature metaphorically means national literature that didn’t give those outstanding works to the world culture that could be classical.

Some nations had their own states, and some nations didn’t, so their writers became creators of culture, and, moreover, they became leaders of thenational awakening and struggle against colonial dependence. Ukrainian writer, translator and university professor Mykhailo Drai-Khmara (he was murdered by Russian communists) wrote that new Belarusian intellectuals, “sons of nobility without soil from small villages, peasants and craftsmen from towns”, begin to play a leading role in-Belarusian national life and “begin to rule Belarusian cultural-national movement. They were mostly writers, producers of new thoughts and ideas that woke up sleeping Belarusian humanity with their works” (first publication was in 1929)<sup>4</sup>. Most of them were gathered around Vilnius newspaper “Our Niva” (“Nasha Niva”). Ilarion Svetsitskyi (another Ukrainian researcher of Belarusian literature) also presented Belarusian literature of the end of the 19<sup>th</sup>, the beginning of the 20<sup>th</sup> century as one of the most important evidences of the process of creation of a modern Belarusian nation. Writers applied with their works, ideas and civil position “to persons, community and nation and provoked new ideas and aspirations”<sup>5</sup>. I. Svetsitskyi considered that in the 19<sup>th</sup> – 20<sup>th</sup> century Belarusian literary profession is “similar to national literatures of all European nations and it witnesses about natural process of its appearance”<sup>6</sup>.

It seems to me, problems with the terminology ‘small / big’, ‘complete / incomplete’ literatures can organize the use of other terms which repeal some axiological tension in this situation. If in *cultural criticism* definitions of ‘small’ and ‘big’ literatures have a neutral

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<sup>4</sup> Драй-Хмара Михайло. 2002. Янка Купала (3 нагоди 25-річчя літературної діяльності). Драй-Хмара Михайло. *Літературно-наукова спадщина*. Київ: Наукова Думка. 281-286.

<sup>5</sup> Свенціцький Іларіон. 1916. Основи відродження білоруського письменства. *Привіт Іванови Франкови в сорокалітє його письменницької праці (1874-1914)*. Частина наукова. Львів 1916. 294.

<sup>6</sup> Ibidem. 301.

connotation, then in the cultural area of post Soviet countries those definitions convey a colonial subtext. That way we get a conflict in definitions. That's why when using those definitions one should declare axiological neutrality since they bare (according to Pierre Bourdieu) a "symbolic violence". Language is not just a tool for communication. It's also a means of struggle between objects or groups – in our case between Belarusian and Ukrainian on one side and Russian on the other side.

## **1. Literature / literatures as fractal structures.**

### **Perspective of belarusian literature**

We mean to apply approach to literature/literatures as fractal structures. It means that we can consider all national, areal or above regional literatures as alike structures. There is repetition of common features in each of them: every time we read any work of art translated from unknown language we can decide whether it belong to fiction or not. The theory of fractals was formulated by mathematician B. B. Mandelbrot in the middle of the 1970<sup>s</sup>. The theory gives an opportunity to see the problems we have put just from another perspective. Mandelbrot stressed that: "I coined fractal from the Latin adjective *fractus*. The corresponding Latin verb 'frangere' means 'to break': to create irregular fragments. It is therefore sensible – and how appropriate for our needs! – that, in addition to 'fragmented' (as in fraction or refraction) should also mean 'irregular' [...]"<sup>7</sup>. While using the classical meaning of fractals as a structure which "also consists of similar to itself substructures" (B. B. Mandelbrot) we can consider that Belarusian and Ukrainian literatures as some fractal production are much smaller by their scales than European literatures, but that they create valuable completeness in their contemporary variants, which have characteristic features of all other 'big' literatures.

The most important characteristics of fractals and fractal structures are:

- they bear resemblance to themselves, resemblance of separate substructures to bigger structures and to all integrity.
- fractals are a class of dynamic phenomena, so they are in a process of constant transformation.
- we can consider them as objective and subjective phenomena depending on the subject attitude towards fractals.
- since it is an objective process, fractals changes within their boundaries from regularity (with some inner changes) to chaos.

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<sup>7</sup> Mandelbrot Benoit B. 1983. The Fractal Geometry of Nature. New York: W. H. Freeman & Co. 4.

