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Section: UKRAINE AND THE WORLD

THE CENTENNIAL OF THE WEST UKRAINIAN PEOPLE'S REPUBLIC: THE AFTERTASTE OF THE JUBILEE (MAJOR TRENDS IN THE DISCOURSE ON THE HISTORY OF THE WUPR IN MODERN NATIONAL HISTORIOGRAPHY)

VOLODYMYR VELYKOCHYY

Abstract. The article generalizes the findings about the history of the WUPR obtained by Ukrainian historiographers over the last decade of the 21st century, to outline major trends and methodological frameworks focusing on the ones which have hitherto received little attention for both subjective and objective reasons. It is stated that in Ukrainian historiography romantic positivism is the predominant methodological perspective on the history of the WUPR. Extensive research in this direction conducted mainly by experts in the so-called WUPR studies has yielded solid academic works such as *An Encyclopedia of the WUPR* in three volumes (the fourth volume is being prepared). It is stressed that the number and geographic diversity of researchers interested in exploring the history of the WUPR are expanding. In addition, there is an emphasis on qualitative changes in WUPR studies, which the author illustrates by analyzing the works of Ya. Hrytsak, O. Reient, O. Pavlyshyn, I. Monolatii written in the spirit of intellectual psychohistory, the history of everyday life.

Keywords: WUPR, Ukrainian historiography, Ukrainian Revolution of 1914–1923, historiography of the WUPR, historical national narrative.

1. INTRODUCTION

Jubilees normally serve as occasions to summarize what has been explored, discussed, published, as well as as indicators of what remains to discover, analyze, and rethink. The centennial of the West Ukrainian People's Republic (WUPR) became an event of this magnitude: it did not escape the attention of either academic or public circles. Overall, the event had a high profile in the country (however, we do not intend to assess how powerful the information campaign was).

Neither is this paper intended to discuss the significance of the WUPR, although it would be expected at the time of a jubilee. Though all laws of classical historiography would necessitate such an approach, we will take the liberty to deviate from them since there exist many books, articles, reports, including multi-volume folios, on this topic. In fact, it is taken as axiomatic that the emergence of the WUPR was a logical result of the national liberation movement of the western branch of the Ukrainian people on their lands. The state-building experience of the political elite of the West Ukrainian state is regarded not only as worthy of admiration but also as exemplary for the current legislative, executive, and judiciary branches of the government. The Unification Act (Akt Zluky) signed by the WUPR and

the Ukrainian People's Republic (UPR) is considered to have had a tremendous impact on the further development of the Ukrainian nation. It is considered to be the pinnacle of sobornist not so much in the territorial, but rather in the spiritual, mental, axiological sense. Highly regarded are the efforts of the western Ukrainian elite to establish military forces (the Galician Army), local authorities, self-government, the judicial system, the gendarmerie, and so on.

Such interpretations of the national liberation movement, the state-building processes on western Ukrainian lands came into modern historiography from the works of those who experienced or witnessed the events: D. Doroshenko, K. Levytskyi, I. Sokhotskyi, M. Stakhiv, S. Yaroslavyn, M. Chubatyi. Since the beginning of modern Ukrainian independence in 1991, the works have found further elaboration and substantiation in the papers of modern Ukrainian historiographers [1].

This paper is intended to generalize the findings about the history of the WUPR obtained by Ukrainian historiographers over the last decade of the 21st century, to outline the major trends and methodological approaches and focus on the ones that have hitherto been regarded as terra incognita for both subjective and objective reasons.

2. ANALYSIS AND DISCUSSION

Over the last decade, Ukrainian researchers have viewed the history of the WUPR from the perspective of romantic positivism, which was introduced and developed by western Ukrainian and diasporic national historiographers as back as in the 1920s-1960s. The researchers preferred to adhere to or, at best, "complement" the established traditional schemes rather than reconsider them since they were unwilling to run the risk of being rejected or criticized by their peers. Throughout centuries, the romanticist tradition of portraying Ukrainians as major subjects of their national history has transformed into ethno(Ukraino)centrism projecting Ukrainian history as exclusive. On the one hand, it has stimulated heuristic inquiries and the emergence of the history of the WUPR as a separate research trend within the history of the Ukrainian Revolution. On the other hand, it has led to a certain "autarchy" of the history of Ukraine during the period in question, its isolation/alienation from the European and global context.

Quite frankly, the Ukrainian Revolution of 1917-1921, projected as linked to the Russian Revolution, quite unreasonably "co-opts" the 1914-1923 state-building processes on western Ukrainian lands. This, in turn, does not nearly help to grasp the continuity of the national liberation movement. Moreover, in the national historiographic paradigm this entrenches the idea of the Ukrainian Revolution being directly and proximately dependent on the Russian Revolution. That being said, it does not make sense to refer to the Ukrainian national state-building process as part of the common European context at the time of the Great Eastern European Revolution.

However, such circumstances did not prevent researchers from exploring the history of the WUPR, so they managed to prepare new publications, diversify their research methodology and discourse, thus making serious steps towards incorporating the history of Ukraine into the common European context. Thus particularly conspicuous is the publication of *Zakhidno-Ukrainska Narodna Respublika 1918-1923 (The West Ukrainian People's Republic of 1918-1923)*, an eight-book collection of documents and materials in five volumes (the last, third, book of the fifth volume was released in 2013) [2]. Another significant publication is *ZUNR. 1918-1923: Iliustrovana istoriia (The WUPR. 1918-1923: An Illustrated History)* [3], an elaborate and informative folio, which summarizes the findings obtained by the Precarpathian historical school during the first decade of the 21st century. In terms of content and especially format, the book meets the highest requirements for publications in historical culturology. Worthy of special mention is *Zvytiazhtsi (Valorous Warriors)*, a series of 20 books of memoirs, whose reprint was timed to coincide with the centennial of the WUPR. In terms of representativeness, the memoirs provide by far the most accurate reflection of the WUPR events and their cause-and-effect relationships and brilliantly capture the spirit of the epoch.

The publication of *Entsyklopediia ZUNR (An Encyclopedia of the WUPR)* edited by Doctor of Historical Sciences, Professor M. Kuhutiak [4] must be regarded as one of the most significant

contributions made by WUPR studies. Elaborate and informative, brilliantly compiled and masterfully formatted, it is unique for several reasons. Firstly, *An Encyclopedia of the WUPR* discusses the history of the state, which is left untouched in modern Ukrainian historical research. Secondly, the release of the volumes is the pinnacle of exploration preceded by the publication of the first research monograph *ZUNR. Istoriiia. 1918-1923 (WUPR. History. 1918-1923)* [5] and the above-mentioned eight-book collection of documents and materials in five volumes. Thirdly, the encyclopedia contains extensive information and reference materials, so all-encompassing in terms of personalities and spatiotemporal scope that it resulted in certain adjustments to the existing publications. Finally, the encyclopedia was prepared mostly by non-academic researchers (though some of the articles were written by acknowledged experts in the field of academic historical research, for instance V. Smolii, O. Reient, O. Rubliov, O. Lysenko, M. Lytvyn, I. Soliar), as well as university researchers, and area studies specialists, which is without exaggeration a research feat.

The first two decades of Ukraine's modern independence saw the emergence and development of the so-called WUPR studies in historical discourse. Its characteristic feature was that the history of the WUPR was researched mostly by western Ukrainian scholars, the research institutions of Lviv, Ivano-Frankivsk, Ternopil, Chernivtsi, and partially Uzhghorod. The last decade has witnessed qualitative changes in this respect. Researchers from the other regions of Ukraine have shown active interest in the history of the WUPR and western Ukrainian lands at the time of the 1914-1923 Ukrainian Revolution: R. Tymchenko (Kyiv) [6], S. Orlyk (Kropyvnytskyi) [7], O. Lupandin (Kyiv) [8], H. Koroliiov (Kyiv) [9], P. Hai-Nyzhnyk (Kyiv) [10]. More studies have been conducted in this field by academic institutions such as the Institute of History at the National Academy of Science of Ukraine, particularly the History of the Ukrainian Revolution Department headed by Professor V. Verstiuk and the Department of 19th-early 20th Century Ukrainian History chaired by Professor O. Reient. However, the Precarpathian historical school (Vasyl Stefanyk Precarpathian National University) is at the forefront of WUPR studies.

WUPR studies fit in with the general Ukrainian historiographic context, where they continue to evolve relying on romanticist and positivist principles. Most of the historians still believe that by improving professional instrumentarium, especially by broadening and perfecting the methods of criticizing historical sources, it is possible to achieve the desired "objectiveness" in examining and portraying the processes and phenomena that constitute the subject matter of a research paper. As aptly noted by H. Kasianov, while in earlier times Ukrainian history resembled an unstoppable linear process of class struggle, now it is described as a linear process of forming a nation or state, but according to the same teleology [11].

Overcoming the stereotypes and inert impact of the past, some historians do suggest new methodological approaches and theoretical frameworks for interpreting empirical material; drawing on the traditions of Ukrainian historiography, they try to rethink the complicated and controversial issues associated with the existence of the WUPR.

These qualitative changes apply first and foremost to methodological inquiries. Some researchers have abandoned the practice of glorifying the state-building processes in the WUPR, the unifying processes in the UPR, and so on in interpreting the events of the 1914-1923 Ukrainian Revolution on western Ukrainian lands. This perspective was initiated by Ya. Hrytsak, a researcher from Lviv, as back as in 1999 [12]; and during the last decade, his initiative has been undertaken by professors I. Soliar, L. Zashkilniak, O. Pavlyshyn, among others.

Particularly noteworthy is the research done by Professor I. Monolatii from Ivano-Frankivsk. He examines the complicated ethnopolitical relationships that existed at the time of western Ukrainian statehood, conducts local historical studies (the so-called Kolomyia studies serve as a context for exploring the WUPR) [13]. A number of his recent papers written in the spirit of intellectual history, or even psychohistory, are regarded as most unusual from the perspective of national historiography. To illustrate, in the monograph *Zoosad revoliutsii. Zakhidnoukrainska derzhavnist 1918-1923 rr. i teorii vypadkovostei XX – pochatku XXI storich. Esei (The Zoological Garden of the Revoluton. West Ukrainian Statehood of 1918-1923 and the Probability Theories of the 20th-early 21st Centuries. Essays)* the author adapts

the principles of modern political science to the phenomena and processes that determined the statehood of the WUPR. He always views entrenched paradigms from a critical perspective directed at finding historical truth [14].

The national historiography of the last decade is also marked by novel methodological and historiosophical frameworks for examining the statehood of the WUPR. This refers to papers discussing a number of conceptual issues [15]. One of the issues concerns interpreting the Ukrainian Revolution as a nationwide process irrespectively of the different sociopolitical conditions that existed in Ukraine on the eve of the First World War. This perspective allows for the possibility of incorporating the national revolutionary processes on Ukrainian lands into the common European process, thus abandoning the practice of viewing the Ukrainian Revolution as secondary, the one resulting from the Russian Revolution. The proponents of this research paradigm construct their own conception of the Ukrainian Revolution according to the principle of the multiplicity of national revolutions in Europe as parts of the 1914-1923 Great Eastern European Revolution. Another issue concerns the establishment of a chronological framework for the Ukrainian Revolution proper. Historiographers such as O. Reient, B. Yanyshyn, O. Pavlyshyn, A. Panchuk are of the opinion that the revolutionary events lasted from 1914 to 1923. They argue that the Ukrainian Revolution also spread to the territories of Austria-ruled Ukraine, which, alongside with Russia-ruled Ukraine, joined the movement for national self-determination. Given the differences between the Ukrainian and the Russian Revolution in terms of social basis and objectives, as well as the parallelism in the development of national liberation movements of the other Slavic nations, Ukrainians can also regard the year 1914 as the starting point of their revolution. As per M. von Hagen, the First World War activized "Ukrainian issues" to an unprecedented level, causing the national movement to gather strength. This opinion is based on the specifics of the national and social circumstances faced by the Ukrainian community first and foremost in Galicia.

In fact, the above-mentioned approaches deconstruct the prevailing paradigm which regards the Ukrainian Revolution as dependent on the Russian one, provide a new chronology for the national revolution, identify its stages. Between 1914 and 1923, at the time of the Ukrainian Revolution on the territory that became an independent state in 1919, there were revolutionary movements, controversial and antagonistic to the national revolution per se. By no means should these movements (of the Bolsheviks, the White Guardists) be considered part of the Ukrainian Revolution. The new approach deviates from the traditional practice of viewing the national liberation movements on the Ukrainian territory as detached processes which led to two national revolutions: the Ukrainian Revolution on the territory of Russia-ruled Ukraine and the 1918 November National Democratic Revolution on western Ukrainian lands, which led to the WUPR. By contrast, the new approach argues for the existence of one common national liberation revolution in 1914-1923, which was part of the Great Eastern European Revolution of the same period.

The conception of the Ukrainian Revolution was another qualitative change in Ukrainian historiography. The previous two decades saw great controversy over the dichotomy of the terms *Ukrainian Revolution* and *national liberation movement*. V. Kapeliushnyi, to his credit, analyzed historiographic sources and demonstrated the origin of these terms, their adaptation to the scientific and public lexicon, their semantic scope. According to the researcher, the terms *Ukrainian liberation movement* and *Ukrainian Revolution* appeared simultaneously in 1917 to denote the social changes stemming from the February Revolution [16, p. 15–18]. Noteworthy is the fact that the term *liberation movement* was coined to refer to a historic event (it did not come into the lexicon from the writings of diasporic authors), thus in its original sense it did not have any "special" political or ideological connotation. This must be taken into account since some researchers use only the term *Ukrainian Revolution of 1917–1921* [17, p. 45]; other researchers declare the term *national liberation movement* an "anachronism" or an "ideologism" without suggesting an adequate, acceptable alternative to this "hybrid" word combination [18, p. 127]. Professor F. Turchenko provides a comprehensive analysis of the origin and development of the term *Ukrainian Revolution* in national historiography [19]. He emphasizes the long-standing, entrenched tradition of referring to the state-forming processes on

Ukrainian lands as *the national revolution of 1917-1921*. In addition, the researcher does not exclude the possibility of using the term *national liberation movement* alongside *Ukrainian Revolution*.

Despite the achievements of national historiography in exploring the history of the WUPR, many issues still remain untouched. One of them refers to the social and economic conditions and the policy of the WUPR in 1919-1923. From the perspective of methodology, this issue belongs to the so-called social history. Academician V. Smolii aptly notes that modern reconstructions of the historic process in question provide a distorted picture since they ignore socioeconomic factors, which had become immensely hypertrophied by the mid 1980s. The researcher is of the opinion that social history is centered around social groups, their relationships and role in economic and cultural structures and processes [20]. However, from the perspective of Western and post-Soviet (first and foremost Russian) science, social history is viewed as a promising research area, which examines the lives of people at individual and class levels in the following directions: the social and economic development of regions, the history of national minorities, local history (of cities and towns), individual social strata and institutions, gender issues, the history of everyday life (households, mentality) [21]. Such a "universally eclectic" interpretation of social history seems quite problematic. Even postmodernist sociology-centered interpretations "excluded" from its scope not only political but also economic history [22, p. 133–218].

National historiography is lacking in studies examining trends in local history, psychohistory, the history of the frontier zone, the history of everyday life. In any case, it makes sense to move away from the domination of political history in the national narrative. When viewed from a political perspective, a historic event produces a one-sided impression of a society's life and development. The studies in the above-mentioned frameworks enrich the national historiography of the problem, provide a more objective portrayal of a society within a specific spatiotemporal framework. In addition, there is a need for studies written from the perspective of new humanitarianism [23].

3. CONCLUSIONS

Therefore, the analysis of the most representative studies of the history of the WUPR conducted over the last decade (2011-2020) allows for a number of conclusions.

Firstly, over the period in question the national historiography of the WUPR continued to be dominated by the romanticist conception of statehood predicated on Ukrainocentrism.

Secondly, the historical national narrative as a heuristic framework became enriched with a number of serious studies, first and foremost the above-mentioned *Entsyklopediia ZUNR (An Encyclopedia of the WUPR)*.

Thirdly, the centennial of the WUPR served as a starting point for the deconstruction of the national historiographic paradigm viewing the Ukrainian Revolution as part and consequence of the Russian Revolution. Moreover, there emerged a new conception of the national revolution regarded as a logical result of the national liberation movement and part of the Great Eastern European Revolution.

Finally, the last decade has witnessed a move away from positivism, the dominance of political concepts to new methodological frameworks such as local and regional history, psychohistory, the history of the frontier zone.

However, further studies of the history of the WUPR need to complement the existing findings with new insights and to adopt new frameworks (such as cliometrics, among others), thus facilitating the exploration of topics that have hitherto been left untouched. Such studies will enrich the historical national narrative and open more avenues for further research.

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Великочий Володимир. Століття Західно-Української Народної Республіки: постювілейний присмак (Основні напрямки дискурсу про історію ЗУНР в сучасній національній історіографії). *Журнал Прикарпатського університету імені Василя Стефаника*, 7 (2) (2020), 7–14.

У статті робиться спроба узагальнити здобутки національної історіографії в останнє десятиліття ХХІ століття в царині дослідження історії ЗУНР, окреслити основні напрямки і методологічні підходи до аналізу її діяльності, акцентувати увагу на тих з них, які через причини як об'єктивного, так і суб'єктивного характеру залишилися малодослідженими. Констатується факт домінування в національній історіографії історії ЗУНР романтично-позитивістської методології досліджень. Вислідом активної дослідницької роботи в цьому плані насамперед представників так званого “зунрознавчого” напрямку є поява серйозних праць академічного характеру, як от “Енциклопедія ЗУНР” в 3-х томах (четвертий том готується до видання). Наголошується на збільшенні кола вчених, які досліджують історію ЗУНР, поповнюють “зунрознавчий” напрям, розширюють географію його прибічників. Водночас підкреслюються зміни якісного характеру в студіюванні історії ЗУНР. Аналізуються, зокрема, праці таких дослідників, як Я. Грицак, О. Реєнт, О. Павлишин, І. Монолатій, написані в дусі інтелектуальної психоісторії, історії повсякденності. Виокремлюється як одне з найбільш значимих досягнень у вивченні історії ЗУНР останнього десятиліття формування нового/оновленого концепту Української революції 1914–1923 рр., складовою частиною якої були події національно-державного характеру на західноукраїнських землях. Наголошується на парадигмі єдності (при умові констатації різних темпів) розвитку Української революції, що фактично виводить з ужитку термін “Листопадова (1918 р.) національно-демократична революція на західноукраїнських землях”. Аналізуються нові методологічні підходи до унезалежнення Української революції від російської і її “вписування” в загальноєвропейський процес як складника Великої Східноєвропейської революції 1914-1923 рр.

Ключові слова: ЗУНР, українська історіографія, Українська революція 1914–1923 рр., історіографія ЗУНР, історичний національний наратив.

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THE POETICS OF THE NOVELLA IN CORRELATION TO VASYL STEFANYK'S ARTISTIC VISION

STEPAN KHOROB

Abstract. The article discusses correlations between artistic vision and poetics in Vasyl Stefanyk's novellas. It is argued that the writer's modernist aesthetic experience left its imprint on his literary works. The author concludes that the writer's artistic vision followed a dynamic course of development correlating with the poetics of the novella and enriching the stylistic color scheme of his narrative prose.

Keywords: artistic vision, context, poetics, the novella, tradition and novelty.

1. INTRODUCTION

The poetics of Vasyl Stefanyk's narrative prose has so widely been discussed in research papers on literary criticism that it will take several volumes to publish them. In fact, an analysis of his novellas alone unfolds a whole range of permanent concepts such as "artistry", "a system of creative principles", "literary form", "coherence", "the writer's craft", etc., which do not manifest themselves fully or equally at all levels. On the contrary, numerous studies have explored the above-mentioned concepts from different perspectives. In fact, their correlation depends primarily on the conceptual framework for analyzing the poetics of the entire oeuvre, or a single literary work, or some of its external and internal constituents and so on; and the concept per se depends on the variability of its structure, which makes poetics always open for identifying new themes, expanding the ones already found, rethinking certain methods and methodological experiences [1].

Thus the poetics of Vasyl Stefanyk's novellas remains a topical issue despite numerous research findings [2; 12; 13; 14; 18]. We would like to focus on a little-researched aspect, namely the founding principles of the writer's artistic vision, which left an imprint on his conceptual framework and writing style, as well as on the correlations between his poetic devices, etc. As a matter of fact, Vasyl Stefanyk belongs to the generation of writers who lived at the turn of the 20th century and who managed to abandon kitchen-sink ethnography, thus raising Ukrainian literature to the highest standards of excellence that existed at the time. This superb master has created a novel type of flash fiction – laconic but capable of giving a profound social and psychological analysis of reality. Literary critics have rightly attributed the intrinsic ethnic significance of Vasyl Stefanyk's literary works to the novelty of their genre, which manifests itself in its similarity to the novella, a lapidary plot, dramatism and lyricism, the musicality and plasticity of narration. Describing the originality of Stefanyk's artistic

vision, many researchers who were excessively focused on socialist methodology used to regard him as an adept of “critical realism”, thus totally neglecting the writer’s modernist aesthetic experience [3].

Therefore, as the title of the paper suggests, it would be relevant to note that the impressionism of Vasyl Stefanyk’s flash fiction as a type of modernist artistic vision was largely fueled by the novel atmosphere of the literary epoch, the one created by the leaders of *Young Poland* – Stanisław Przybyszewski, Jan Kasprówic, Stanisław Wyspiański, Kazimierz Przerwa-Tetmajer, Władysław Orkan, whom the writer met at Jagiellonian University and knew well. Obviously, it was there in Krakow that Vasyl Stefanyk not only made his first attempts at gaining an understanding of Polish modernism, but also created impressionistic images, which vividly expressed his perception of the surrounding world and his characters’ attitudes. It was also there in Krakow that Vasyl Stefanyk wrote many other works of flash fiction marked by modernism [4].

To date, there is an obvious need for a comprehensive account of the founding principles of the writer’s artistic vision in general, as well as of the synthesizing relationship between realist and modernist artistic practices. It is for this reason that any claims about the influence of *Young Poland* on the writer’s consciousness, particularly during the Krakow period of his literary career, must be regarded with some reservations. Firstly, as rightly noted by E. Wiśniewska, the poetic and dramatic works of the representatives of *Young Poland* tended towards symbolism or, in rare cases, towards expressionism rather than impressionism [5]. Secondly, as argued by I. Denysiuk, I. Moskovina, R. Pikhmanets, and N. Shumylo, the nature of the subjective in Vasyl Stefanyk’s narrative vision is so prominent and overwhelming that it characterizes the impressionistic concentration on the aloofness and tragedy of an individual who is faced with the hostility and disharmony of the surrounding world, “depicted with the help of the poetics of moral shock” [6].

2. ANALYSIS AND DISCUSSION

Thus further studies on Vasyl Stefanyk’s oeuvre must be intended to supply an obvious need for a comprehensive and multi-faceted account of the poetics of his flash fiction, primarily that of the novella, which exhibits originality not only in terms of genre or narrative framework but also the self-sufficiency and intrinsic value of the writer’s aesthetic experience. In fact, this will contribute to a more profound understanding of the subjective transformative basis of the writer’s novellas. The structure of V. Stefanyk’s novellas (as well as his narrative prose as a whole) must be explored from several, or at least two, perspectives: an extensive study of the “micropoetics” of the writer’s works, as well as the “macropoetics” of his artistic vision, its coherent system of imagery and stylistic approaches [7; 10]. This approach seems to have great research potential, if only because it allows for the possibility of identifying V. Stefanyk’s narrative oeuvre as a complete phenomenal metatext which reflects his infinitely unique poetics, thematic preoccupations and aesthetic experience and has yet to be extensively researched by Ukraine’s literary critics [8].

In this regard, it should be noted that at the turn of the 20th century writers displayed a tendency towards cyclization (of a literary movement, a literary society, or a writer’s oeuvre), which became particularly prominent in the novella. To illustrate, let us consider V. Stefanyk’s novellas. The above-mentioned tendency can be seen even in his first collection of novellas entitled *Synya knyzhchka* (*The Blue Book*), where the plots of *Vyvodyly z sela* (*The Village Send-Off*) and *Stratyosya* (*The Suicide*) intertwine. The two novellas are centered around the anguish of parents whose son was unable to endure the regimented routine of military service and thus committed suicide. Despite the fact that the characters of the novellas *U korchmi* (*In the Tavern*) and *Leseva familiya* (*Les’ Family*) have different names and are faced with different life circumstances and psychological problems, the two storylines are so intertwined that they seem to reflect two stages of a person’s destiny: first the character tries to drink

* Here and henceforth, the titles of V. Stefanyk’s novellas are given as translated by Joseph Wiznuk, in collaboration with C. H. Andrusyshen (*The stone cross* [by] Vasyl Stefanyk. Translated from the Ukrainian by Joseph Wiznuk, in collaboration with C. H. Andrusyshen. Toronto, 1971).

his sorrow away, and then he gets beaten by his wife and children for drinking the last of their money away.

The plots of the other novellas in *Synya knyazhechka* are also interwoven, which is why researchers stress that the book is not merely a collection of narrative works sharing a resemblance in theme and form, but specific narrative cycles where all the novellas are deeply intertwined and complement each other, thus creating a unique thematic and aesthetic superunity [9; 18]. Literary historians have observed that at the turn of the 20th century such collections of works, particularly those of narrative prose, came to be referred to as books. V. Stefanyk's books are further interconnected to form a larger whole, a certain metatext, which reflects the writer's vision of the world and human existence [10], characterizes the poetics of his novellas and his artistic vision.

V. Stefanyk's first and second collections of novellas, which are structured as metatexts, are generally perceived as complete and coherent due to sharing a set of clear-cut narrative storylines, characters, spatio-temporal setting, and imagery. Needless to say, they are combined and represented differently in every novella. As a matter of fact, such combinations are regarded as structural elements and are materialized by the author throughout his entire oeuvre. Here are the most common narrative storylines: a person leaving their home or native village (*Vyodyly z Sela* [The Village Send-Off], *Kaminnyi khrest* [The Stone Cross], *Vona – Zemlya* [She – the Earth], *Ditocha pryhoda* [Children's Adventure], etc.); old and helpless people awaiting death in dreadful loneliness (*Anhel* [The Angel], *Sama-samiska* [All Alone], *Shkoda* [The Loss], *Portret* [The Portrait], *Svyatyi vechir* [Christmas Eve], *Skin* [The Agony], *Ozymyna* [Winter Crop], etc.); parents anguished by their children's sudden death (*Stratyosya* [The Suicide], *Lan* [The Potato Field], *Syny* [The Sons], *Pokhoron* [The Funeral], *Mariya*, *Katrusya*, etc.). These narrative storylines can be synthesized to give a philosophical account of an individual and their destiny, or human existence in general. "The mythologically happy past of ancestors, the unbearably agonizing present, and no future other than death – such are the temporal coordinates of the fictional world in *Synya knyazhechka* (*The Blue Book*), which reflect the basis of V. Stefanyk's worldview as a whole. This spatio-temporal context gave rise to a framework for portraying a peasant as a representative of the human kind and social collisions as fragments of his or her existence" [10].

In this regard, it should be noted that in Stefanyk's novellas, tragic feelings and concepts such as death preserve their national connotations (obviously, due to the influence of Ukrainian folklore), but they are perceived as universally significant. In addition, the writer's narrative manner and narrative structure also exhibit folkloric elements. According to I. Denysiuk's insightful observations, works of literary art as an independent and coherent aesthetic phenomenon synthesize the characteristics of the stream-of-consciousness novella and lament [8]. Stefanyk's narrative prose, however, does not exhibit the characteristics of the novella in its traditional interpretation. I. Kachurovskyi is convinced that *Novyna* (*The News*) is a representative example of the antinovella: from its very beginning on, the reader's interest in the unusual, the exceptional (father drowns his daughter) is gradually overshadowed by their desire to find out about the reasons (social, mental, familial) for the horrible act committed by Hryts Letiuchy. The rest of the writer's novellas do not contain anything unpredictable such as an unexpected twist in the plot (*pointe*), with *Basaraby* (*The Basarabs*) being the only exception [11].

In other words, most of Stefanyk's works are not marked by traditional plot twists, which are characteristic of the novella. Despite this, there is an atmosphere of unexpectedness in his narrative storylines; however, it is deeply embedded in narrative structure. Unexpectedness "arises the moment the writer shifts perspectives on village life – from social realism to moral psychology, or even moral philosophy, at both universal and culture-specific levels. This turning point in the composition of the narrative urges the reader to rethink the events portrayed, to view them from an entirely new, hitherto unknown angle" [12]. As regards the external structure of the writer's works, it bears a certain resemblance to that of the short story, whose generic structural feature is a monologue or a dialogue.

Research on the "micropoetics" of Stefanyk's novellas and the "macropoetics" of his narrative prose, as well as intratextual links between discrete works and the continuity of plot allows for a more profound understanding of the writer's artistic vision in correlation to the poetics of his novellas. His

images of the world and an individual are polysemous. Though they are associated with a certain social and historical context, it does not dominate in the thematic and aesthetic structure of his narratives. Moreover, it is regarded as a secondary element of narrative structure because Stefanyk attaches greater importance to viewing his characters and storylines from universal and culture-specific perspectives. Researchers (Danylo Husar-Struk, Dmytro Kozii, Luka Lutsiv, and Yulian Vassyan, among others) note that the characters in Stefanyk's novellas used to be elevated to the status of supertypes comparable with similar characters in international works of literature at the turn of the 20th century. This characteristic of Stefanyk's writing manner was noted by the writer's contemporary literary critics. At present, however, considering the wealth of knowledge amassed about the epoch in question, it is possible to give a more profound analysis of a whole range of Stefanyk's novellas. One thing that clearly stands out is that most of his characters do not exhibit any unique traits because, in fact, their psychological perceptions of reality and their lives were not particularly different. It seems that in the centre of Stefanyk's fictional universe there is one character at different stages of their life. His novellas, as stressed above, are interwoven into a single organic and coherent spectacle – lyrical, dramatic, narrative, expressive [10].

To illustrate, the characters of Stefanyk's novellas give the impression of being one big family (Father, Mother, Son, Daughter, Sister, Brother, Grandfather, Grandmother, their numerous fellow villagers) bound not only by kin but also by spiritual (Christian) human ties. The plotlines reflect stages in human life: birth (*Klenovi lystky* [*The Maple Leaves*], *Pistunka* [*A Baby-Sitter*], etc.), childhood (*Mamyn synok* [*Mommy's Boy*], *Katrusya*, *Osin* [*Autumn*], *Novyna* [*The News*], *Lan* [*The Potato Field*], *Ditocha pryhoda* [*Children's Adventure*], etc.), wedding (*Sud* [*The Judgement*]), conscription (*Vyvodyly z Sela* [*The Village Send-Off*]), exhausting labor (most novellas), lonely oldhood (*Anhel* [*The Angel*], *Sama-samiska* [*All Alone*], *Shkoda* [*The Loss*], *Portret* [*The Portrait*], *Svyatyti vechir* [*Christmas Eve*], *Skin* [*The Agony*], etc.). All these novellas portray people who are faced with the tragedy of death, which is grotesquely intertwined with birth: a woman dies in childbirth (*Klenovi lystky* [*The Maple Leaves*]) or her child is in danger of dying (*Pistunka* [*A Baby-Sitter*]). Tragedy is unavoidable even on happy occasions such as a Christmas celebration (*Svyatyti vechir* [*Christmas Eve*], *Lyst* [*The Letter*]) or a wedding, like in *Sud* (*The Judgement*) since the event was marred by a lynching. In general, death stalks children and young people (*Pokhoron* [*The Funeral*], *Katrusya*, *Ditocha pryhoda* [*Children's Adventure*]), and especially elderly people anguished by life's difficulties.

It should be stressed that the conflict portrayed in Stefanyk's novellas stems not from social antagonism or, more specifically, not so much from external contradicting forces as from an internal, psychological, urge against injustice; as a result, the characters are doomed to a never-ending struggle against death. "If the narrative storyline portrays an external conflict, the opposing parties do not normally exhibit any class distinctions. For instance, such is the clash between two poor men (*Zlodyi* [*The Thief*]) or between impoverished peasants and their better-off neighbors (*Sud* [*The Judgement*]). Such conflicts are perceived from the perspective of moral philosophy: as far as morality goes, revenge is condemned even by those who seek it [14].

Stefanyk's other works, for instance the ones portraying the characters' stream of consciousness, are also based on moral and psychological conflicts, which develop beyond social context. The characters usually think in terms of moral categories such as conscience, love, sin, and so on; they regard God, Christ, and the Mother of Jesus as models of moral integrity. Such a representation of psychological conflict indicates not only changes or, more specifically, certain transformations of Stefanyk's artistic vision [6; 13]. As a matter of fact, it also puts a construction on those modifications of conflict as an aesthetic category during the literary epoch under discussion: conflict was not so much described as was reflected in the characters' consciousness. It is this type of conflict that serves as a basis of Stefanyk's narrative prose. The writer places his characters in situations where they have to wonder about their destiny. Despite the routineness and mundaneness of the storylines (seemingly reminiscent of the antinovella), his characters, hanging between life and death, always choose to confront death in order to remain alive [14].

Ideologically unbiased resident and emigrant Ukrainian scholars of Stefanyk stressed the polysemy and magnitude of the writer's fictional universe in the system of his thematic preoccupations and aesthetic experience. Needless to say, fictional universe reflects the historical context of what is portrayed; however, Stefanyk pushes it to the background since his primary concern is a tragedy of the human soul. He amplifies the tragedy to such a degree that it not only produces a striking effect on the reader but also captures not only the social aspects of human anguish but also those lying outside the sphere of interaction – disharmony, cruelty, absurdity [15].

In fact, in a tragic and absurd world a person is doomed to react paradoxically: in an attempt to relieve their children's sufferings, parents end up wishing them death (*Novyna [The News]*, *Osin [Autumn]*, *Katrusya*); trying to escape death from starvation, children beat their father bloody (*Leseva familiya [Les' Family]*) or abandon their helpless old parents to their fate (*Sama-samiska [All Alone]*); a miserable poor man has to kill another one, thus amplifying universal grief and despondency (*Zlodyi [The Thief]*, *Mariya*). In his narrative prose, Stefanyk gives a historically accurate depiction of social reality and creates a phantasmagoria of horror around the depths and ontologies of human existence.

Additionally, such perception is enhanced when the writer fits his portrayed image of the world into a broader, more embracing narrative canvas which reflects the world of Nature and Space. It is no accident that literary critics rightly noted that the vision of the World Order portrayed in Stefanyk's novellas has the same system of coordinates as the ones in folklore and religious philosophy – its axes are occupied by intrinsically opposite images – God and Devil, heaven and hell. However, in contrast to tradition, in the spirit of the decadent and symbolist literature of the time, Stefanyk's prose frequently portrays God the Son and God the Father as cruel, intensifying human suffering [13; 16]. In fact, the characters' attempts to escape the vicious circle of earthbound anguish either outside their home or village (*Synya knyazhechka [The Blue Book]*, *Novyna [The News]*, *Vona – Zemlya [She – the Earth]*), or outside their hometown (*Stratyvsya [The Suicide]*), or in a foreign land (*Kaminnyi khrest [The Stone Cross]*) are to no avail because there is only one way-out – death. This is the reason why death is regarded as liberation: *Ой синку, я так тої смерті, як мами рідної, чекаю. Вночі то в кожний кут пролуплюю очі, ци де з кута не привидиться...* (*Oh, dear son, I'm anticipating that death as if it was my dear mother. At night I stare into every corner waiting for it to appear ...*). However, earthbound existence is unbearable not only for humans but all living beings (*Shkoda [The Loss]*, *Kaminnyi khrest [The Stone Cross]*), which is why the earth can no longer bear so much misfortune and the end of the world is about to come, so there will be nobody there. Stefanyk's characters usually resign to it, but there are also those who oppose it, for instance Les (*Leseva familiya [Les' Family]*), Ivan (*Klenovi lystky [The Maple Leaves]*), Maksym (*Syny [The Sons]*). First, old Maksym even blasphemes: *Господи, брешуть золоті книги – по церквах, що ти мав сина, брешуть, що-с мав!* (*God, in churches the golden books lie that you had a son; they lie you really did!*). Eventually, he resorts to cursing: *Най тобі оця синя баня так потріскає, як мое серце...* (*May this blue dome of yours get cracked just like my heart did...*) [17].

These, as well as many other Stefanyk novellas, are based on a conflict between Man and God, which was characteristic of decadent literature. However, in contrast to the latter, Stefanyk's characters and the writer himself do not abandon faith in supra-human values [18; 20] such as Love and Beauty embodied in the Mother of God. It is love and sacrifice that elevate a common human to the heights of God: those killed by their own kith and kin during a war are equaled to God; and their mother, to the Mother of God. Such is motherly love in *Paliy (The Arsonist)*, *Katrusya*, *Klenovi lystky (The Maple Leaves)*, *Ditocha pryhoda (Children's Adventure)*, etc., and this makes Stefanyk's conception of a human being significantly different from that of the decadents.