Many different fiction literatures, processes of changing types of artistic consciousness and appropriate types of poetics and the chaotic sphere of fiction affirms that the concept of ‘world literature’ (‘Weltliteratur’) can be considered as a chaotic space in which exist rules of fractal structures. Belarusian and Ukrainian literature are an integral part of this fractal space. So the fractality is an alternative to the opposition ‘small’-‘big’ literatures. This fractal correlation with other European literatures is expressed in the fullness of introducing in this literature, for example we can name the 20<sup>th</sup> century as a century of lyrics, prose and drama.

As an example we may name three authors of Belarusian and Ukrainian literatures, their creative work reflects all-European tendencies of literary development. Simultaneously, they have a bright national coloring and declare their fullness.

Maksim Bahdanovich appears the brightest figure as a lyric poet in Belarusian literature. In this poetry neo-romanticism is tightly connected with neo-classical elements. Ihor Kachurovskyi considers that “works of Bagdanovich are outlined from frames that are called ‘Belarusian literature’ and they fit to those which we call ‘World literature’ and stresses that the connection of Maksim Bagdanovich with European poetry appears in features of Parnassianism, which is inherent to his lyrics”<sup>8</sup>. I. Kachurovskyi calls M. Bagdanovich a “separate, lonely Parnassian person”<sup>9</sup> in Belarusian literary profession and he says “Belarus’ may be proud of Bagdanovich’s sonnets, of a poet who is close to French Parnassians and also to our neoclassicists, a prominent representative of Slavic Jugendstil”<sup>10</sup>.

I. Kachurovskyi is assured that Bagdanovich’s famous “Sonnet” dates back to Baudelaire and French lyric poets of the 19<sup>th</sup> century and “Dhammapada” – a Buddhist sacred book. In “Dhammapada” we come across the motive of “the Flowers of Evil”<sup>11</sup>. However the philosophical problem here is slightly different, there exists a problem – there is a chance for the birth of the beautiful from the ugly.

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<sup>8</sup> Качуровський Ігор. 2008. До 70-річчя з дня смерті Максима Богдановича. *Качуровський Ігор. 150 вікон у світ. 3 бесід, трансльованих по радіо «Свобода»*, Київ: Видавничий дім “Києво-Могилянська академія”. 117-118.

<sup>9</sup> Качуровський Ігор. 2008. Український парнасизм. *Качуровський Ігор. Променисті силуетки*. Київ: Видавничий дім “Києво-Могилянська академія”. 227.

<sup>10</sup> Качуровський Ігор. 2008. Генерика і архітектоніка. Київ: Видавничий дім “Києво-Могилянська академія”. Кн. II. 142.

<sup>11</sup> Качуровський Ігор. 2008. До 70-річчя з дня смерті Максима Богдановича. 118.

Mykhailo Drai-Khmara generalizes formal and stylistic features of Bagdanovich's poetry: "Bagdanovich paid great attention to the form in art. He considered that verses should be forged from steel. Forms of his works are the most interesting phenomenon in Belarusian literature. Bagdanovich introduced the achievements of European impressionism and symbolism into this literature. Sonnets, tercets, rondels, triolets were unknown in Belarusian literature of form until Bagdanovich's introduction<sup>12</sup>. The style of his poetry is brief and short-spoken. The poet was strict and demanding to himself, he polished every word. To Drai-Khmara's consideration, Bagdanovich's merit is the introduction of Western European themes and motives into Belarusian literature, he enriched the linguistic means of Belarusian literature"<sup>13</sup>. Ihor Kachurovskyi installs Bagdanovich's aspiration to 'europeanize' Belarusian literature, to consolidate it in an all-European context into a much wider art context. He writes that such tendency for Slavic literatures "meant not just the care of native canonized forms, but engrafting forms of ancient, Western European and partially Oriental poetry. This tendency was the most clear in the works of Bagdanovich. He brought several new genres and strophes into Belarusian literature"<sup>14</sup>. We can see similar tendencies in Ukrainian literature of 1920ies and – 30ies<sup>15</sup>.

Thus, Bagdanovich's works completely fit into the poetics of Modernism. It is an important reflection of modernism of other 'full' and 'big' European literatures as a fractal structure. I mean that Bahdanovich creation contains and reflects all important tendencies of literature developing in Modern age in Europe. Uladzimir Karatkevich is the brightest representative of Belarusian prose as ascertain national complete European phenomenon (from "The Wild Hunting of King Stah" ("Dzikaye palavannie karala Stakha") till national epos "Wheat under Your Sickle" ("Kalasy pad siarpom Tvaim"). The creative work of U. Karatkevich took place at the times of Russian communist regime in Belarusia. Ivan Dziuba stresses that it was a common situation for all enslaved nations and "The situation of a Belarusian writer had its harsh peculiarities. Belarusia was in s much more difficult situation than it was the Ukraine regarding national-

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<sup>12</sup> Михайло Драй-Хмара. 2002. Вінок. Життя й творчість Максима Багдановіча. *Драй-Хмара Михайло. Літературно-наукова спадщина*. Київ: Наукова Думка. 259.