It should be noted in this regard that there is much in common between Stefanyk's narrative prose and decadent literature of the time, even more than has been discussed in a number of research papers. Thus we need hardly adhere to the position of the modern scholar who claims that the tragedy of Vasyl Stefanyk's novellas stems from a certain situation, not from the character's doom and fatality of their existence [19]. It might seem that the novella writer, following in the decadents' footsteps, emphasizes a person's helplessness in the face of fate since every person has their own "stone cross" to bear and every person is subconsciously capable of provoking an act of cruelty or bloodshed (*Sud [The*

Judgement], *Zlodyi* [*The Thief*], *Paliy* [*The Arsonist*]), as well as other immoral or, if you will, antichristian actions. “Despite all that, as well as the anti-aesthetic portrayal of most of his characters – oldsters with their heads shaking, hands trembling, lips twitching (*Portret* [*The Portrait*]), blue with cold, in the midst of rags, pounding their heads against the wall (*Svyatyi vechir* [*Christmas Eve*]), and children swollen with starvation, looking like corpses (*Osin* [*Autumn*], *Novyna* [*The News*], *Klenovi lystky* [*The Maple Leaves*], etc.), his characters, in contrast to those of decadent writers, evoke no disgust, but rather a heart-rending pity, compassion and, if you will, indignation at the global order [10].

3. CONCLUSIONS

This paper has examined the poetics of Vasyl Stefanyk’s novella, and the findings suggest a number of conclusions. The writer perfected the structure of the novella by nurturing the Ukrainian and international literary traditions of the turn of the 20th century, which was marked by the development of modernism. Alongside realism, he drew on modernist types of aesthetic experience, namely symbolism, impressionism, and expressionism; his narrative storylines were based on grotesque, contrast, symbols, stream of consciousness, lament. With their help, the novella writer managed to capture the absurdity of life as seen by both an individual and humanity treading the edge of a precipice. Vasyl Stefanyk combined modernist artistic experience with national folkloric and literary traditions. As a result, he invented original literary forms, which synthesized the stream-of-consciousness novella with the lament, prayer, tragedy, realistic psychological short story. In other words, the novella writer’s artistic vision resulted from his synthesized aesthetic experience, and that left an imprint on the poetics of his works. This paper has argued that the disharmony and stereoscopism of Vasyl Stefanyk’s fictional universe is rooted in his perception of the world, which, as the findings show, turns out to be much more complex and tragic than commonly claimed.

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Хороб Степан. Кореляція поетики новели в системі художнього мислення Василя Стефаника. *Журнал Прикарпатського університету імені Василя Стефаника*, 7 (2) (2020), 15–22.

У статті розглядається взаємозв'язок художнього мислення і своєрідності поетики в новелістичній творчості класика української літератури Василя Стефаника (1871–1936), 150-річчя якого відзначатиметься у 2021 році. Доведено, що саме модерністський тип авторської ідейно-естетичної свідомості суттєво позначився на особливостях поетики його творів (їх структурній організації, їх образно-сміслових концепціях, їх ритмічній будові оповіді, їх драматизмі і зведених до мінімуму описах та динамічних діалогах тощо), що своїми засновками, з одного боку, йшла від західноєвропейських традицій, а з іншого боку – продовжувала тенденції розвитку української національної малої прози.

Автор дослідження буде свої спостереження на аналізі новелістичної спадщини Василя Стефаника різних періодів і приходять до аргументованого висновку про те, що його художнє мислення (точніше – епічне) мало динамічний характер розвитку, а новелістична поетика корелювалася з ним, збагачуючи стильову палітру його багатожанрової прози (новели, оповідання, образка, поезії в прозі тощо). Задля повноти висвітлення поставленої у статті проблеми дослідник неодноразово звертається до концептуального прочитання творів Василя Стефаника як сучасними, так і закордонними (з української діаспори) стефаникознавцями.

У статті простежено як новеліст з видозміною своєї авторської ідейно-естетичної свідомості постійно вдосконалював систему засобів душезнавства, що безумовно позначалося на внутрішній і зовнішній структурі його творів. Відтак дослідник робить цілком обґрунтований висновок про те, що в художньому мисленні Василя Стефаника органічно сполучалися дві прямо протилежні тенденції віку: з одного боку, прагнення до новелістичної концентрації, а з іншого – неминучість певної деконцентрації при психологічному аналізі. На прикладі багатьох творів письменника виявлено в його епічному мисленні своєрідний закон мистецької компенсації, що ним прозаїк майстерно користувався (насамперед зусібічне зосередження на психічному процесі героя в найінтенсивніший момент пульсації. Тому-то його новели зчаста наближаються до літератури т.зв. “потому свідомості”.

Ключові слова: контекст, новелістика, поетика, традиції і новаторство, художнє мислення.

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Section: HISTORY AND MODERNITY

THE DISMISSAL OF MYKHAILO DRAHOMANOV FROM THE UNIVERSITY OF ST. VOLODYMYR: TEXT, SUBTEXT, CONTEXT

ROMAN PIKHMANNETS

Abstract. The article discusses the motives and circumstances surrounding the dismissal of Mykhailo Drahomanov from Kyiv University. There is an emphasis on the interdependence of this episode and the *Ems Ukaz*^{*}, its connection with Drahomanov's Ukrainophile campaign, his previous plans and intentions regarding an overseas publication. The author provides clarifications and corrections of the commonly held perceptions of the above-mentioned events.

Keywords: Ukrainophilia, *Ems Ukaz*, South-West Department of the Russian Geographical Society, overseas publication, Russification, provocations, insinuations.

1. INTRODUCTION

The dismissal of Mykhailo Drahomanov from Kyiv University seems well-known: a conflict with reactionary conservative circles and a ministry, involvement in Ukrainophile campaigns... However, like any canonical story, this one also contains "blank pages", omissions and understatements; this requires guesswork and the reassessment of certain aspects in order to form a coherent whole. For instance, this banishment and the *Ems Ukaz* are closely intertwined; to a certain extent, they even complement and determine each other. Thus the above-mentioned decree is worthy of observation at least in passing. Moreover, Drahomanov's direct influence on the appearance of the shameful document is normally left untouched.

According to the *Avtobiograficheskaya Zametka (An Authobiographical Note)*, it all began when Dmytro Tolstoi, the minister of education, was inspecting an academic district in Kyiv; his supporters organized a lavish banquet for him, with toast speeches and gourmet treats. Subsequently the event was described in the *Kievlianin* newspaper (*The Kyivan*). The chief editor of the newspaper, Vitalii Shulgin, also did his bit by complementing the article with laudations and flatteries; the *Moskovskie Vedomosti (Moscow News)* wrote about the infallibility and vivifying power of Count Tolstoi's pedagogical system, which was sometimes unjustly criticized by certain social groups creating an artificial hysteria. Mykhailo Drahomanov was not just indignant at such deception – he called it "an extremely maladroit comedy, with Kyivan serfs burning incense to Minister Tolstoi"^{**} [4, p. 51]. In the article under the headline *Po povody kievskikh zastolnykh rechei (On Kievan Toast Speeches)* published in Issue 12 of the 1873 *Vestnik Yevropy (Herald of Europe)*, Drahomanov castigated the farce; this, of course, could not go unnoticed by

* Transl. note: *ukaz* is a transliteration of the Russian for *edict*.

** Henceforth the translation does not create the textual effect of the source language; its only aim being to render the semantic content of the original.

the reactionary circles of Kyiv or the odious editor of the *Kievlіanin* or Count Dmytro Tolstoi himself. "At first, they were uncomfortable attacking me personally, but then they began to attack the Kyiv Geographical Society, whose active member I used to be. This society came to be called a Ukrainophile bedlam, which under the guise of research promotes political separatism," Drahomanov recounted his memories later [3, 1, p. 60].

Persecutions became more systematic in 1874, when repressions were also launched against the revolutionary populists referred to as the *narodnyky*. In addition to being slandered and calumniated, Mykhailo Drahomanov "was becoming more and more aware of administrative claws" [3, 1, p. 61]. Once he was called on the carpet by his supervisor to discuss the content of a stinky letter, which accused him of presenting an introductory lecture from a socialist perspective (this Judas obviously "mistook the word *sociology* for *socialism*"). In addition, he was banned from giving public lectures about primitive cultures. On top of that, in the May of 1875, at the end of the semester, he received a pressing request, or rather a recommendation, to resign of his own accord, thus retaining the right to teach at the other universities of the Russian Empire. The supervisor of the Kyivan academic district, major general Platon Antonovych, who himself had been expelled from Moscow University (and exiled to the Caucasus) for membership in a secret society, was regarded as a smart and liberal person. Being skeptical about all the gossip and absurdities flying around Drahomanov, as well as the accusations brought against him, he decided to keep the problem shelved until it reached the monarch. The minister of education and his circle continued to calumniate Drahomanov. This time they received a telegram from the Halychian Moscowphiles who claimed that Drahomanov had been promoting separatism at a meeting in Halych. More specifically, Drahomanov was alleged to have suggested that Halych secede from its motherland, the Russian Empire, and go on to join Poland. Professor Hohotskyi, the addressee of the telegram, forwarded it to the ministry, and from there it was passed along to the tsar. Consequently, Drahomanov was declared an ardent separatist. He received another few letters urging him to resign – all to no avail (resigning would have meant "accepting all the accusations, absurd and unfair"). Eventually he was dismissed with cause "pursuant to Item 3, which equaled a ban from all kinds of civil service" [3, 1, p.62].

Holding a grudge against Drahomanov, Count Dmytro Tolstoi intended to set the whole of Petersburg court against him since the publication of his study *Vostochnaya politika Germanii i obrusenie* (*The Eastern Policy of Germany and Russification*), which severely criticized the "Tolstovian classical system" [see: 7, p.31]. Moreover, Drahomanov regarded the minister of education's policy as "reactionarily aristocratic" because, among other things, it "was meant to delay the spread of elementary public schools" [3, 1, p.59].

2. ANALYSIS AND DISCUSSION

Mykhailo Drahomanov described the circumstances surrounding his dismissal in a compendium of memoirs. Though the overall picture is truthful, he withheld certain essential facts such as his own provocative role in this story, which had deplorable consequences not only for him personally but also for the Ukrainian nation as a whole. Recounting the events that occurred closer to the culminating episode, for instance in the brochure *Narodni shkoly v Ukrainini sered zhyttia i pysmenstva v Rosii* (*Public Schools in Ukraine Amid the Life and Literacy in Russia*), he openly admitted that the conflict itself had been triggered by his campaign against "toast speeches": "So for a sin committed by the one who stopped Citizen Tolstoi's serfs from lying beautifully the liars paid back the whole of Ukraine! Now it is not only at a school, a school library, but everywhere across Ukraine that liars have knifed the Ukrainian printed word!" [4, p.54]*.

Therefore, the historical plotline has another compositional element – the rising action. Taisiia Mykhalschuk recounts her memories of the initial stages of the conflict, when the *Kievlіanin* newspaper

* That being said, the idea of Drahomanov's "sin" against Ukraine for the notorious *Ems Ukaz* receives two mentions in the brochure. "Whatever else could they fasten on to but our Ukrainian identity. Ukraine had to pay for our sins!" he admitted a little further down the text [4, p.51].

Vitalii Shulgin condemned “a young scholar” who went on an overseas field trip “for the public money” and upon return found himself “in full opposition to the government that had sent him there”. His behavior throughout the trip was meant to provoke and irritate not only official representatives but also law-abiding members of the public. Though the article did not mention Drahomanov’s name, he could not ignore the criticism; so he started an argument in the opposing press such as *Kievskii Telegraf* (*Kyivan Telegraph*) and *Sankt-Peterburgskie Novosti* (*St. Petersburg News*). “Of course, he responded with his characteristic hot-temperedness” [12, p.86].

Shortly afterwards, the conflict continued to escalate, fueled by the story with the minister of education, Count Dmytro Tolstoi, described above. His emotional and psychological state was aggravated by the delay in appointing him a full-time associate professor.

On the eve of his field trip, the university board appointed him a full-time associate professor at the World History Department. The confirmation of appointment was sent to the supervisor on October 12, 1870. The circumstances seemed favourable for Mykhailo Drahomanov: the document came to the academic district when the supervisor was sick, so the papers for St. Petersburg were sent by his assistant, Mykhailo Tulov, “a person close to the Ukrainian movement” [10, p.381]. However, they remembered that in 1866 Prince Oleksandr Shyrynskyi-Shykhmatov, a well-known reactionary and sworn enemy of the national movement, informed on Drahomanov’s connection with the party of Ukrainophiles. Consequently, the ministry authorized the supervising body to resolve the issue themselves – “on the personal responsibility of the district administration” [1, p. 95]. In view of the above, as well-as the candidate’s outrageous behavior and scandalous publications, Platon Antonovych postponed the decision till Drahomanov returned from the overseas field trip. When it happened (September 1, 1873), Count Tolstoi was in Kyiv on a two-month visit doing some inspection. Antonovych “was an honest person” [7, p. 31] and sensible, but still he preferred to wait till the minister finished his inspection of the academic district. According to Drahomanov, his fear was “lest I should do anything unpleasant to Count Tolstoi during the introductory lecture or reception” [3, 1, p.59]. As soon as the minister left, Mykhailo Drahomanov’s appointment was confirmed, and it almost coincided with the incident at the farewell banquet.

This resulted in dirty insinuations and undisguised denunciations against Ukrainian identity in general – the banishment and persecution of its leaders, the closure of South-West Department of the Russian Geographical Society and (to crown the whole anti-Ukrainian campaign) the notorious *Ems Ukaz* banning the Ukrainian press, media, theater, songs. “Everything was banned,” a witness summarizes. “Professor Vitalii Shulgin and his associates knew where to strike a blow. They took long to find the right moment; having nothing to find fault with, they took advantage of this situation (Drahomanov’s speech) to achieve the desired” [12, p.86].

A similar opinion is expressed by Drahomanov’s another contemporary – Oleksandr Kistiakivskyyi. He explicitly reproached Mykhailo Drahomanov for “choosing to act in a manner that was out of tune with his official position”. The Ukrainophiles, in his opinion, also, “made several mistakes in their behavior strategy” [9, 2, p.460]. Before 1873, nationally conscious Ukrainians “even enjoyed some patronage” (the university community and quite many members of the board used to defend Drahomanov from the ministry and insisted on appointing him as an associate professor), but in 1873-1874 the situation changed dramatically. “The Kyivan Bonapartists took advantage of “the insensible behavior of their ideological opponents and rivals in the social and political field: they began informing on Ukrainophiles, insinuating and inciting the governmental spheres to hostility against Ukrainophiles” [ibid.].

In the end, the mess led to the “shameful”, as defined by Yurii Boiko, *Ems Ukaz*, which was never raised to the status of a law (it “remained unpublished, unmotivated even for the administration”), nor did it have an official title. “The tsar and his helpers were aware of the unlawfulness of their resolutions; though they were not ashamed of their deeds, they still preferred to act quietly, without attracting publicity, without evoking the reaction of the global community” [2, p. 340, p. 345]. As regards Mykhailo Drahomanov, whether consciously or not, he acted as an instigator or even a detonator of an anti-Ukrainian “substance” in this despotic tyrannical campaign. As can be seen, he had

a clear understanding of his involvement in this act of political high-handedness and witches' sabbath among the ruins of Ukrainian independence.

It is obvious that Mykhailo Drahomanov did not act alone in this direction. Behind the *Ems Ukaz* and attacks on Ukrainian nationhood loomed the gloomy, ominous figure of Mykhailo Yuzefovych,* head of the Kyiv Archaeographic Commission. This tradition originated in Ukrainian pre-revolutionary journalism, as stressed by Yurii Boiko, for tactical considerations: "it was important to be able to shift the blame for cultural persecutions onto an irresponsible person in order to make it easier for the government to deviate from the political course chosen" [2, p. 343].

There were serious reasons for holding this opinion. On May 12, Yuzefovych sent a letter to General Potapov, who was escorting Aleksandr II on a visit to Ems, providing additional information, including the following recommendations: "I consider it my duty to be candid and inform Your High Excellency that it is my deep conviction that all the other measures will not settle the matter fully if the Kiev Department of the Geographical Society continues with its current membership" [10, p. 369]. The content of the letter, as noted by the addressee, was presented "for the gracious consideration of His Majesty the Emperor: His Imperial Majesty, having dignified all the suggestions regarding the Kiev Department of the Imperial Geographical Society with his approval, willed to draft a resolution by his own hand, consenting with the opinion of Your Excellency and mine".

Mykhailo Yuzefovych was one of the founders of the South-West Department of the Geographical Society and the first (alongside Bunge, the then rector of the university, and Shulgin, editor of the *Kievlianin*) to sign the report for the tsar regarding this matter [see: 13, p.93, p.95]. Yet, even organizational steps alone terrified him in view of the likely consequences. For this reason, he was not present at the ceremony of opening the Department. "It is likely that he, together with Shulgin, will dance to the police tune", Pavlo Zhytetskyi assumed [1, p.130]. After seeing the first results of the Department's activities, Yuzefovych became even more alarmed and anxious: he began to suspect it of supporting Ukrainian separatism and blew the whistle. Being against the Department's general course, he soon resigned his membership of the Society and embarked on a campaign aimed at demonization and discreditation. Volodymyr Miiakovskyy assumed that "Potapov, head of the Third Section, owed to Yuzefovych for the information about the Ukrainian movement which was included in the report for the tsar regarding Ukrainophilia in Kyiv". "This report was a prologue to [...] the persecutions of the Ukrainian people in the mid-70s in Kyiv [...]," the researcher noted while describing further concrete steps (in fact – repressive measures) in this regard [13, p.95]. According to the tsar's edict, the government appointed an imperial commission to examine the matter closely and design concrete recommendations and measures. Mykhailo Yuzefovych was not initially there. Determined to act, he wrote an article about his withdrawal from the Geographical Society describing the reasons for his decision, the harmfulness of its activities and the threat they posed for the political regime. Having been prohibited from releasing the article, he described his reasons and arguments in a note entitled *O tak nazyvaemom ukrainofilskom dvoizhenii* (*About the So-Called Ukrainophile Movement*) and sent it to Petersburg. For a long time, it remained disregarded, as it seemed, so it was rumored that his denunciations would have no consequences and no investigation would be held into this matter [see: 9, 1, p. 113]. Moreover, Yuzefovych himself was losing hope. Then, suddenly, he received a response at last. The tsar himself informed him about his appointment as a member of the commission on "suppressing Ukrainophile activity". The joy of "the old denunciator" knew no bounds ("he was beside himself with joy") [ibid. p.113]. Thus the matter began to escalate and assumed a new dimension.

Yet, there was no doubt that Mykhailo Yuzefovych was "a person capable of sailing with the wind", and "if a revolution triumphed, he would offer it his services as well". "He betrayed Kostomarov. He informed against the late Sudovshchikov. His denunciations led to dismissing Drahomanov. He is a born spy and denunciator," vividly, with the clarity of a lawyer, and impartially

* It was "his denouncements that led to dismissing Drahomanov", banning the Ukrainian word and destroying the basis of the Ukrainophile movement. It should be noted in this regard that in an anonymous article published in *Kievskii Telegraf* Mykhailo Drahomanov referred to Yuzefovych as "a kind Little Russian activist".

stated Oleksandr Kistiakivskyi [9, 1, p.174]. In other words, he was a scoundrel to the backbone, but hardly an independent player or a creative (let alone charismatic) personality capable of defining the course of history events. Yuzefovych had others behind him – more influential, intelligent and active: university professors Bunge, Vinding, Rennenkampf, Shulgin and co. They have Yuzefovych do what they find too disgusting. “These crafty people do not want to soil themselves with such filth for certain reasons. But for the same reasons, that bastard Yuzefovych uses them in order to achieve his filthy goals” [ibid. p.174].