<sup>13</sup> Ibidem. 259.

<sup>14</sup> Качуровський Ігор. 2008. Український парнасизм. 229.

<sup>15</sup> See: Kaczurowskyj Ihor. 1983. *Der ukrainische Parnass. Jahrbuch der Ukrainekunde*. München: CICERO. 189-206.; Kaczurowskyj Ihor. 1981. Goethes "Faust"-Motive bei Jurij Klen [Oswald Burghardt]. *Mitteilungen*. München: Logos. N<sup>o</sup> 18. 199-213.

culture. That means it could not be more terrible. National self-identification and national identity was ignored, Belarusians were made to think they were Russians and their language is a dialect of Russian”<sup>16</sup>. The creative works of Karatkevich (poet, playwright, prose writer) comprises a broad field of ideas and problems that were important for other literatures and it is an expression of a fractal structure that is identical with creative works of artists of ‘big literatures’ of the second half of the 20<sup>th</sup> century.

A characteristic feature of Belarusian dramatic art of the last ten years of 20<sup>th</sup> – beginning of 21<sup>th</sup> century originated from new authors. They are researches and, specialists in Belarusian and other European literatures at the same time. Among them are Piotr Vasuchenka, Ihar Sidaruk, Maksim Klimkovich, Miroslav Adamchyk.

All of the most important tendencies of the development of contemporary European theatre is inherent in the creative work of Siarhey Kavalov. He is one of the most prominent representatives of this new generation of Belarusian playwrights. We can affirm that he appears to be the main representative of modern Belarusian literature in European countries through translations of his dramatic art into other languages (that is more than twenty works of different genres). His dramatic cycles (which the author calls ‘hermeneutic and magic projects’) fit Belarusian dramatic art into an all-European context and, reflects tendencies of the creative search in contemporary dramatic art of all Europe.

At the end of the 1980<sup>s</sup> the idea of a special ‘hermeneutic’ project occurred to S. Kavalov. This project was born out of the feeling of incompleteness of Belarusian literature of the 16<sup>th</sup> century; because of the absence of new dramatic works in this era that would be equivalent to romances such as “Bova” (“Bava”) and “Tristan” (“Trishchan”), because of regretting that there is no play equivalent to memories by Solomiya Pilshtyn-Rusetska in the Belarusian literature of the 18<sup>th</sup> century. In 19<sup>th</sup> century Belarusian mythology and folklore did not find as full reflection as in the Baroque prose creation “Nobleman Zavalnya” (“Shlakhtsits Zavalnia”) by Yan Barshchevskiy.

S. Kavalov called his dramatic works (they were included in the books “Tired Devil” (“Stomleny Dyabal”) and “Science of Love” (“Navuka kakhannia”) in jest ‘infernal’ and ‘feministic’ sub-cycles of the ‘hermeneutic’ cycle. Such distribution reflects the peculiarities of his poetics, however not completely, and also the high-minded and axiological

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<sup>16</sup> Дзюба Іван. 2007. Володимир Короткевич. *Дзюба Іван. З криниці літ.* Київ: Видавничий дім “Києво-Могилянська академія”. Т. 3. 766.

dimensions of these works. Still, it can be taken for the terminological tracing of an artistic search for the master. The playwright stresses that having called his project ‘hermeneutic’ he wanted to point out “that ‘hermeneutic’ play and scientific research bring us closer to understanding literary work, to reading actual meanings that are put into this work”<sup>17</sup>.

So in S. Kavalov dramatic creative work and literary researches there is realized a special project of the artistic ‘supplement’ of space in an ‘incomplete literature’ of the previous centuries by dramatic art. On the one hand, it is deep-rooted in the creative work of other authors of the last years, on the other hand, it is an original continuation and broadening – from future to past – of this literary space through contemporary tropes and stylistics.