After Mykhailo Yuzefovych returned from the capital, he was invited to a secret banquet, which the above-mentioned company had organized “far from the public eye” in order to praise and thank him for “his activity yielding successful results” [9, 1, p.214].

However, truth will out. There appeared *Oda na prokliatie Yuzefovicha (An Ode to Cursing Yuzefovych)*, which was submitted for publication. “Undoubtedly, this ode will eternalize the disgraceful name of this denunciator and the chronicles of the Southern Ruthenian nation will preserve his name just like the Roman chronicles preserved the disgraced names of the denunciators of the imperial period [ibid. p.262]*. The above-mentioned characters have an important role in the ode since without them Yuzefovych would not have been able to weave that web of intrigue. Needless to say, they took advantage of the results of his “espionage trade”: *Но Шульгину и Ренненкампу, / Какую службу сослужил. / Ты трепет их пред «Телеграфом» / Своим доносом разрешил. / От света гласности укрыты, / Теперь они покойны, сыты: / Вкушая гнусные плоды / Доносом добытой победы, / Они, бесстыжие скоты, / Честят тебя в тиши обедом (But to Shulgin and Rennenkampf / You did quite a favor. / Their awe of “The Telegraph” / You dissolved with your denunciation. / They are sheltered from the light of publicity / They are now calm, well-fed: / While relishing the abhorrent fruits of victory / Gained by denunciation, / They, shameless brutes, / Are paying homage to you by a secret dinner) [ibid. p. 262]. That is why he was styled a winner, a triumphant victor.*

The actual reason for repressions and persecutions of Ukrainian culture was a surge of the national movement and the self-awareness of the Ukrainians as an independent, mighty and self-sufficient force. The South-West Department of the Russian Geographical Society opened on February 13, 1873. From the very beginning, it gave the impression of being a mature research institution, which could become renowned across the world. The Department owed much to the enthusiasm of Pavlo Chubynskyi, who was first its secretary and from the May of 1875 deputy head; in addition, he headed the famous ethnographic expedition to “The South-West Territory”, which resulted in the publication of the findings in seven solid volumes. The Department was explicitly pro-Ukrainian. Among its 22 founding members, the majority (except for 6) were Ukrainians. Overall, before its closure it had 191 active members, 14 associate members and one honorable member [see: 10, p. 342]. It was due to its initiative and active participation that an archaeological congress was held in Kyiv on August 2-16, 1872. It was a triumphant manifestation of Ukrainian culture and science. Needless to say, such achievements alarmed the Russian chauvinistic circles of Kyiv and the local administration. In 1875, the *Hromada* took over the editorship of the *Kievskii Telegraf*, which allowed for the possibility of defending its values and interests. Consequently, the government resorted to strict measures intended not only to ban the Ukrainian word and spirituality, but also to fight against “Ukrainian danger” in general.

Oleksandr Kistiakivskyi mentioned one more reason why the Kyivan tetrarchy was hostile to the nationally conscious Ukrainians. In the early 1870s, some of the Ukrainophile activists took part in the elections in Kyiv, became more and more engaged in the city’s public events. There was a clear correlation between their activities and the achievements of the Geographical Society. “These two activities of the representatives of the Ukrainophiles alarmed Bunge, Rennenkampf, Shulgin and co. in earnest. They saw that under a normal course of action the Ukrainophiles might, little by little, gain a considerable influence on the city and its affairs. We need to push the Ukrainophiles out of the way; it

* The initial version of this work is ascribed to Mykola Verbytskyi (his pseudonym was *Mykolaichuk Bilokopytyi*), a teacher at a Chernihiv gymnasium, who was transferred to Riazan for his Ukrainophile activities. “The last refinement was done with the cutting tool that belongs to” another Ukrainophile, a teacher of Greek at Gymnasium No.2 in Kyiv and the founder of a private singing school named after Andrii Yurkevych [9, 1, p. 264–265].

is necessary to prevent them from gaining the influence that will do harm to us, who wish to rule the city and the society" [9, 2, p.460]. The Ukrainization of Kyiv was contrary to the interests of the city's administration and the imperial state institutions. For this reason, they launched a massive campaign aimed at insinuations, provocations, persecutions, and repressions; however, the key players were "staff" members.

One more deeply ingrained belief requires clarification and correction. Mykhailo Drahomanov always attributed his dismissal to the Ukrainophile campaign and his leading role in it. Was it so unambiguous indeed?..

It is true that Mykhailo Yuzefovych sent to Petersburg some "confidential" information "about the harmful separatist direction" taken by the Geographical Society, and Potapov, head of the Third Section, gave the tsar a report about the nationally conscious Ukrainians from Kyiv. However, Mykhailo Drahomanov's name "was not mentioned" in the denunciations submitted by Potapov or in the note sent by Count Tolstoi to the supervisor of the Kyiv academic district. On top of that – Platon Antonovych separated the two matters firmly and unambiguously: while defending, strange as it might seem, the Ukrainophile movement and, first and foremost, its leader, Volodymyr Antonovych, he was negative about Drahomanov and rejected his demand to be appointed an associate professor at the University of St. Volodymyr. "Of Drahomanov," he replied to the confidential letter from his predecessor and the then friend of the minister, Prince Oleksandr Shyrynskyi-Shykhmatov, "I entered with a special impression, and here I can only repeat myself and say that though in the note about Ukrainophilia described to me by Citizen Dm[itrii] Andr[eevich] (Tolstoi. – R.P.) Drahomanov *is not only unidentified among the leaders of the Ukrainophile party but is not mentioned anywhere at all* (italics mine. – R.P.) and though his teaching activity cannot be grounds for accusing him of promoting Ukrainophilia, relying only on his article published in the Halychian newspaper *Pravda* and presented by me to Your Illustrious Highness, I will repeat myself saying that I consider it uncomfortable to keep him among the faculty of Kiev University" [as cited by 13, p.95].

The publication mentioned by Platon Antonovych was the notorious *Literatura rosiiska, velykorusska, ukrainska ta halytska* (*Russian, Great Russian, Ukrainian, and Halychian Literature*). Sending the article to Oleksii Suvorin in 1875, Drahomanov noted that he blamed it for his dismissal: "I lost my position despite its pan-Russianism since I do not speak about Tolstoi reverently enough" [8, p.125]. Hence the conclusion suggests itself that Mykhailo Drahomanov's statement in *Sankt Peterburgskie Vedomosti* caused an outrage by infuriating the reactionary circles and attracting attention to his environment, thus giving a push to launching a frontal attack. It is likely that Attributing his dismissal from the university to Ukrainophilia and explicating a direct interdependence between the two events were done "for technical considerations as it was unfit to appeal to "toast speeches" as a serious motivational factor – even more so because the case of Ukrainian separatism was moving into crazy gear.

The Kyivan intelligentsia did not view Drahomanov as a leading activist of the Ukrainophile campaign. According to a witness' account, such was the general opinion held by both the public and the government administration. In Petersburg, Moscow, Kyiv it was known that "Drahomanov was a young guy, not really dangerous; and the whole essence of Ukrainophilia is concentrated in the soul of Ant[onovich], whom some are inclined to consider as harboring Polish sympathies as well" [9, 1, p.118]. Thus the latter, on the eve of the collision, resorted to certain preventive measures: he talked to General Pavlov and consulted with Count Uvarov, who found out about the details from "Tolstoi himself". Only after Antonovych had made sure that neither the ministry nor the authorities had anything against him, did he stop worrying; he even continued to head the regional department of the Geographical Society, which "was considered a hotbed of Ukrainophilia" [9, 1, p.118].

After Drahomanov's dismissal from the University of St. Volodymyr, Vitalii Shulgin was said to have pronounced the following sacramental words: "He that cannot hit the horse hits the saddle" [ibid. p.118]. It was rumored that after his talented student and former protégée had emigrated, Shulgin, who was the initiator and driving force of the campaign aimed at maligning and denouncing the nationally conscious Ukrainians, and Mykhailo Drahomanov personally, "used to say [...] that if he had predicted such results, he would have refrained from the polemics with Dr[ahomanov]" [9, 1, p.214]. It is not

clear whether he said that out of sincerity or the pretentious desire to save some of the face of a former liberalist and Drahomanov's patron.

The latter was considered to be under "a huge influence" of Volodymyr Bonifatiiovych. However, that one without doubt "is the chief mechanic in all this activity (the Kyivan Ukrainophiles. – R. P.), but not Drahomanov, who only presented the facade of what was preached and desired by Antonovych himself" [9, 1, p. 279–280].

Yet, Mykhailo Drahomanov was dismissed on September 7; on September 19, the order took effect. Drahomanov immediately applied for a foreign passport; and since the procedure was delayed, Oleksandr Dundukov-Korsakov, governor-general of "the South-West Territory", who, according to Ignat Zhytetskyi, projected himself as a liberalist and often "defended Drahomanov" [7, p. 31], personally inquired about his case. "[...] Are there any obstacles to issuing Drahomanov a passport for travelling abroad for research purposes. On my part, there are no obstacles," he inquired of the Third Section by telegraph; and on January 10, 1876, he received a positive answer from Potapov: "Departure abroad is permitted to Professor Drahomanov" [13, p. 96]*.

Yet, there was one more reason why Mykhailo Drahomanov agreed to the mission abroad, thus reshaping the plans of the *Hromada* to suit his convenience: the desire to break out "into the free air from the heavy atmosphere of Kyiv". This explanation was suggested by Volodymyr Miiakovskiy trying to explicate the dark space of Drahomanov's thoughts and ideas, which he expressed implicitly and vaguely in the letters to Pavlyk and Franko. It follows from the analysis that the "heavy" and "swampy" atmosphere and discomfort were caused by the Ukrainophile "company". Drahomanov wanted to escape from this moral, political, scientific swamp; and his dismissal from the university saved him from being swamped with those circumstances and conditions in which the others faded and died while adjusting to life," Miiakovskiy concluded [13, p. 96].

Drahomanov was not enthusiastic about returning to his homeland from the overseas field trip though the circumstances were favorable. According to his colleagues, the department of general history had a vacancy, so he had a good chance of being appointed a full-time associate professor or even its chair. Thus his colleagues urged him to return as soon as possible, "to strike the iron while it is hot!" [1, p. 125]. However, Mykhailo Drahomanov was taking his time trying to extend his "European independence". He explained to his associates that he needed to finish his doctoral dissertation because without it he could not possibly get the desired position at the university; but in fact he had not even begun his dissertation. Instead, he delved into political and journalistic matters. For two months, he lingered in Zurich, where he established ties with the local radical socialists; and upon return to Kyiv, he created a bitter conflict with the minister of education, Count Tolstoi.

Drahomanov's friends from his Ukrainophile circle were beginning to understand that he was "creating conditions" for his further activity abroad. The first practical step on the road to his objective had to be the launch of "his own publication in Russian and Ukrainian" in Vienna [3, 1, p. 57]. Back then, his plan did not work because he did not have a concrete vision (only a blurred picture), nor did he have enough creative resources to implement it. Now the situation was completely different, and most of its aspects were favorable to his secret intentions. Be that as it may, his dismissal in the fall of 1875 "made him the central figure in all these plans – quite in excess of the expectations of both the community and him himself" [6, p.51].

3. CONCLUSIONS

Therefore, Mykhailo Drahomanov suffered for Ukrainophilia. His conflict with the ministry of education was another causative factor in his dismissal from Kyiv University. Yet, Drahomanov also

* In one of the letters to Drahomanov abroad, William Berenshtam called Prince Oleksandr Dundukov-Korsakov "a friend of yours, who talked to you frankly" [1, p.57]. Probably, he deserved this definitional characterization not only because he had helped him in the January of 1876 to get a foreign passport without obstacles. Berenshtam knew what he was writing about because he belonged to Drahomanov's closest circle and accompanied ("companionship") his wife and child from Kyiv to Vienna in the late May of 1876. In a later letter to Geneva, he called himself "an old friend" of Mykhailo and Liudmyla the Drahomanovs [1, p. 79].

attributed the conflict to a complex web of interacting national factors such as the struggle for introducing the vernacular in elementary education, though he personally viewed it as a “democratic” Russification of Ukrainians. In the end, Mykhailo Drahomanov unconsidered actions led to the activization of reactionary and anti-Ukrainian forces, the creation of a governmental commission on “suppressing Ukrainophile activity” and the notorious *Ems Ukaz*. For him personally, the collision ended in political emigration. However, Drahomanov had long before begun to nurture plans to settle abroad and launch “his own” publication. His dismissal from the University of St. Volodymyr actualized his intentions and made him the key figure in the cause of organizing a Ukrainian revolutionary emigration center. In this context, he had to considerably alter his plans and the program of the Ukrainophile campaign.

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У статті йдеться про мотиви й обставини звільнення Михайла Драгоманова з Київського університету. Детально простежено, зокрема, зав'язку драматичної колізії, зумовленої конфліктом із міністерством народної освіти та особисто з його очільником гр. Толстим. Розгортання акції збіглося з репресіями проти революціонерів-народників і піднесенням національно-українського руху. Чвари і суперечки Драгоманова дали підстави антиукраїнським колам прилучити до справи сепаратизм. Його епатажна поведінка спровокувала брудні інсинуації й доноси, внаслідок чого була створена урядова комісія «по пресеченню українофильского движения». Для свідомого українства історія закінчилася ліквідацією Товариства, репресіями супроти його діячів, а відтак і горезвісним Емським указом. Таким чином, Михайло Драгоманов та його авантюрні дії виконали роль збудника і детонатора антиукраїнської кампанії. Особисто ж для нього самого справа закінчилася звільненням з університету і драматичними перипетіями політичної еміграції. У статті увагу зосереджено на першій із названих частині цього історичного сюжету та її кульмінаційному пункті. Конкретний аналіз засвідчує існування в ньому «підводних» складників. У науці й суспільній свідомості усталився погляд, згідно з яким головною причиною звільнення Михайла Драгоманова була участь в українофильському русі. Проте ані в надісланій Олександрові II шефом жандармів докладній записці про український сепаратизм, ані в роз'ясненнях міністра освіти кураторові Київського навчального округу його ім'я не згадується. Корекції відбулися трохи пізніше – із якихось загадкових причин. З'ясовано також, що Михайло Драгоманов ще раніше виношував плани розпочати за кордоном нелегальне видання. Вони синхронізувалися після заборон українського слова із бажаннями лідерів українофильського товариства. Їхні погляди на зміст, ідейні домінанти й конкретні форми діяльності суттєво відрізнялися, але звільнення й еміграція Драгоманова зробили його головним чинником українського закордонно-революційного центру, що неминуче передбачало нові колізії й катаклізми.

Ключові слова: українофильство, Емський указ, Південно-західне відділення Географічного товариства, закордонне видання, русифікація, провокації, інсинуації.

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MYKHAILO HRUSHEVSKYI AND HALYCHYNA (1885–1894)

IHOR RAIKIVSKYI

Abstract. The article discusses M. Hrushevskyi's interest in Halychyna and his early association with the *narodovtsi* in 1885–1894 prior to his relocation to Lviv, where, in consequence of the "New Era" policy, he was invited to chair the newly created History of Ukraine Department at Lviv University. The author focuses on the young historian's connections with the Halychian *narodovtsi* from the beginning of his association with the region and the publication of his first article in *Dilo (The Deed)*, a Lviv-based newspaper, till his relocation to the capital of Halychyna.

Keywords: Mykhailo Hrushevskyi, association, Halychyna, "New Era", Shevchenko Scientific Society.

1. INTRODUCTION

One of the topical issues in modern Ukrainian historiography concerns the relationships between the activists from Dnieper Ukraine under tsarist Russia and those from Austria-ruled Halychyna, which contributed to forging a sense of all-Ukrainian national unity (*sobornist*). Between the mid-to-late 19th and the early 20th centuries, one of the greatest upholders of the unification of Dnieper Ukraine with Halychyna was M. Hrushevskyi, an outstanding historian and cultural and political activist, who played a particularly significant role in fostering a sense of Ukrainian nationhood in the Halychian Ruthenians and promoting their unity with the Ukrainians in Russia. According to I. Franko, the development of Ukrainophilia in Halychyna is associated with "representatives of three different generations", whose influence "spread mostly among the intelligentsia and also partially among the peasantry: in the 60s of the 19th century Kulish had the most dominant influence; in the 70s and 80s, Drahomanov; and in the 90s, Hrushevskyi". I. Franko described the first trend as "formally national"; the second one, as "radically social"; and the third one, as "nationally radical" [32, p. 189].

The figure of M. Hrushevskyi has long attracted the interest of Ukrainian and international researchers; there has even emerged a separate research area – studies of Hrushevskyi. However, owing to unfavorable political circumstances in Ukraine, which lasted till the end of the 20th century, as well as the limited accessibility of original sources created by Western and diasporic historiographers who studied the biography, oeuvre and impact of the historian and public figure, many issues have hitherto remained untouched or little-known. One of them is the relationships between M. Hrushevskyi and the Halychian *narodovtsi* between the mid-to-late 1880s and the mid 1890s, that is from the beginning of his association with Halychyna till his relocation to Lviv (1894). This research area has attracted the attention of Ukrainian historians such as L. Zashkilniak, R. Pyrih, V. Telvak, I. Chornovil, Yu. Shapoval, among others; of international and diasporic historiographers such as L. Vynar, D. Maciak, and others [1; 5–7; 18–20; 26; 28; 33–35]; however, it has not lost its

scientific and socio-political topicality. Written in the spirit of “intellectual history”, this article explores the impact of the relations between the Ukrainian activists living on both sides of the Austrian-Russian frontier on modern Ukrainian nationhood.

2. ANALYSIS AND DISCUSSION

M. Hrushevskyyi became associated with Halychyna long before his arrival in Lviv in 1894. When a gymnasium student in Tyflis, he began to educate himself. In mid 1882, as per L. Zashkilniak, he became interested in Ukrainian activism, thus making it an objective “to commit himself to studying Russian-Ukrainian history”. In the fall of 1883, the 17-year-old Mykhailo Hrushevskyyi began to keep a diary, where on October 15 he made a note about the death of one of the leaders of the Halychian *narodovtsi*, V. Barvynskyyi, who promoted the originality of the 17-million nation living beyond the Zbruch River: “... * We are an independent people, and we differ from both *katsapy*** and other Slovenian peoples” [19, p. 18]. He continued his discovery of the region through literary art. With the assistance of I. Nechui-Levytskyi, a writer from Dnieper Ukraine (he gave a warm feedback on M. Hrushevskyyi’s first steps in writing; his association with the Halychian *narodovtsi* began as back as the late 1860s), the editorial board of the pro-*narodovtsi* periodical *Dilo* (*The Deed*) accepted the belles-lettres of the gymnasium student. His first publication – the story *Bekh-al-Dzhuhur* written under the pseudonym of M. Zavolok [3] – appeared in the Lviv-based *Dilo* in 1885. However, the editor of *Dilo*, I. Belei, did not publish M. Hrushevskyyi’s other early works, for instance *Svoi i chuzhi* (*Insiders and Outsiders*), submitted by I. Nechui-Levytskyi in 1885 because they were immature, as the author himself admitted self-critically later [18, p. 141, 142, 143]. Perhaps, the young M. Hrushevskyyi was also the author of the two poems written under the pseudonym of *Neznakomets* (*The Stranger*) and published in the section *Z Ukrainy* (*From Ukraine*) of the Lviv-based journal *Zoria* (*The Morning Star*) in October 1885, which can be inferred from their subject matter, content, and style [18, p. 143].

While at Kyiv University (1886–1894), M. Hrushevskyyi, being a student of the History and Philology Department, got involved in the *Stara Hromada* (*The Old Community*). In terms of research interests, the young man was the most influenced by Professor V. Antonovych. In terms of social and political activism, he was inspired by O. Konyskyyi, who, of all the activists from Dnieper Ukraine, had by far the closest connections with the Halychians in the 1880s: almost every year he visited Lviv, where he was much published (the bibliographer I. Levytskyi counted a total of as many as 10 cryptonyms and 21 pseudonyms in his Halychian publications before 1886) [17, p. 16]. “As regards the length, continuity and intensity of his participation in Halychian life,” M. Hrushevskyyi wrote, “Konyskyyi is comparable only to Drahomanov, though, needless to say, his impact was not nearly as profound and strong ...” [13, p. 232]. V. Antonovych visited Halychyna for the first time in 1880; and O. Konyskyyi, in late 1865; both activists turned their attention to Austria-ruled Halychyna, where there were possibilities of organizing a legal pro-Ukrainian movement to counteract anti-Ukrainian bans such as the *Valuev Circular* of 1863 and the *Ems Ukaz* of 1876 imposed by the Russian Empire. M. Hrushevskyyi acknowledged that I. Nechui-Levytskyi had an important role in shaping his worldview because he was “not only his favorite writer but also ideological guide and teacher [...]” [15, p. 124]. In the mid-to-late 1880s, the famous activists of the *Stara Hromada*, V. Antonovych and O. Konyskyyi, together with the *narodovtsi* from Lviv led by O. Barvynskyyi, made a tremendous effort to turn Halychyna into Ukraine’s Piedmont, a center for all-Ukrainian national movement. In the course of the struggle against Russophilia, the *Hromada* members in Dnieper Ukraine, the Halychian *narodovtsi* and the Polish political groups in the region gradually generated the idea of a compromise, which was supported by the Austrian government under conditions of a looming diplomatic conflict with the Russian Empire. The ideological foundation for the Polish-Ukrainian compromise, known in history as the “New Era”, was to be prepared by the all-Ukrainian Lviv-based journal *Pravda* (founded in 1867,

* Henceforth the translation does not create the textual effect of the source language; its only aim being to render the semantic content of the original.

** Transl. note: *katsapy* is a transliteration of the Ukrainian derogatory term for Russians.

published with interruption, and relaunched in the fall of 1888). As per L. Zashkilniak, “the soul and engine” of the publication plans was O. Konyskyi, who normally acted through O. Barvinskyi [18, p. 144, 145]. The *Pravda* journal provided a platform not only for the authors from Halychyna but also from Dnieper Ukraine. “In Dnieper Ukraine the relaunch of the *Pravda* was welcomed with enthusiasm,” O. Barvinskyi recounted his memories, “and quite many remarkable writers began to aid this publication by their works” [2, p. 65].

M. Hrushevskyi was among the activists from Dnieper Ukraine who participated in the publication of the Lviv-based *Pravda* in the late 1880s. In the first volumes of the newly launched journal, he published several insightful reviews of issues in Slavic studies, the history of the colonization of Ukrainian lands and the evolution of the local *shliakhta** between the 16th and 18th centuries [5, p. 188]. One of his reviews published in the *Pravda* in the December of 1888 was co-authored with I. Franko [8]. However, the young M. Hrushevskyi achieved his first recognition for the research publications in Dnieper Ukraine, for instance *Ocherki istorii Kievskoi zemli ot smerti Yaroslava do kontsa XIV stoletia* (*Sketches of the History of the Kyivan Land from the Death of Yaroslav to the End of the 14th Century*), a monograph of over 500 pages about the interprincely relations in Kyiv Rus', which was printed in Kyiv in 1891. Prior to his arrival in Halychyna, M. Hrushevskyi had quite remarkable research accomplishments: two monographs, two fundamental volumes of published documents (charters of the Bar Starostvo), dozens of articles and reviews, belles-lettres, poems [5, p. 189].

At Kyiv University, M. Hrushevskyi became interested in Halychyna while focusing on his master's paper. His works were published regularly in the Halychian press, with which he established ties in as early as the mid 1880s through the activists of the Kyivan *Stara Hromada*. Thus in the spring of 1891 at the suggestion of O. Konyskyi he wrote an article (under the pseudonym of M. Serhienko), which opened the first volume of *Zapysky NTSh (Proceedings of the SSS)* launched in 1892 as the bulletin of the *Naukove Tovarystvo imeni Shevchenka (Shevchenko Scientific Society)*, henceforth – *NTSh (SSS)*, created on the basis of the eponymous literary society [29]. While exploring the history of the Bar Starostvo, he published the critical article *Nova krytyka neoslovianofilstva (New Criticism of Neo-Slavophilia)* in the Lviv-based *Pravda* in 1893 [25]. In the article, M. Hrushevskyi described the evolution of Russian Slavophilia into neo-Slavism (“from the humane, though indistinct, views of former Slavophiles to modern Muscovite nation-eaters”), whose essence lay in substantiating the exceptional role of Russia among other Slavic peoples in preserving tsarism as a counterweight to “depraved” Western liberalism. The author wrote about “the modern orgy of Muscovite nationalism, chauvinist, impudent, gluttonous” and castigated “Russia's centralizing and Russifying policy” [25, p. 564, 567, 568].

Austria-ruled Halychyna received several mentions in M. Hrushevskyi's diary. He is known to have made his first note about the social life of the region in the October of 1883 in response to the death of O. Barvinskyi. According to the diary, M. Hrushevskyi was informed about the contacts of O. Konyskyi and V. Antonovych with the Halychians; however, exercising caution for obvious reasons, he was quite stingy with information about the social life in Halychyna [18, p. 149]. In his diary, the young historian made the following laconic note for May 5, 1891: “Yesterday it was said that Barvinskyi was imploring for help. I visited the Vovks; they behaved very well [...]” [16, p. 111]. What it meant was obviously the need to provide money for the publication of the Lviv-based *Pravda*. M. Hrushevskyi noted on February 25, 1892 that the day before he had had a conversation with M. Ohloblyn; they had been “chatting about Halychyna, the relationships of Ukraine with the Muscovite state...” [16, p. 155]. It is easy to guess that this must have referred to the massive persecution of Ukrainophiles in Russia and the important role of Halychyna as a shelter for Ukrainian national movement.

M. Hrushevskyi was an upholder of the “New Era”, which was declared at the Galician Diet in the fall of 1890 and was much discussed; however, it gained no popularity among either the Ukrainians or the Poles. From the beginning, the Halychian Moscowphiles and the Radicals actively opposed the “New Era” policy; soon its opponents also appeared among the *narodovtsi* who were dissatisfied with the minor concessions made by the Polish administration. The Kyivan *Stara Hromada* advocated the

* Transl. note: *shliakhta* is the Ukrainian equivalent of the Polish term for the nobility (*szlachta*).

“New Era” considering its contribution to the common national cause of cultural development. After the leader of the Halychian *narodovtsi*, Yu. Romanchuk, criticized the idea of the compromise in late 1892, in 1893 the members of the Kyivan *Stara Hromada* responded with a letter handwritten by M. Hrushevskyy [18, p. 153]. The letter addressed Yu. Romanchuk as “a guide of the Ukrainian *Narodovtsi* Party in Halychyna” and argued that opposing the Austrian government was erroneous after the compromise “yielded some positive results”. “Any alliance between the *narodovtsi* and the Moscowphiles was regarded as “an absolutely harmful thing, compromising for the Ukrainian *Narodovtsi* Party ...”. Compromises of this sort contributed to “the prolongation of the existence of the Moscowphile Party”, “a sore on the Ukrainian-Ruthenian land, in which the community sees no grounds (because what grounds can there be for a nation to negate its existence?) ...” [24, sheet 1].

O. Konyskyi wrote in the letter to O. Barvinskyi on April 12 (24), 1894 that M. Hrushevskyy had been among over 30 people, including V. Antonovych (Pasichnyk), K. Mykhalchuk (Pyvovar), M. Lysenko (Boian), I. Nechui-Levytskyi (Nechui), and others who had written this letter [23, sheet 45 rev.]. However, having familiarized himself with the political situation in Halychyna, M. Hrushevskyy changed his attitude to the “New Era” since the Polish had made only minor concessions. After relocating to Lviv in 1894, M. Hrushevskyy wrote the following: “... soon came the understanding that my Kyivan associates were deeply mistaken in their sympathy for the compromise and its adherents, that the Polish are reluctant to make any concessions to their domination and can regard their relationships with the Ruthenians as nothing other than those of a dominating nation with a subordinated one” [11, p. 10]. The individual advantages gained from the compromise were expected to form an actual lever of power to put an end to Moscowphilia, which was of major importance for the victory of Ukrainian nationhood in Halychyna. One of the biggest achievements of the “New Era” was the establishment of a department traditionally referred to in the literature as the History of Ukraine Department, but its word-for word name was “the Department of World History with a Special Emphasis on the History of Eastern Europe”. The Austrian Ministry of Education made up this name in order to avoid the term “Ruthenian history” [10, p. 77].

In the fall of 1890, the *narodovtsi* submitted a proposal to establish the department for the consideration of the viceroy of Halychyna, and V. Antonovych, an outstanding historian from Dnieper Ukraine, was expected to become its chair. However, his affiliation with the Orthodox Church was a serious obstacle (in the eyes of the Austrian and Polish politicians Orthodox Christianity was associated with Russian imperialism); moreover, his conscious conversion from the Catholic to the Orthodox faith argued against him [33, p. 133, 134]. In the March of 1892, the Austrian Kaiser granted permission to open the department; but instead of assuming the new post, V. Antonovych was taking his time. Having learnt about plans to open the department from V. Antonovych in early 1891, M. Hrushevskyy, as he recounts his memories in the autobiography, perceived the idea “with enthusiasm considering the importance attached to the Halychian movement by the Kyivan Ukrainian circles ...” [11, p. 7]. From the very beginning, V. Antonovych considered M. Hrushevskyy for the post as he was a talented, promising scholar; but the Halychian *narodovtsi* did not abandon the hope of seeing an authoritative, world-renowned professor in Lviv [18, p. 152].

According to L. Zashkilniak, V. Antonovych had the first conversation with M. Hrushevskyy about the department on February 23, 1891, shortly after his return from Europe when he was in Lviv en route and met with the Halychians. In his diary M. Hrushevskyy wrote on February 24, 1891: “I visited Volodymyr Bonifatiyovych: he gave me a friendly welcome; we chatted for an hour or so [...], about the new department, [...] ‘putting aside the shyness of a young lad, I’ll tell that I also thought this over’ and I was surprised when he said he wasn’t to work long and stuff like that – this wasn’t good” [16, p. 94]. It is difficult to determine exactly, considering the conspiratorial style of the letter, whether the question of M. Hrushevskyy’s professorship was brought up at all; but on October 1 of the same year at a meeting of the *Hromada* members in K. Melnyk’s apartment (she was V. Antonovych’s second wife), there was a straightforward conversation about inviting the young historian to chair the newly created department. M. Hrushevskyy’s diary contains a laconic note for October 2: “... My professorship was

considered very resolutely; even I felt bad about it, [...] that it had not been thought over in good time. I want to chat with Volodymyr Bonifatiiovych about it today" [16, p. 131].

On the next day, October 3, M. Hrushevskyi wrote that "yesterday I saw Volodymyr Bonifatiiovych twice", but I did not get to talk [...]. The desired conversation with V. Antonovych about this "offer", as seen from the entry for the Sunday of October 6, happened twice (on Friday and Saturday); both activists "came out absolutely solidary", but there was a fear of some "insinuation", libel, because of which "I would be left *nach Vaterland* (in the fatherland. – I.R.) – this is unpleasant!" [16, p. 131, 132]. Dnieper Ukrainians were not convinced that the authorities would permit the relocation of M. Hrushevskyi to Halychyna: in as early as 1891 he supported the idea of his professorship at Lviv University for reasons of patriotism. "In the world, I do not have any other bigger interest than the well-being of my people," M. Hrushevskyi wrote in an undated letter to O.Barvinskyi in late October–early November 1894, "from that matter I abstract my personal sympathies or antipathies, let alone any ambitions ..." [26, p. 82]. In fact, the offer boosted the young historian's ambitions; the department received several mentions in the diary entries for January 24 and 25, 1892: "all that is creeping into my head" [16, p. 241]. Due to maintaining close connections with O. Konyskyi and V. Antonovych, M. Hrushevskyi stayed informed about the political situation in Halychyna in the early 1890s [18, p. 153]. The situation with the department culminated in 1893, when I. Belei, the editor of *Dilo*, and O.Barvinskyi, one of the initiators of the "New Era", came to Kyiv to hold negotiations. I. Belei described the results of the trip in a detailed report after returning from Kyiv to Lviv on March 19, 1893. As can be seen from the letter, the situation with the department was uncertain; the Halychians had conversations about that with O. Konyskyi, V. Antonovych and M. Hrushevskyi in his apartment. The latter had two main conditions for his arrival in Halychyna ("I would never abandon my faith"; I would agree to occupy "only the position of an extraordinary professor") [22, sheet 38, 41]. At the end of the letter, I. Belei wrote that "the matter, as you can see, is quite intricate", and expressed concern that the intrigues might make a Moscowphile (*katsap*) or a Pole chair of the department; to prevent this, he suggested that O.Barvinskyi apply urgent measures [22, sheet 42, 43]. There were several candidates for the position of department chair: V. Milkovych, the son-in-law of I. Sharanevych; Yu. Tselevych, the first head of the NTSh; A. Levytskyi, a professor from Krakow University; and others. The intrigues about the new department in Lviv, which were going on behind the scenes, produced an unpleasant impression on Dnieper Ukrainians [33, p. 135, 136].

In late 1893, after receiving a letter from O. Konyskyi on November 13 (25), O.Barvinskyi personally arrived in Kyiv, where, as he tells later, "I found professors Antonovych and Hrushevskyi, who I already knew personally from my past stay in Kyiv. [...] I explained the purpose of my arrival and on behalf of both our community and the government expressed a burning desire" that the department be chaired by V. Antonovych. However, during a conversation with O.Barvinskyi, the latter stressed that owing to his respected age and long years of "callousing toil, he did not feel strong enough to perform such an important and difficult task" [1, p. 12, 13]. The reasons for V. Antonovych's refusal concerned his old age (in 1894 he turned 60 years old), his reluctance to personally delve into the complicated political circumstances in the region, the critical perception of the "New Era" by the Halychian society [33, p. 135, 136]. Following the recommendation of V. Antonovych, his "best student", the 27-year-old M. Hrushevskyi, arrived in Halychyna in the fall of 1894, shortly after being conferred a master's degree in history by Kyiv University in the May of the same year [34, p. 41, 43]; and the professors from Lviv University approved of his arrival because he was a young, promising scholar [7, p. 7].

M. Hrushevskyi began to prepare to move to Halychyna in as early as 1891; with that end in view, he tried to familiarize himself with the circumstances in Halychyna. Thus while visiting O. Konyskyi, the young historian reread the Halychian periodicals published in Kyiv; during his business trip to Moscow in the February–March of 1892, he visited its libraries to find literature about Halychyna. M. Hrushevskyi described his impressions of some of the books in his diary. To illustrate, the work of V. Kelsiev *Halichina i Moldaviia. Putevye pisma (Halychyna and Moldavia. Travel Letters)*, published in Petersburg in 1868, presents the Russian writer's impressions of the region from the perspective of the unity of "Ruthenian" people; regarding this, Mykhailo wrote the following conclusion in his diary on

February 15, 1892: the work is “interesting though the perspective is just foul; the Ruthenian movement and enthusiasm of the 60s are portrayed pretty well” [16, p. 152]. V. Kelsiev identified two trends in the Halychian national movement – Ukrainophiles (*narodovtsi*), whom he criticized, and Russophiles, adherents of pan-Ruthenian unity; he expressed the sincere regret that in Halychian schools they did not teach “the all-Russian literary language”. At the same time, he noted that “for some, the question has not been resolved yet: are Eastern Ruthenians and Great Ruthenians one nation or two” [9, p. 94, 95]. Unlike the Russian society of that time, M. Hrushevskyyi did not have any sympathy with the Halychian Russophile (Moscowphile).

Halychians warmly welcomed M. Hrushevskyyi’s arrival in Lviv. Congratulating him on assuming the professorship of the department at Lviv University in the April of 1894, the *Dilo* newspaper wrote that it “will become a connector of research interests between Austrian and Russian Ukraine-Rus’ ...” [31, p. 1]. On September 30 (October 12), 1894, M. Hrushevskyyi gave an introductory lecture on the ancient history of Rus’ [12], which created a public stir. “One of the university’s biggest assembly halls,” the Lviv-based *Pravda* wrote, “could hardly accommodate the huge audience made up of almost exclusively Ruthenian members”, who perceived the arrival of the young professor from Kyiv as an indication of national and cultural unity and the common objectives of Ukraine-Rus’ ” [30, p. 711]. During the introductory lecture, M. Hrushevskyyi drew the attention of the students and the Halychian Ukrainian public to the main thesis of his historiosophic conception: the leading idea of the historical process is a people, the masses. O. Lototskyi (a Ukrainian public and political activist and scholar of the late 19th – early 20th centuries) expressed the opinion that “if the “New Era” had limited itself to this achievement only, professor M. Hrushevskyyi’s impact on Halychyna alone would have fully justified the political move whose creators were Antonovych, Konyskyi, Barvinskyi” [21, p. 173, 174].