Such an approach has an ancient tradition in world literature – from “The Ocean of Rivers of Stories” by Somadeva (11<sup>th</sup> century), that was transformed from “The Great Tale” by Gunadhya, medieval novels about *the* knights of King Arthur (from Wolfram von Eschenbach, Chrétien de Troyes, Robert de Boron till “The Death of Arthur” by Thomas Malory) and “Andromaque, Iphigenia, Phèdre” by Jean Racine. Yuriy Klen – Ukrainian poet, famous scholar of literature and translator of German origin (Oswald Eckhart Burghardt<sup>18</sup>) wrote that “prominent poet William Shakespeare borrowed nearly all the plots from other literary sources – from chronicles, works of art of previous centuries. Shakespeare hardly changed the contents, but he worked up all the details of finding own decisions of dramatic collision. It gave him an opportunity to leave behind works of immortal value. Outstanding composer Wagner put contemporary ideas into his music and dramatic works, worked up folk retellings, ancient stories and legends. For example it is the idea of a curse that weighs heavily on gold in “Nibelungs”. Thus the plot became contemporary, vital and began to glitter with new sides”<sup>19</sup>.

Playwright Kavalov began his work with two other cycles of compositions. One of them can be called under condition according to the author a cycle of ‘magic theatre’. The examples might be “Sisters of Psyche” (“Siostry Psikheyi”) and “Mister Tvardovsky or Woman in the

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<sup>17</sup> Кавалёв Сяргей. 2004. Герменеўтычная драматургія, або актуалізацыя забытых сэнсаў. *Кавалёв Сяргей. Стомлены д’ябал. П’есы*. Менск: Логвінаў 2004. (Другі фронт мастацтваў). 10.

<sup>18</sup> Siehs K. 1981. Oswald Burghardt – Jurij Klen. *Mitteilungen*. München: Logos. N° 18. 184-198.

<sup>19</sup> Клен Юрій. 1946. Леонід Мосендз: “Канітферштан” – на мову українську перелицьований. Поема. [Рецензія:]. *Звено*. Мюнхен. Ч. 1 (травень). 74.

Mirror” (“Pan Twardovski”). The dramas “Returning of the Starving Men” (“Wiartannie Haladara”), “Intimate Dairy” (“Intymny Dziennik”) display many features of “new writing” – new dramatic work that approaches documentary literature, that plays a leading role in contemporary culture. We can state that the ‘hermeneutic’ project of the playwright is not self-sufficient or a locked space in his creative work. Some of its motives pass into the fairy space of his dramatic art and into the ‘magic’ project. At the same time there is a great amount of echoes and parallels between two books that are sub-cycles of the dramatic compositions – “Tired Devil” and “Science of Love”.

Now there is a problem of building up and widening of this theatre extension in ‘magic theatre’ by S. Kavalov. It is connected especially with addressing prehistoric consciousness and theatre dialogue with the modern world – with a world where Belarusian problems become an integral part of human existence and Belarusian literature in general becomes a contemporary fractal reflection of tendencies of developments in contemporary dramatic art.

## **2. Belarusian and Ukrainian literature in the context of other ‘big’ european literatures**

Speaking about Ukrainian literature we may start with the dramatic art of Mykola Kulish. He was tortured to death in a concentration camp by Russian communists in the 1930<sup>s</sup>. The theatre experiments of Les’ Kurbas are very important addition to his creative work (he was also murdered by Russian communists).

Les’ Kurbas staged the plays “National Malahiy” (“Narodnyi Malakhiy”), “Myna Mazailo” (“Myna Mazailo”), “Maklena Grasa” (“Maklena Grasa”) by Mykola Kulish in the theatre “Berezil”. He concentrated the creative efforts of the company on the search of new staging means. Avant-gardism, expressionism, constructivism and neo-baroque symbolism became an integral part of the experimental searching of Les’ Kurbas’ theatre.

At the beginning of the 20<sup>th</sup> of century Ukrainian dramatic art remained under the powerful impact of German expressionism – the creative work of Mykola Kulish and Les’ Kurbas’ poetics of theatre are bright examples of a partial passing of creative ideas and poetics from one literature to another. On Les’ Kurbas one hand, Les’ Kurbas dramatic works of Mykola Kulish and theatre stagings of Kurbas are peculiar fractal reflections or, ideas of dramatic art of Georg Kaiser, on the other hand, it shows how modern tendencies of Europe were perceived in Ukrainian literature. In the Ukraine this period of study of German literature and expressionism was



very strong. In 1929 in Kyiv there was printed a large scientific volume of articles edited by professor Stepan Savchenko “Expressionism and expressionists. Literature, painting and music of modern Germany”<sup>20</sup>. German professor O. Burghardt (Yuriy Klen) published a whole range of literary research papers. Their leading idea is the incorporation of Ukrainian literature into a European context<sup>21</sup>. Professor Yaroslav Hordynskyi worked on these problems in Galicia (in particular in the article “The Main Trends in Contemporary German Drama”<sup>22</sup>).

Lina Kostenko’s poetry could have been rewarded by Nobel Prize, but unfortunately her creative work is not known in Europe. Simultaneously, Lina Kostenko made her debut as a prose writer at the age of eighty with her sharp political novel about modern Ukraine “The Notes of a Ukrainian Madman” (“Zapysky ukrayinskokho samashedsheho”). It provoked edgy polemics in artistic and political circles.

A great number of works appeared in contemporary Ukrainian prose literature at the beginning of the 20<sup>th</sup> century. They express discuss the most important problems of contemporary human’s existence. An example of this tendency is “Sweet Darusya” (“Solodka Darusia”) by Maria Matios. It is the tragic story of a common Ukrainian family. It begins before the Second World War, and finishes at the end of the 20<sup>th</sup> century during Romanian and Russian communists’ capture. “Sweet Darusia” is one of the best literary works of all Ukrainian literature. Dmytro Pavlychko names it “the most mysterious, tragic and sincere creation of all Ukrainian literature... It is an abyss quite frightening yet necessary to glare into”<sup>23</sup>. The literary work of Maria Matios is a unique phenomenon in Ukrainian literature of the beginning of 21 century. It is an evidence of the end of the domination of Postmodernism and a transition to the new epoch in writing. It coincides with the turn of the 19<sup>th</sup> to the 20<sup>th</sup> century when the transition from Realism to Modernism took place. It can be stated that her prose is

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<sup>20</sup> Експресіонізм та експресіоністи: література, малярство, музика сучасної Німеччини / Ред. С. Савченко. 1929. Київ: Сяйво. 346 с.

<sup>21</sup> Burghardt Oswald. [1938]. Die Gegenwartsliteratur der Westukraine. *Ukrainische Literatur im dienste ihrer Nation*. Bern: R. Sutter & Cie. 56-82. (Ukraine von gestern und heute).; Burghardt Oswald. 1939. Ukrainische Dichtung im Exil. *Die Gegenwartsdichtung der europäischen Völker* / Herausg. Von Kurt Wais. Berlin: Junker und Dünhaupt Verlag. 455-464.; Burghardt Oswald. 1938. Fremde Dichter in Ukrainischem Gewande I. *Zeitschrift für Slavische Philologie*. № 15. 260-302.; Burghardt Oswald. 1940. Fremde Dichter in Ukrainischem Gewande II. *Zeitschrift für Slavische Philologie*. № 17. 1-31.

<sup>22</sup> Гординський Ярослав. 1926. Головні напрями в сучасній німецькій драмі. *Літературно-Науковий Вістник*. Кн. 4, 314-323.

<sup>23</sup> Павличко Дмитро. Безодня, куди страшно заглядати [Рукопис].

the prediction of a new cultural epoch, of a new literature world outlook, and not only in Ukrainian dimensions, but European in general. This epoch can be named Neo-modernism because it has a modified reflection of Modernism and Romanticism at the same time. In her prose Maria Matios is creating a fictional image of Ukrainian tradition, going deep into the feelings and experience of Ukrainians from the end of the 19<sup>th</sup> till the beginning of 21<sup>th</sup> century – but it is a European tradition, as well.

Thus, the creations of the three introduced here Belarusian and Ukrainian writers represent the development of these two countries' literatures in its integrity (in poetry, prose and drama). These literatures have the possibility (in the historical prospective) to expand their fractal scales. Meanwhile, being fractals, these literatures have all completeness and integrity from the artistic and aesthetical point of view. Simultaneously, the 'smallness' of these literatures is a subjective dimension of them being fractals.

Generally speaking, while considering Belarusian and Ukrainian literature in the context of other 'big' European literatures, these two literatures are nonscaling fractals in the space of scaling fractals (by the theory of Mandelbrot). The same as European ('complete', 'big') literatures are. It is about the division of literatures into "big" and "small", which is contributed to literature from sociology, in our opinion, is a subjective concept. The transition to the concept of fractality removes this subjectivity in relation to the so-called "small" literatures.