As regards Ukrainian studies, the most considerable were the findings of researchers from Dnieper Ukraine, but “they had to be synthesized on the Halychian ground considering the conditions in which Ukrainians existed in Russia” [14, p. 42]. Having relocated to Lviv, M. Hrushevskyyi launched active research and cultural and political activity, which served as a weighty tool for constructing the historical memory of the Ukrainians and extended in the following three directions: 1) Development of the *NTSh*: in 1894 he supervised the historical and philosophical section of the society and in 1897 became head of the *NTSh*. 2) Organization of rigorous publishing activity in the Ukrainian language (at the turn of the 20th century, there were approximately 20 titles of periodicals and series): *Zapysky NTSh* (*The proceedings of the SSS*), *Etnohrafichnyi zbirnyk* (*The Ethnographic Collection*), *Zherela do istorii Ukrainy-Rusy* (*Sources on the History of Ukraine-Rus’*), and so on. 3) Training new experts in Ukrainian history, who created the school of M. Hrushevskyyi (I. Krypiakievych, S. Tomashivskyyi, M. Korduba, and others) [27, p. 183]. Under M. Hrushevskyyi’s leadership, the *NTSh* (SSS) became akin to the Academy of Sciences. According to I. Krypiakievych, his term of office was “the brightest age in the development of the society” [6, p. 5]. The “New Era” facilitated the development of Ukrainian historiography, which provided scientific arguments for the national liberation movement; this would have been impossible without M. Hrushevskyyi’s contribution [20, p. 11, 12].

3. CONCLUSIONS

The association of the historian from Dnieper Ukraine with Halychyna was an embodiment of the idea of Ukraine’s national unity, *sobornist*. *Zapysky NTSh* edited by M. Hrushevskyyi (from 1895) provided a truly all-Ukrainian forum. During the Austrian period, 37 out of 105 authors whose works were published in the journal (except for short articles) were from Dnieper Ukraine. Overall, the authors from Dnieper Ukraine accounted for at least a third, or at times even more, of all contributors to the *NTSh* editions [4, p. 328]. At the same time, the relations between the inhabitants from Dnieper Ukraine, or between M. Hrushevskyyi, on the one hand and the Halychians on the other hand were associated with problems caused by differences in their worldviews, which was clearly reflected on the historian’s further stay in Halychyna. He had to resign from the position of the *NTSh* head after a conflict, which occurred in 1913 and escalated into discussions about the relationships of Ukrainian

activists from Halychyna with those from Dnieper Ukraine. Eventually, M. Hrushevskiy left Halychyna; in 1914, he began launching research programs in Kyiv [34, p. 125, 126]. However, to his last days he continued to be concerned with Halychyna and remained committed to the idea of *sobornist*. Therefore, in his young years M. Hrushevskiy became interested in Ukrainian issues, so he turned his attention to Austria-ruled Halychyna, which he regarded as a potential center for all-Ukrainian national movement in the context of the *Ems Ukaz*. Inspired by the ideas of V. Antonovych, O. Konyskyi, and I. Nechui-Levytskyi, assisted by the activists from the Kyivan *Stara Hromada* in the mid 1880s, he got involved in the Halychian *narodovtsi* (O. Barvynskiy, I. Belei and others), contributed to the local periodicals such as *Diolo*, *Pravda*, *Zapysky NTSh*, and so on. M. Hrushevskiy supported the policy of the “New Era”, which allowed for the possibility of his relocation to Halychyna, where in the fall of 1894 he was appointed chair of the newly created History of Ukraine Department at Lviv University. This was the beginning of a new, Halychian, period in M. Hrushevskiy’s life and work, which is beyond the scope of this paper.

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У статті розглянуто інтерес М. Грушевського до Галичини та його перші взаємини з народівськими діячами в 1885–1894 рр. М. Грушевський зацікавився українською діяльністю ще в юності, вважав австрійську Галичину, з її конституційними можливостями, потенційним центром національного руху в умовах чинності Емського указу 1876 р., репресій проти українства в Росії. У щоденнику, який молодий Михайло вів з 1883 р., він регулярно записував свої враження від знайомства з подіями в Галичині. Під ідеологічним впливом В. Антоновича, О. Кониського та І. Нечуя-Левицького за посередництва діячів київської “Старої громади” М. Грушевський у середині 1880-х рр. налагодив стосунки з галицькими народівцями О. Барвінським, І. Белеєм та ін., друкувався в місцевій пресі. Перша публікація М. Грушевського у львівській газеті “Діло” з’явилася при підтримці І. Нечуя-Левицького в червні 1885 р. Він неодноразово друкував свої матеріали у львівському журналі “Правда” (з 1888 р.), а стаття під псевдонімом М. Сергієнко в першому томі “Записок НТШ” 1892 р. поклала початок його багатолітній співпраці з науковими виданнями Галичини.

М. Грушевський підтримав політику “нової ери” – польсько-українського порозуміння (1890–1894 рр.), що була ініційована українськими діячами в Росії з метою створення кращих умов для розвитку національного руху в Галичині. З 1891 р. обговорювалося питання переїзду М. Грушевського в Галичину, за рекомендацією професора В. Антоновича. Галицькі діячі наполягали на кандидатурі В. Антоновича, І. Белей та О. Барвінський у 1893 р. навіть здійснили візити до Києва, щоб переконати його погодитися на переїзд до Львова, але безрезультатно. Восени 1894 р. М. Грушевський з патріотичних міркувань переїхав до Галичини, де очолив новостворену кафедру історії України у Львівському університеті, що започаткувало новий, галицький період у його житті та творчості (до 1913 р.). Тепло прийнятий галичанами, він розгорнув багатогранну діяльність, що була вагомим інструментом конструювання історичної пам’яті українців: сприяв розбудові Наукового товариства ім. Шевченка, організації широкої видавничої діяльності українською мовою та ін.

Ключові слова: Михайло Грушевський, взаємини, Галичина, “нова ера”, Наукове товариство ім. Шевченка.

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THE COURT OF ROSTYSLAV MYKHAILOVYCH, PRINCE AND *DOMINUS OF MACHOU*, IN HUNGARY (AN EXCERPT FROM A FAMILY HISTORY BETWEEN THE LATE 13TH AND MID 14TH CENTURIES)

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Abstract. One of the least-explored aspects of the biography of the Ruthenian Prince Rostyslav Mykhailovych, a maternal nephew of King Daniel Romanovych of Rus', is his court in a new homeland, the Kingdom of Hungary, between 1242/43 and 1262/64. It is known from various sources that he had numerous supporters among the secular and clerical nobility not only in Hungary but also in the lands of Galicia, Chernihiv, and Bolokhov. To date, however, too little information has been obtained from historical records containing clear mention of individuals who threw in their lot with the runaway prince in the lands of King Bela IV, especially after the defeat at Yaroslav on August 17, 1245. Having verified chronicles and Hungarian charters, the author concludes that the family of Rostyslav Mykhailovych and Princess Anna might well have been related to Lev and his sons, Fedir and Stephan, who were lords of *Borod* Land near Mukachevo in Bereg County. These people, who must have been descended from the nobility of Chernihiv or Galicia, succeeded one another in an effort to put Prince Rostyslav himself or his second cousin Iziaslav Volodymyrovych on the Galician throne throughout the 1240s and 1250s, all to no avail. What is important is that such attempts were always timed to coincide with the Mongol threat to the lands of the Romanids, which provided the claimants to the Galician throne with additional (albeit missed) chances of success. Their loyalty to the son-in-law of the Hungarian king was rewarded by the latter's daughter Anna (*terminus ante quem* 1264); she granted them lands, which were afterwards in the successive possession of the last members of the Arpad dynasty on the Hungarian throne as well as the new kings from the Anjou dynasty. *Borod* Land remained in the family's possession at least until the second half of the 14th century.

Keywords: Rostyslav Mykhailovych, Princess Anna, Iziaslav Volodymyrovych, Halych, Galicia, noblemen Lev and his sons Fedir and Stephan, Bereg County, Mukachevo, *Borod* Land, Svaliava, the 13th-century Chronicle of the Romanids, Hungarian charters.

1. INTRODUCTION

The poetics The 2019 publication by Dr. Đura Hardi [1], a historian from Novi Sad, provides new insights into the biography of Rostyslav Mykhailovych († before July 16, 1264), one of the most extraordinary princes of the 13th century, who, among other things, occupied the Galician throne. The *Itinerarium* of the Ruthenian prince reflects the dynamics of his life and reign; and in terms of geography, it is almost on a par with the itinerary of his famous maternal uncle King Daniel

Romanovych of Rus' († 1264) [2, p. 7–34; 3, p. 207–227]. While this short but very compact and informative monograph of the Serbian scholar summarizes the biographical findings about the prince, it practically makes no mention of the long-standing historiographic issues associated with the prince's family ties [4, p. 52–57; 5, p. 453–475; 6, p. 465–466; 7; 8, p. 844; 9, p. 12–19; 10, p. 99–129], the lives of his relatives [11], as well as his court in Hungary composed of runaway boyars or Galician clergy*, among others. In his book, Đ. Hardi mentions these issues only in passing, thus pursuing a somewhat different research objective.

2. ANALYSIS AND DISCUSSION

Our interest in the above-mentioned issues, as exemplified by [15, p. 177–178, 268–269, 373; 16, p. 112–121], has led us to conduct this small study intended to expand our knowledge about the circle of Ruthenian boyars who were in close contact with Rostyslav Mykhailovych and his family through a comparative analysis of the well-known chronicles and Hungarian charters of the 13th and 14th centuries. Moreover, this research is motivated not only by the recent extensive archaeological studies of the 13th-century Chronicle of the Romanids (commonly referred to as “The Galician-Volynian Chronicle”) conducted by Polish and Slovakian researchers [17; 18] or the textual criticism of its particular parts performed by Ukrainian historians**, but also by the continuous, meticulous work of Hungarian researchers with a view to publishing Hungarian medieval charters [20].

In the context of this research, it is important to consider several key events in Prince Rostyslav's life at the turn of the 1230s and 1240s which determined his destiny in the Hungarian Kingdom. Aided by his father Mykhailo Vsevolodovych († 1246), the prince, still rather young, took possession of Halych at the turn of 1235 and 1236; he enjoyed considerable support from the nobility, both local and newly arrived with the Olhovids from Chernihiv Land. However, during his campaign against the Lithuanians in 1238 (supposedly at the head of a Galician contingent in alliance with Prince Konrad of Masovia), he had to relinquish the city to his maternal uncle Daniel Romanovych and flee to Hungary. Throughout the year 1239, Mykhailo Vsevolodovych made numerous attempts to marry Rostyslav to any daughter of King Bela IV († 1270), all to no avail. The Mongol invasion of 1239–1241, the seizure of Chernihiv and Kyiv by the nomads, the plunder on the territory of the Romanids and the campaign against Hungary and Poland forced Prince Mykhailo's family to wander the Piast lands in Volyn', finally returning to Chernihiv Land in the summer of 1241. From there, Rostyslav Mykhailovych, helped by his various allies, made another attempt to reestablish himself in Halych, but all in vain. For some obscure reasons, without the mediation of Mykhailo Vsevolodovych, Bela IV did marry his daughter Anna († after 1270) to him at the turn of 1242 and 1243; and as his overlord (*Galitiae Lodomeriaeque Rex*), Bela IV guaranteed his son-in-law support in his further fight for the Galician throne. Yet, Rostyslav did not succeed; and after Hungarian and Polish allied forces were totally defeated by the Volynian princes Daniel and Vasylo, the Romanids, († 1270) at Yaroslav on August 17, 1245, he fled to Hungary never trying to take possession of Halych again [1, p. 124–125]. His future was closely connected with the new fatherland. By the way, Rostyslav was the only Ruthenian prince to marry a daughter of a ruling Hungarian king and yet choose to join his father-in-law's court; he became *Dominus* of *Machou*, with June 28, 1254 regarded as the *datum ante quem* for the title being conferred upon him [21, p. 19–20; 1, p. 91].

Needless to say, the prince must have been surrounded by a certain hitherto little-known court or retinue recorded in an onomasticon, whose origin has always been somewhat unclear. The court of Rostyslav Mykhailovych, the number of his Ruthenian allies among the boyars might have continued to increase in subsequent years. We have previously presumed that the father of the would-be-lord

* For details about individual persons, see [12, p. 79–90; 13, p. 161–172]. The names of these individuals defy identification. In addition, it is commonly known that a Ruthenian contingent of considerable size allied itself with King Bela IV of Hungary and fought in the battle against Duke Frederick of Babenberg on June 15, 1246; according to the latest research findings, it was Prince Rostyslav with whom the duke was associated [14, p. 63; 1, p. 86–90].

** Relevant in this regard is the paper by a Kyivan researcher [19, p. 447–462].

Peter Petenye, also named Peter, might have belonged to the young prince's court [15, p. 373]. It is highly likely that Artemii, a former bishop of Halych [17, p. 205, 254, 257], as well as Bishop X of Peremyshl (his name being unknown) [17, p. 255], might have gone to Hungary to join Rostyslav. There were certain boyars from Chernihiv who received allotments of land from Dobroslav Suddych in Kolomyia Volost', with the *terminus ante quem* being 1241 [17, p. 243]. Nothing is known about the lives of those people after the arrest of the disgraced boyar by Prince Daniel in the second half of 1241. Both they and the numerous Galician supporters of Rostyslav, whose names are frequently mentioned in the chronicle from the late 1230s to the early 1240s, could continue to serve their prince outside his former homeland. In order to do that, they had to move to Hungary and receive lands there, like many boyars of various origins had done before [15, p. 166–177, 182–184, 191–193, 195–198, 202–203]. Such a tradition is known to have continued. This might also have been connected with Prince Rostyslav's personal relations with his supporters among the nobility of Chernihiv or Halych.

Thus Mykhailo Hrushevskyy noted the diploma confirmed by Junior Queen Elisabeth († around 1290) in 1264; it mentions certain noblemen who served Anna, Prince Rostyslav's wife. The historian referred to them as "Ruthenians by origin or autochthons" [22, p. 501]. Let us consider the context and content of the document.

"Nos E(lisabeth) dei gracia iunior regina Hungarie, ducissa Transsilvana, domina Cumanorum, significamus universis quibus expedit per presentes, quod Lve cum duobus filii suis Fudur scilicet et Stephano, ad nostram accedens presentiam, nobis humiliter supplicavit petens, ut terram Borod vocatam [possibly present-day Barbovo Village in Mukachiv District, Transcarpathian Region, Ukraine. The possibility of interpreting the toponym as Brod, i.e. "ford", is not rejected either. – M. V.] in comitatu de Bereg sitam prope Munkaach [present-day Mukachevo in Mukachiv District, Transcarpathian Region, Ukraine. – M. V.] sibi per dominam Annam ducissam de Machov, sue de Bazna perpetualiter collatam, prout in literis eiusdem domine Anne exinde confectis nobis per predictum Lve presentatis vidimus contineri, eidem pacifice relinquentes, nostrarum eciam patrociniio literarum dignaremur confirmare" [23, p. 98].

Chronologically, the confirmation of the land tenure coincided with Prince Rostyslav's death, which occurred between 1262 and 1264, with around December 17, 1263 being the *datum ante quem*, as per D. Hardi [1, p.120]. While it is difficult to identify the date of Anna's land tenure and state conclusively that the need for the confirmation arose from the *Dominus* of *Machou's* death, it seems possible that the group of boyars in question belonged to the court of Anna and her Ruthenian husband. What is particularly intriguing is the onomasticon of the newly arrived men, Lev and his two sons, Fedir and Stephan, especially in the context of examining the textual complexity of the chronicle, which has hitherto been dated 1255 and which we consider to be thematically connected with Princess Anna's diploma cited above:

"В та ж[е] лѣта – или преже, или потом[ъ] пріе|хавше татаре къ Бакотѣ, и приложиса Милей [first Prince Daniel's boyar, then the Tatars' accomplice. – M. V.] к ним[ъ]. | Данилови [Romanovych. – M. V.] ж[е] пошед[ъ]шю на воиноу на литвоу на Новьгородок[ъ], | быв[ъ]шю роскалю, посла с[ы]на си Л[ъ]ва [Danylovych, † 1301. – M. V.] на Бакотоу. Пославъ | Левъ двор[ъ]ского пред[ъ] собою. Изъехав[ъ]ше, аша Милѣа | и баскака, и приведе Левъ Милѣа wt[ъ]цоу си, и быс[ъ] паки | Бакота королева, w[ъ]ца его. Потом[ъ] же здоумавъ съ с[ы]нwm[ъ] си | и wt[ъ]поусти, а порочникъ быс[ъ] Левъ, ажо вѣр[ъ]ноу емоу | быти. И паки пріехавшим[ъ] татаром[ъ], и сътвори леств, | и предасть ю паки татаром[ъ], Бакотоу. Потом[ъ] же Коуремса [a Genghisid, Horde lineage, † before 1251. – M. V.] | пріиде къ Креман[ъ]цю и воева около Креман[ъ]ца. Андрѣви ж[е] | на двое бѣдоуцю [Prince Daniel's constable. – M. V.]: овогда възывающюса: «Королевъ | есмь», – овогда ж[е] татар[ъ]ским[ъ], дрѣжащю неправдоу въ | с[ъ]рд[ъ]ци, Б[ог]ъ предасть и въ рѣцѣ их[ъ]. Ономоу ж[е] рек[ъ]шю: «Ба|тывеа грамота оу мене ес[ъ]». Онѣм[ъ] же бол[ъ]ма възъарив[ъ]шимса на н[ъ], иа оубіенъ быс[ъ], и с[ъ]рд[ъ]це его вырезаша, и не | оупѣвше ничто оу Креман[ъ]ца, воротишас[а] въ станы своа. | Изаслав[ъ] [Volodymyrovych. – M. V.] же проси оу них[ъ] помощи ити на Галич[ъ], они же | рекоша емоу: «Како идеши в Галич[ъ], а Данило княз[ъ] лют[ъ] ес[ъ]. | Иже wtимет[ъ] ти живот[ъ], то кто тѣ избавит[ъ]?». Он[ъ] же

непо|слоуша их[ъ], но събравъ ѣ околоу себе, иде в Галич[ъ]. Данилw ж[e] | слышавъ то, скръбень быс[тъ], ꙗко в невиденїи се бысть, | посла с[ы]на своего Романа [Danylovych, † between 1258 and 1259. – M. V.] и боары своа всѣ на нь, Л[ъ]ва | бw преже wt[ъ]радил[ъ] бѣ къ королеви, а сам[ъ] еха проводит[ъ] вои | своих[ъ]. Едоуцю ж[e] емоу до Грубешева, и оубивъ вепревъ | сѣ, сам[ъ] же оуби их[ъ] рогатиною г, а три – отроци его, и | | въдасть маса воем[ъ] на пѣт[ъ], а сам[ъ] пороучивса с[ва]т[о]моу Николѣ | и реч[e] воем[ъ] своим[ъ]: «Аще сами бѣдоут[ъ] татарове, да не внидет[ъ] оужа|сть въ с[ъ]рд[ъ]ца ваша». Онѣм[ъ] же рекшим[ъ]: «Б[ог]ъ бѣди помощ[ъ]никъ ти, | сътворим[ъ] повелен[ъ]наа твоя». Поем[ъ] же Роман[ъ] воа, иде ден[ъ] и нwщ[ъ], | и вънезапоу напад[ъ]шим[ъ] на нь. Ономоу ж[e] не възмог[ъ]шоу коуда оутечи, възбѣже на комары ц[ъ]рковныа, идеже бе|закон[ъ]ные оугре възбѣгли бахж. Стоащюв ж[e] wколо его кна|сю Роману, жажею вwd[ъ]ною измирающи имъ, четвертыи | д[ъ]нь сниде. Кназ[ъ]с же приведе его w[тъ]цоу своему. Слышав[ъ] же | Левъ, ꙗко **Федоръ** [emphasis added. – M. V.] посланъ wt[ъ] него къ Солем[ъ], поима съ со|бою слоугы своа, гна по нем[ъ], сам[ъ] же оутече, а люди его поима | поехал[ъ] бѣ въ оугры” [17, p. 355–361].