In general Pierre Bourdieu theory and proposed theory of fractality of national literatures mutually supplementing each other. In terms of mathematic modeling they have common basis. This basis is multiplicity theory. Simultaneously combining of them give new research perspectives. If we consider some autonomous area of each national literature to be certain fractal derivation so every fractal structure dynamics give us the opportunity to explain dynamic changes of each area of national literature.

European literature area (the main essence of its formation is Culture of ancient Rome, and Greece, and Holy Scripture) is an integral part of Goethe's 'Weltliteratur'. There is a correlation of these fractal structures between these areas.

Fractal theory gives an opportunity to explain the fact that area narrowing doesn't necessary lead to the ultimate elimination of others literature areas under the political, historical and language factors. The decline of the Roman Empire and Latin didn't lead to the elimination of this field in literature. It happens because this area has certain fractal features that are typical for all areas of literatures that are a part of European literature area.

It should be noted that partial differentiation of area parts and peculiarities of their positioning can lead to formation of autonomous area in national literature. Common polemical literature of 17<sup>th</sup> – 18<sup>th</sup> centuries or their emigration literature after World War II can be example of such autonomous areas with other internal positioning for Ukrainian and Belarusian literature. The existence of autonomous areas of these literatures face the possible mismatch of the political borders of these countries.

## CONCLUSIONS

Failure to complete autonomy of the Byelarusian and Ukrainian literature at the present stage of their development depends on many factors. A very important factor here is a similar history of Ukraine and Byelarus'. Certain differences of these two national literary fields are generated by the fact that they existed and developed within different political systems and under the influence of different alien factors (Ukraine – at different times – within Russia, Austrian-Hungary monarchy, Poland, Belarus – within Russia and Poland).

However, mental, religious and linguistic proximity, common cultural heritage of Kyivan Rus', Grand Duchy of Lithuania, belonging to one geopolitical area always dominated by political factors, led to a mutual exchange of cultural capital. An important manifestation of such exchange for example is very similar Ukrainian and Belarusian folklore (including songs).

A bit different was the development of national literatures before the First World War in other Slavic countries and Hungary. Poland, the Czech Republic or Croatia (the same as Hungary) had a great tradition of living in their own national state, which strongly promotes the developing of area of national literature. There was their own national nobility, which helped to create a layer of the cultural elite.

By the end of 18<sup>th</sup> Old Polish literary language was already formed so that in future it could create a strong field of national literature (in connection with the factors of existence the tradition of their own state and own nobility). All these factors allowed to fulfill their *habitus* in the field of their own culture instead of slavers culture. At the same time strength of this field gave an opportunity to aggressively “absorb” the weaker parts of the Belarusian and Ukrainian fields that dynamically change their fractal integrity.

While in Slovakia, Bulgaria, Serbia and Slovenia there was a tradition to live in their own country, here the national nobility was completely denationalized or did not exist at all till the period of Romanticism. It extremely narrowed the possibility of production and reproduction of

national cultural capital and complicated the establishment of national fields of literature.

These problems were successfully solved after obtaining the independence by most of these nations after the First World War.

Unlike these countries Ukraine and Belarus had very little experience in the existence of their own country, and their nobility was assimilated by other nations. In particular, these factors lead to the fact that Ukrainians Mykola Hohol, Dmytro Merezhkows'kiy and Belarusian Fyodar Dastayeuskiy become Russian writers Nikolay Gogol, Dmitriy Mieriezhkowskiy, Fiodor Dostoyevskiy. That's how appeared a fractal differences between Ukrainian and Belarusian literature and other Slavic literatures. Also it explains Ukrainian and Belarusian literature similarities.

### SUMMARY

The development of Ukrainian and Belarusian literatures has many common features: from the historical point of view and from the contextual point of view. In this article the correlation problem between terms 'small'/'big', 'complete'/'incomplete' literatures is researched. It's proved that 'smallness' and 'incompleteness' of Belarusian and Ukrainian literatures is connected with lack of own country of Belarus and Ukraine. This phenomenon brought up a repression and oppression of these literatures by colonial Russian and Polish literature. The other is suggesting to use more acsiologically neutral terminology using the Benoit B. Mandelbrot theory. According to the theory Belarusian and Ukrainian literatures should be considered as fractals of other European literatures. Neither considered their 'smallness' or 'incompleteness', but their literal fractal dimension.

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