The chronicle is based on several narratives, and we are interested in the one telling about the short-lived unsuccessful reign of Prince Iziaslav Volodymyrovych in Halych and in the concluding passage connected with it: “слышав же Левъ [Danylovych. – M. V.] . ꙗко Федоръ посланъ w̄ него [Iziaslav. – M. V.] ко Солемъ [present-day Svaliava in Transcarpathian Region, Ukraine]. и поима со собою слоуги своа . гна по немъ . самъ же оутече . а людие поима” [17, p. 361].

The most recent analysis of the above lengthy passage was conducted by Vadym Aristov, who argues that it is hardly possible, or imposible, that Prince Iziaslav might have struggled for the Galician throne in 1255 [19, p. 450]. Having made complicated textual reconstructions, the historian believes that this passage “intergrates two texts which [...] refer to different events: the preparations of Iziaslav Volodymyrovych for the campaign against Halych in the 1230s and Kuremsa’s attack at Kremenets during his campaign against Volyn’ ” [19, p. 461]. Thus, according to the historian, the Ruthenian ruler, whose last mention in the narratives of similar sort of events dates as far back as 1236 [19, p. 452], could hardly have been able, after 19 years, to renew attempts to gain possession of Halych. By contrast, he believes that Fedir who is mentioned in the above passage served as an emissary for the Tatar named Milei, whom the Romanids punished for treason [19, p. 459]. Though the researcher rightly points out that there is “an abundance of toponyms with the root ‘соль’ [meaning “salt”, i.e. “sil” in Ukrainian – transl.note] in Galicia” [19, p. 460 note 31], he links the toponym “ко Солемъ” with the present-day urban-type settlement called Stara Sil in Staryi Sambir District, Lviv Region (Ukraine).

That being said, however, the researcher leaves the following questions unanswered: Why did Milei send Fedir “ко Солемъ” (sic!) and who is Fedir? Nor does the researcher consider the fact that the forces hostile to the Romanids made repeated attempts to reconquer Halych and Galicia taking advantage of the Mongol threat to the Volynian lands owned by Ruthenian princes. In late 1253, Prince Daniel accepted a royal crown from the Pope’s legate Opizo in Dorohochyn, thus creating a clear reason for breaking the 1246 agreement with Batu Khan († 1255).

It should be noted that before the publication of V. Aristov’s article, the majority of researchers, including Mykola Kotliar, the only author of a special biography of Prince Iziaslav Volodymyrovych [24, p. 228], did not question the fact that Prince Iziaslav had intended to take possession of Halych in 1255 [25, p. 376; 26, p. 154 : Iziaslav Mstyslavovych, not Iziaslav Volodymyrovych; 18, p. 226], though they did not conduct a textual analysis of the above-cited passage as thoroughly as V. Aristov did. The Polish researcher Adrian Jusupović, one of the most recent and most meticulous explorers of the 13th-century Chronicle of the Romanids, did not find it strange that Prince Iziaslav had made a long (1236–1254) pause [27, p. 107].

Leaving the textual disputes aside, let us consider more profoundly the content of the above-cited diploma of Junior Queen Elisabeth. It mentions “Lve, cum duobus filiis suis **Fudur** [emphasis added. – M. V.] scilicet et Stephano”, who were once rewarded by Rostyslav’s wife Anna (*datum ante quem* 1264) with “[...] terram Borod vocatam in comitatu de Bereg sitam prope Munkaach” [23, p. 98; 28, p. 51]. In our opinion, the localization *terram Borod* is the equivalent of Barbovo Village (Mukachiv District,

Transcarpathian Region), which is located at a distance of approximately 25 km from the Mukachevo mentioned in the act, which may well be described with the word *prope*. By contrast, the urban-type settlement called Svaliava, which we regard as equivalent to the description “ко Содемь” given in the chronicle, is situated on the famous pathway running from Hungary to Galicia, also at a distance of approximately 25 km from Mukachevo in a south-westward direction.

A chronological and geographic comparison of the data in the the 13th-century Chronicle of the Romanids, Princess Anna’s diploma and Junior Queen Elisabeth’s confirmation allows for a cautious identification of the Fedir in the chronicle as the Fedir – the son of a certain Lev. It seems more reasonable to suggest that in 1255 Fedir moved “ко Содемь” because, following the logic of the 1264 confirmation, it might have been very close to his family’s realms, including the *terra Borod vocata* gained by the family during the rule of Rostyslav and his wife in the early 1240s in *Comitatibus Abaujvar, Szabolch et Zemplin**. In addition, it is more logical to admit the possibility that it was Prince Iziaslav who might have sent Fedir. Most researchers agree that Prince Iziaslav also belonged to the Olhovids, being a second cousin of Rostyslav Mykhailovych (their common great-grandfather was Prince Sviatoslav Vsevolodovych, † 1194). Iziaslav himself used to seek refuge in Hungary, often accompanied by the other boyars from Halych, for instance by Zhyroslav in 1227 [17, p. 117]. He must have had many acquaintances among the nobility there; and after 1245, among the nobility surrounding his second cousin, the king’s son-in-law. Thus sending Fedir “ко Содемь” in search of military support seemed like a logical thing to do because it was in the eastern lands of Hungary that *Dominus* Rostyslav of *Machou*’s family remained in the possession of the property granted by Bela IV. Princess Anna (*terminus ante quem* 1264) received the Castle of Füzér (present-day Borsod-Abaúj-Zemplén megye, Hungary) from her father [30, No. 70].

It is obvious that Iziaslav Volodymyrovych must have been close with King Bela IV’s other son-in-law, Prince Lev Danylovych, so he was aware of his influence in the court through his wife Constance († after 1287/88) and so on. Thus it is no surprise that Lev’s detachments might have caught up with Fedir at some place (unspecified in the chronicle) capturing his servants, but not him. Though nothing is known about Fedir’s life after the events described in the chronicle, the 1264 donation of *Borod* and its further confirmation by Junior King Stephan († 1272) in 1270 seem to refer to this very Fedir, his younger brother Stephan and their father Lev.

“Stephanus dei gratia iunior rex Hungariae, dux Transilvanus [...] volumus pervenire, quod accedens ad nostrum presentiam Leve cum duobus filiis suis, videlicet Fudur et Stephano, literas domine regine iunioris karissime consortis nostre nobis exhibuit humiliter supplicando [...]. Nos igitur petitionem ipsius, quia iusta erat et legitima, regio favore duximus annuendam, ita scilicet, quod et nos ipsam terram predictis Leve et filiis suis, ac eorum heredibus heredumque successoribus, dedimus donavimus et contulimus in perpetuum possidendam, et confirmare ipsas literas domine regine karissime consortis nostre nostrarum presencium literarum munimine roborando” [23, p. 98].

The names *Leve/Lve/Lue/Lwe* and *Fudur/Fudor/Fedor*, in contrast to Stephan (*Stephanus*), are relatively rare in Hungary [31, No. 136, 232; 32, No. 477; 33, p. 126; 34, p. 291; 35, p. 486; 36, p. 162–163; 37, p. 165, 216, 339; 38, p. 88, 159]. Given the assumptions about the relations with Iziaslav Volodymyrovych, it seems logical and understandable that the family obtained land grants right there, in Bereg County, and, just as important, from the wife of Rostyslav Mykhailovych.

Still unresolved is the question about the former homeland of these royal servants. We are inclined to regard them as belonging to the Galician nobility or the newly arrived Chernihiv nobility, who began to sporadically appear in the life of Galicia in the early 13th century [17, p. 31–39] and even received land donations from Galician boyars during the time of the Mongol threat. The fact that the diploma granted by Princess Anna or the confirmations issued by the married couple, Junior Queen Elisabeth and Junior King Stephan, do not contain the descriptive word *Ruthenus*, or a semantically similar word, typically used to refer to those coming from the lands of the Rurikids, does not pose a

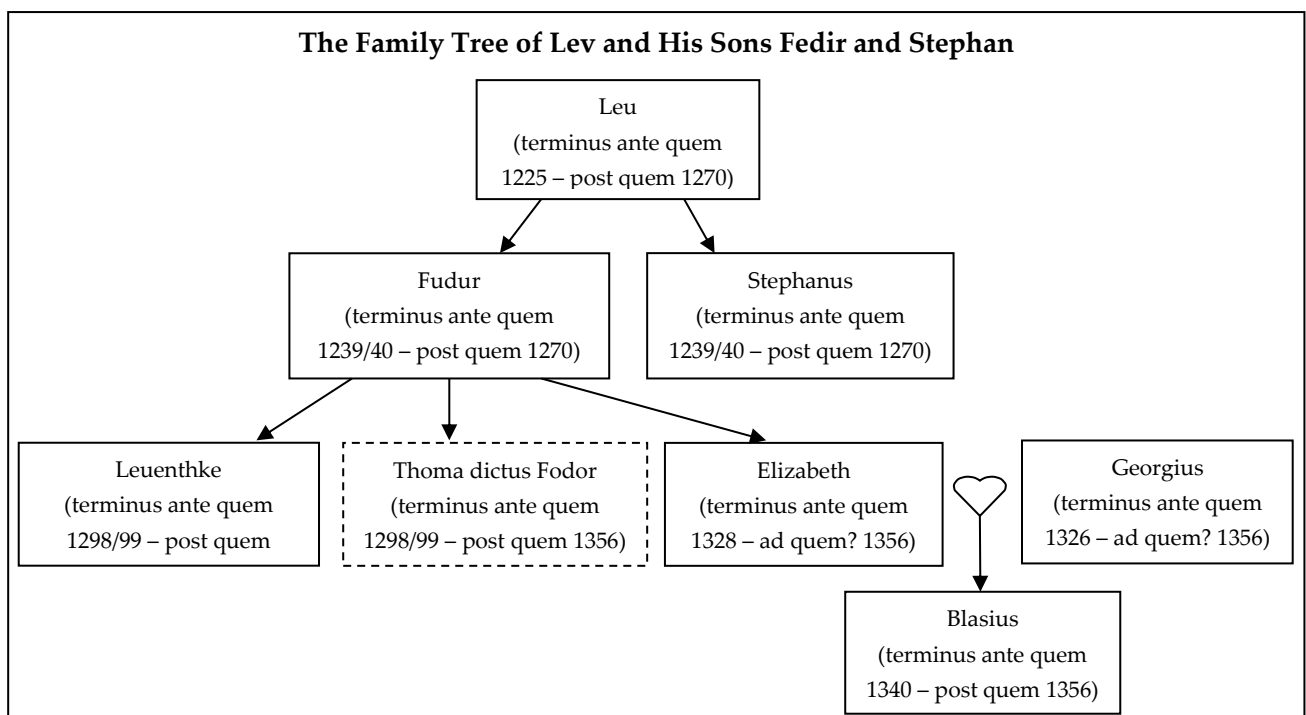
* [29, p 55]. In one of our previous papers, we expressed the assumption that Lev might have gained this land in reward for fighting at Yaroslav on August 17, 1245 in alliance with Prince Rostyslav Mykhailovych [16, p.120].

problem in this case. Not many newcomers deserved such a description [15, p. 391, 394], nor were the inhabitants of Galicia generally referred to as “Ruthenians” in the 12th and 13th centuries. By contrast, within the context of personal communication between the family of Rostyslav Mykhailovych and that of Lev and his sons, the need for such an identification disappeared automatically.

Therefore, in the light of the arguments presented, Lev and his sons, Fedir and Stephan, can be regarded as belonging to the nobility who supported Prince Iziaslav Volodymyrovych and Prince Rostyslav Mykhailovych and who were probably descended from boyars. Lev’s son is mentioned in the 1255 chronicle as well as among the lords of *Borod* Land in Bereg County [23, p. 98; 28, p. 51]. One of the best explorers of the historical geography of the Hungarian Kingdom, György Györffy, believed that it was not known from the charters of the 13th and 14th centuries who the other recipients of the land grant were [39, p. 535–536]; however, we know exactly that Fedir had a family. On August 28, 1313, after a thorough examination, Charles Robert confirmed the donation of *Borod* to Fedir’s son *Leuenthke* [40, p. 28; 41, p. 266]. Fedir’s other children, *Thoma dictus Fodor* and his daughter Elisabeth (with *Georgius*, her husband, and comes *Blasius*, their adult son), are mentioned in the 1356 cadastre of *Borod* [42, p. 75, 224, 226, 246–248, 317]. The time of Fedir’s first mention in the charters suggests that 1239/40 should represent a *terminus ante quem* for his birth, which is another reason to believe that he was the one mentioned in the 1255 chronicle. Lev’s other son might also have belonged to the court of Iziaslav Volodymyrovych. For their merits, no record of which is available, he, his brother and father were granted *Borod* Land in Bereg County near Mukachevo by the wife of Rostyslav Mykhailovych [23, p. 125].

3. CONCLUSIONS

Therefore, we consider it possible to conclude that Lev and his sons, Fedir and Stephan, were among those who followed Prince Rostyslav Mykhailovych to Hungarian lands after 1245 or during the next fifteen years. The above-mentioned individuals must have been descended from the boyars of Chernihiv or Halych. Considering Lev’s age, he might have participated in the battle at Yaroslav on August 17, 1245 and might have been rewarded by Prince Rostyslav in the Hungarian kingdom, his new homeland. By contrast, his son Fedir must have been supporting Iziaslav, the son of Prince Volodymyr Ihorovych executed by Galician boyars in 1210/11, in his (albeit unsuccessful) attempt to gain possession of Halych while taking advantage of the Mongol threat to the lands of the Romanids in 1255. The latter event was recorded the 13th-century Chronicle of the Romanids. Though some researchers may rightly question the credibility of the textual criticism of the chronicle, its comparison with the 1264–1270 Hungarian charters allows for the possibility of identifying this particular Fedir as the lord of *Borod* Land located near Mukachevo in Bereg County.



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Волощук Мирослав. Оточення князя і господаря Мачви Ростислава Михайловича в Угорщині (з історії однієї родини другої половини XIII – середини XIV ст.). *Журнал Прикарпатського університету імені Василя Стефаника*, 7 (2) (2020), 42–50.

Однією із найменш досліджених сторінок біографії руського князя, племінника «за кужелем» короля Русі Данила Романовича – Ростислава Михайловича є його оточення в межах нової батьківщини – Угорського королівства поміж 1242/43–1262/64 рр. Із різнопланових джерел відомо про велику кількість його прихильників серед світської та церковної знаті не тільки в Угорщині, а й у Галицькій, Чернігівській та Болоховській землях. Однак про чітко названих джерелами осіб, що розділили долю князя-втікача в землях короля Бели IV особливо після поразки під Ярославом 17 серпня 1245 р., досі було відомо мало. Ми, шляхом верифікації літописних звісток та угорського актового матеріалу, дійшли висновку, що до близьких родині Ростислава Михайловича і принцеси Анни осіб сміливо можна залічити Лева, його синів Федора й Стефана – держателів землі *Borod* поблизу Мукачєвого у комітаті Берєг. Ці, вочевидь знатні з походження люди, могли належати до чернігівської або галицької знаті, почергово, але безуспішно, підтримуючи упродовж 40–50-х рр. XIII ст. самого князя Ростислава або ж його троюрідного брата Ізяслава Володимировича на галицький престол. Що важливо, завжди такі інспірації співпадали із монгольською загрозою вторгнення у володіння Романовичів, що додавало у перспективі претендентам на Галич додаткових шансів на успіх, утім – завжди невдало. За свої заслуги перед зятем угорського короля донька останнього Анна *terminus ante quem* 1264 р. ушанувала їх відповідним земельним наданням, котре почергово конфірмавали як останні представники династії Арпадів на угорському престолі, так і нові королі з династії Анжу. Володіння *Borod* перебувало у власності родини щонайменше до другої половини XIV ст.

Ключові слова: Ростислав Михайлович, принцеса Анна, Ізяслав Володимирович, Галич, Галицька земля, знатні Лев та його сини Федір і Стефан, комітат Берєг, Мукачєво, земля *Borod*, Свалява, хроніка Романовичів XIII ст., угорський актовий матеріал.

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Section: WORD AND TIME

IDIOSTYLISTIC PARAMETERS OF FICTIONAL DISCOURSE

VITALIY KONONENKO

Abstract. The article discusses issues associated with identifying the authorial style of modern Ukrainian writers with an emphasis on trends in the development of a renewed writing manner. The author analyzes changes in fictional discourse in general and in the idiolect of particular authors, which allows for the possibility of identifying patterns in the modernization of stylistic devices, the renewal of imagery, the development of *novostyl**.

Keywords: authorial style, fictional discourse, idiolect, idiolect, image, metaphor, *novostyl**, *novostyl*, text.

1. INTRODUCTION

The authorial style of fiction writing is complicated to study due to a number of linguistic factors: there is no delimited set of necessary and sufficient expressive markers for identifying the characteristics of an author's writing style; there is a need to generate a set of stylistic features which will distinguish the texts of one author from those of other authors; it is necessary to develop a theoretical and methodological framework for describing the uniqueness of an author's *novostyl* within a literary trend; there is a need to provide principles for a comprehensive approach to systematizing the features of authorial diction. In this respect, quite symptomatic is the experience gained by the 20th-century Ukrainian linguists who wrote a series of fundamental papers about the language of literary classics and their famous contemporaries [1; 11]; these studies give a rather comprehensive description of the lexical, morphological, and syntactic phenomena, as well as expressive devices found in the language of the writers who adhered to the artistic frameworks of their time, reflecting generally accepted literary norms.

Over the last few decades, linguists have explored a range of issues related to the stylistic diversity of fictional discourse primarily on the basis of a corpus of Ukrainian classical works of literature; there have emerged studies on the *novostyl* of those authors whose works either did not use to be a focus of research or were presented from a vulgar sociological perspective; yet, no consideration has been given to the numerous aspects of individualization, or specification, in the language and style of writers. Recent studies on the stylistic features of modern authors marked by an original writing manner have opened a novel perspective on the linguistic and literary movement (see, for instance, S. Ya. Yermolenko's article about the individual style of Ye. Pashynskiy, a representative of *novostyl* [5, p. 209–222]).

* Transl. note: *novostyl* is a transliteration of the Ukrainian term *новостиль*, which means *a new style*.

* Transl. note: *novostyl* is a transliteration of the Ukrainian term *мовостиль*, which means *language style*.

There is growing interest in how an individual style reflects the psychological basis of national identity, how an author's self-expression reflects the characteristics of a national mindset. A writer's associations and judgments, provided they are self-sufficient and unique, reflect, in one way or another, the language-mediated aspects of viewing a fictional world. From a topical perspective, authorial style must be examined within the context of modern objectives of a fictional narrative, which have arisen from the need to make a stronger impact on the reader's conscience, to establish priorities for a national language in literary art, and to introduce new literary norms. This article is intended to illustrate the novelty of modern Ukrainian narrative and to affirm the emergence of *novostyl* in language-mediated thought.

As O. V. Kulbabska notes, "increased interest in the individual features of writers' diction, in the reflection of the category of authorial individuality in a text has resulted in research on authorial style being regarded as a new branch of linguistics – *idiostylistics*, whose research findings identify the role of a writer in shaping the norms of a literary language, developing it and defining certain periods of its existence" [11, p.9]. An *idiostyle* expresses individual features found in an author's narrative art, i.e. his or her stylistic specification, whereas an *idiolect* characterizes the typical features of *movostyl*, which coordinates with linguistic personality, linguistic worldview, and linguistic type.

Modern Ukrainian fictional narrative writers have been making an increased effort to create a novel writing system; they have at least partially abandoned traditional textual forms, adopted modern expressive devices, involved novel word-formations, extended the scope of a literary norm, explicated living colloquial language. The change from the classical literary paradigm to *novostyl* has made way for modernist, postmodernist, naturalist, and other trends in the literary movement; elevated narrative art to the level of renewed language-mediated thought; caused a shift in the addresser-text-addressee relations, thus leading to readership division. The renewal of literary *movostyl* has also prompted a new perspective on characterizing original authorial writing, subjectivizing narrative manner, and opening prospects for objectivizing *novostyl*.

Owing to the changed perspectives on the *movostyl* of modern writers, it is necessary to provide a more accurate interpretation of an individual style, which is commonly defined only as "a set of linguistic expressive means which have an aesthetic function and distinguish the language of a particular writer among others" [6, p. 304]; in fact, in order to identify a particular author's style one must consider what defines their role in reflecting cultural, cognitive, psychological, and social aspects of discourse; their contribution to shaping a linguistic worldview, a culture-specific language style. Authorial style is a complex construct in a multi-dimensional linguistic framework.

2. ANALYSIS AND DISCUSSION

In order to identify an author's individual style, it is necessary to explore not only the linguistic aesthetics indicative of the fictional discourse of his or her epoch but also the original, novel markers with which the author has enriched the art of fiction writing. Authorial diction has traditionally been studied through fiction texts written exclusively by "great masters of literature" despite the fact that there is no conclusive approach to differentiating between "a famous master" and "a non-master"; moreover, and it is hardly necessary to provide such a differentiation considering that there are numerous instances of "little-known" authors writing outstanding pieces of literature. For instance, literary works of young writers can sometimes show new trends in the development of *movostyl* more prominently than the texts of renowned "traditionalists". Though the discourses of postmodernist authors may vary in terms of literary significance, they show distinct features of *novostyl*, which are worthy of being explored and interpreted as indicators of a renewed writing manner.

The issues associated with an individual style lie within the scope of the writer-reader relationship; the addressee normally has a passive role in text formation – he or she is supposed to grasp the meaning of texts, comment on them, explicate implicit (omitted) information and so on; the practice of communicating with a particular reader (but not with the readership as a whole) in such a way creates an intimate, subjective tone indicative of a "modernized" style. In an effort to come closer to the reader,

the author may establish themselves as the I-narrator; this boosts the reader's trust in such communication; the author's intentions are reflected in his or her diction while being influenced by an "invisible" recipient.

Intersubjective relationships between the author and the reader, who are dependent on each other, are reflected in representing information implicitly or omitting parts of utterances with a view to urging the addressee to guess; such a text often contains a coded message left for the reader to decode. A particular style is created through combining two narrative planes (explicit and implicit) and realizing both the author's and the reader's intentions. Examples of hidden meaning are contained, for instance, in Ukrainian free verse, which sometimes takes a great deal of effort to interpret [see: 10]. Let us compare:

У квітні

(In April)*

по білому небу вишневого молока

(in a white sky of cherry red milk)

літають золоті птавиці.

(golden birds are flying).

Золоті птавиці дахів.

(Golden birds of roofs).

Вони політають-політають

(They will do some flying)

і, як голуби, знову сідають на хати.

(And, like doves, sit down on the cottages again) (V. Holoborodko).

Golden birds flying in a white sky in April are supposed to evoke elation, love, joy. Considering that "poetic meanings, like meanings in general, are situational and personality-specific" [7, p. 182], we must interpret obscure metaphors as hidden conceptualization.

Attempts to obscure the meaning of an utterance through understating or hiding its "internal form" often seem artificial, like a play on words; the stylistic homogeneity of such techniques reduces their attractiveness; the following postmodernist text is marked by increased intensity of paralinguistic cues intended to evoke an emotional response in the reader: "?????????????" – *запитав Перфецький*. "... – була відповідь (Yu. Andrukhovych. *Perverziia*) ("?????????????" asked *Perfetskyi*. "... was the answer) (Yu. Andrukhovych. *Perversion*). By contrast, some of the author's other discourses have a different stylistic effect; for instance, a fiction text can be a mere description such as a sketch which does not separate the author's speech from that of the characters and is marked by a limited use of figurative devices, cf.: Суд, крім того, відмовився враховувати свідчення підсудного про "мольфарське закляття", але дійшов висновку про доцільність психіатричної експертизи. *Modernité*, яку так обожнював Маріо Понґрац, обернулася своїм зворотним боком – усезнайським апломбом і скепсисом (Yu. Andrukhovych. *Kokhantsi yustytsii*) (*The court, among other things, refused to consider the testimony of the accused about "a molfar's" spell* but reached the conclusion about the viability of a psychiatric expertise. *Modernité*, which Mario Pongrats adored so much, showed its reverse side – omniscient aplomb and skepticism (Yu. Andrukhovych. *Lovers of Justice*). The above-given extract contains many bookish words and phrases - *враховувати свідчення* (to consider the testimony), *дійшов висновку* (reached the conclusion), *психіатричної експертизи* (psychiatric expertise), *апломбом і скепсисом* (aplomb and skepticism) as well as the Latin borrowing *modernité*; the reference to *a molfar's spell* reflects the Galician origin of the text.

The author's ambivalent relationships with the reader are reflected in the tone of the narrative through a variety of devices such as implicature, ironic mockery, reduced pathetic appeal; such a manner presents a challenge to traditional figurative language. Such exertions can sometimes produce

* The paper is intended to illustrate the specifics of the Ukrainian language. Henceforth the translations preserve the content of the original, but not its morphological, semantic, syntactic, or stylistic properties.

* Transl. note: In Hutsul culture, a *molfar* is a practitioner of folk magic.

a sarcastic effect, for instance when giving a critical evaluation of the political elite and common ideological notions:

Опротивіло бути українцем
(I'm sick and tired of being a Ukrainian)
Занишуть в хохли
(I'll get registered as a khokhol)*
Є така дивовижна нація
(There's such a wonderful nation out there)
Я лисий вона вся чубата
(I'm bald they all have forelocks)
Занишуть матиму чуба.
(I'll get registered, grow a forelock) (I. Drach).

While reading between these sarcastic lines, one can trace a suggestion of anxiety, alarm: what does the future hold for our opposition to anti-Ukrainian attitudes?

In an effort to provide a contrast to grandiloquent writing style, modern authors draw on techniques of linguistic poetics such as parody, allusion, antinomy, and so on; noteworthy is the authorial approach to ironization. To illustrate, O. Zabuzhko's prose contains numerous instances of firm condemnation of certain attitudes; the author explores publicistic style. Compare: *І не був то адміністративний раж** (як кому сторонньому, ще й не надто тямкому, могло б видатися), ані, тим менше, намагання *спастися власну шкуру* (як випадало б висловитися, коли б не про дітей мова), а тільки яра, *всепереможна хіть*, хай і востаннє, а таки мати Ленцю — наведеною й розкаяною, ревно *благаючою прощення* за зраду (O. Zabuzhko. *Divchata*) (And it was not administrative zeal (as it might have appeared to an outsider, not a particularly smart one at that), and even less likely was it a desire to save her hide (as it would have been appropriate to describe had it not been about the children), but rather an ardent, overpowering drive to have, even though it might be the last time, Lentsia come back all the same – remorseful, begging forgiveness for betrayal) (O. Zabuzhko. *Girls*). On the one hand, the above-given excerpt contains a number of publicistic phrases such as *адміністративний раж* (administrative zeal), *всепереможна хіть* (overpowering drive), *благаючою прощення* (begging forgiveness); on the other hand, there are colloquial phrases such as *не надто тямкому* (not particularly smart), *намагання спастися власну шкуру* (a desire to save her hide); the syntax is extended with comment clauses, which transfers the narrative to the rank of a magazine article.

A manner of style has lately been viewed through the prism of “male-female” texts, which entails the existence of linguistic and aesthetic standards indicative of a *Man's* and a *Woman's* intonations, including those in a man's narrative about a woman and vice versa; there is a general tendency towards recognizing “the absurdity of regarding ‘the male’ and ‘the female’ as identical” [2, p. 220] at the level of discourse. A study of a “male” and a “female” writing manner is associated with numerous theoretical reservations. Firstly, there arises a problem of identifying “a male style” and “a female style”: their characteristics, differences, and indicators at various levels of language structure, as well as the proportional representation of figures of speech, expressives; secondly, a male or female style manifests itself in first-person narratives more prominently than in texts where the narrator is detached from the story; thirdly, in some communicative situations a female author may be disguised as a man or vice versa. If, for example, women's intimate prose is focused on expressing typical female emotions and preoccupations, then such a tone may serve as a starting point for characterizing the “femaleness” of the narrative. In narratives by women writers, there can be references to the weakness of femininity, though they often carry ironic connotations; let us compare the expression of intimate feelings in the following example:

* Transl. note: The word *khokhol* refers to a long lock of hair left hanging from the top a shaven head, which was a common haircut of Ukrainian Cossacks; Ukrainians used the term among themselves as a form of ethnic identification; it is also used as a derogatory name for Ukrainians.

* Emphasis added here and in all subsequent examples.

Моя любове! Я перед тобою.

(My love! I am in front of you.)

Бери мене в свої блаженні сні.

(Take me along to your blissful dreams) (L. Kostenko).

The desire to be with the loved one even in his dreams is a female characteristic. Gender-based issues are beginning to be viewed from an ironic perspective: *Ілюзорна мить задоволення! Я готова обійняти всіх цих жінок. Обійняти й заплакати. І померти. Аби в понеділок була поважна причина не вийти на роботу* (I. Rozdobudko. *Одного разу...*) (*An illusionary moment of satisfaction! I am willing to hug all these women. Hug them and start crying. And die. So on Monday there will be a good excuse not to go to work*) (I. Rozdobudko. *Once upon a time...*).

However, in V. Shkliar's narrative discourse, which is centered around depicting strong male characters, there are descriptions of bloody fights, with elements of a "male style" featuring rather prominently: *У Лебединському лісі я звернувся до хлопців так, ніби нас був цілий загін. Не люблю красномовства, але ці слова йшли від серця. Я сказав, що нас залишилося троє, однак трійка — це організація. Бойова ланка партизанів. Тож продовжимо боротьбу за Україну, за її волю, за честь нашої зброї* (V. Shkliar. *Chornyi voron. Zalyshenets*) (*In Lebedyn forest, I addressed the guys as if there was a whole detachment of us there. I don't like eloquence, but these words were coming from the heart. I said that there were three of us left; however, three is an organization. A fire team of guerillas. So let's continue fighting for Ukraine, for its freedom, for the honor of our weapons*) (V. Shkliar. *A Black Raven. An Outcast*). "Male" narrative style is reflected in mentions of *загін* (*detachment*), *бойова ланка партизанів* (*a fire team of guerillas*), *боротьба за Україну* (*fighting for Ukraine*), *за честь нашої зброї* (*for the honor of our weapons*), *не люблю красномовства* (*I don't like eloquence*).

The current development of style in its linguistic dimension is marked by significant changes in using textual metaphors. The traditional stereotypes of building metaphors and similes such as *струнка як тополя* (*as slim as a poplar*), *дивитися як у воду* (*have second sight*), *зуби як ягідки* (*lips like berries*) and so on are becoming a thing of the past; let us compare them with novel metaphoric mappings:

Зоря над містом піднімає весла

(The morning star above the city is tossing the oars) (M. Vinhranovskyi).

Нехай тендітні пальці етики

(May the tender fingers of ethics)

Торкнуть вам серце і уста

(Touch your heart and lips) (L. Kostenko).

У білій стужі білих голосінь

(In the hard white frost of white laments)

ці грона болю, що падають в глибінь,

(these bunches of pain reaching deep down)

безсмертною бідною окошились

(brought forth immortal trouble) (V. Stus).

Let us consider the combinations of semantically distant words such as *зоря піднімає весла* (*the morning star is tossing the oars*), *пальці етики торкнуть серце і уста* (*the fingers of ethics touch your heart and lips*), *стужа білих голосінь* (*the hard frost of white laments*), *грона болю падають в глибінь* (*bunches of pain reaching deep down*), *безсмертною бідною окошились* (*brought forth immortal trouble*). Allusions come to be explicated in unusual figures of speech; to illustrate, let us consider S. Zhadan's image of *Voroshylivhrad* as an embodiment of former sovietdom: *Ворошилов міг бути на коні, а міг бути й без коня. Що знову ж таки гірше, оскільки про коня можна було розповісти окремо. І ось ти починаєш розповідати. А що можна розповісти про те, чого ти насправді не бачив... І у Ворошиловграді жодного разу не був. Та й немає тепер ніякого Ворошиловграда* (S. Zhadan. *Voroshylivhrad*) (*Voroshylov could be either on horseback or without a horse. But then again, it is worse since you could tell a separate story about the horse. And so you start telling. But what can you tell about something you've never really seen... Neither have you been to Voroshylovhrad a single time. And after all, there is no Voroshylovhrad now*) (S. Zhadan.

Voroshylivhrad). The monument to Voroshylov is fiction; the city is fiction; and the old regime itself is forgotten history.

In contrast to the practice of word formation in the 1920s, it is less common for modern Ukrainian writers to resort to “self-produced” occasional words; novel word-formations are more characteristic of the poetic style; preference is given to various unusual combinations of words used with appositives, etc. Used for stylistic purposes, newly formed words characterize a phenomenon in a new way. As noted by H. M. Vokalchuk, “individual authorial lexemes are meant to provide an original reflection of the poet’s unique vision and perception of the world; they are specific markers of authorial style, ‘a product’ of complex interrelations in the ‘world-language-speaker’ triad” [3, p. 14]. Thus I. Kalynets’ novel word-formations found in the text

Весник — скоро вість:(*Vesnyk — skoro vist*.)

і Скорозріст, і Лозовість (*i Skorozrist i Lozovist*)

suggest that the author uses the inexhaustible potential of word-formation for the sake of creating a unique lyrical style, with a polyphonic play triggered by the elements *весн-*, *вість*, *-вість*, *-зріст*.

In the context of the general literary tendency towards renewing stylistic manner on the basis of new linguistic devices, the abandonment of the old-fashioned populist tradition, there is growing interest in idiostyles, which have distinct features of a new language style marked by, on the one hand, a return to ancient written records and, on the other hand, a study of unusual writing which illuminates the author’s “linguistic personality”. To illustrate, V. Shevchuk’s discursive system is characterized by using real and imaginary, phantasmagoric, images; reflecting the abyssal, archetypal, transcendental in human consciousness [9, p. 288]. Through the mythologem *Oko Priroy* (*The Eye of the Abyss*), the author creates, for instance, a symbolic image of superpower which accompanies a person in their search for faith and truth: *Воно дивиться, те Око Прізви, із жіночих та чоловічих очей, і я починаю боятися їхньої урекливості; воно як шибя у вікні, поранена західним чи східним промінням; воно — звір чи тварина, яких несподівано лякаєшся, коли постають перед тобою; пес, що криваво зорить на тебе, ошкірюючи зуби; кабан, бик, півень чи гусак — тобто воно в усьому і всюдищує* (V. Shevchuk. *Oko Priroy*) (*It stares at me, that Eye of the Abyss, through female and male eyes, and their jinxing ability begins to frighten me; it is like a windowpane injured by eastern or western sunlight; it is a beast or an animal that scares you when it appears suddenly in front of you; a dog glaring at you with blood-thirsty eyes, gnashing its teeth; a hog, a bull, a rooster, or a goose — in other words, it inhabits everything and is omnipresent*) (V. Shevchuk. *The Eye of the Abyss*). The text is an example of a complicated, extended narrative style with frequent enumerations and bookish phrases such as *боятися їхньої урекливості* (*their jinxing ability frightens me*), *поранена промінням* (*injured by sunlight*), *зорить на тебе* (*glaring at you*), *в усьому і всюдищує* (*it inhabits everything and is omnipresent*); the combination of the two concepts – *sacrum* (the sacred) and *profanum* (the profane) [14] – serves as a foundation for the writer’s language-mediated thought.

Another prominent feature of modern *novostyl* is an unlimited combination of lexical elements, including the ones tabooed in the classical paradigm, in one linguistic space. Clashing such components in the author’s or the character’s speech is becoming a norm – they lose their shock value and enter the lexicon of the narrative as natural elements, at least in the author’s perception. A typical example of such word use is a mixture of bookish words and profane language, which is an organic feature of modern discourses. Such “destructive” word use is common for postmodernist writers who reflect this linguistic practice, not without considering the fact that such language marks a “cultured” person who allows themselves linguistic “freedoms”. To illustrate, I. Karpa’s idiostyle is marked by an unlimited variety of combinations of numerous words used by the intelligentsia with rude vulgarisms; cf.: *вічний коїтус* (*eternal coitus*), *інтелектуальні амбіції* (*intellectual ambitions*), *великомасштабна параноя* (*a large-scale paranoia*), *різноманітні гіпі і реліктові металісти усіх конфігурації* (*various hippies and relict metalheads of all configurations*), *мікроскопічна вселенська гармонія* (*microscopic universal harmony*), *суцільна redemption song* (*a solid redemption song*), *жодному хаккінену і не снилося* (*beyond a häkkinen’s dreams*); cf. the parallel use of the words: *Дівчисько аж пісялося від щастя* (I. Karpa. *50 khvylyn travu*) (*The chit of a girl was just pissing herself with joy*) (I. Karpa. *50 Minutes of Grass*) and so on.

The recent literary practice of using obscene language, which is mainly characteristic of the younger generation of writers, suggests a desire to abandon the established norms of a mealy-mouthed writing manner devoid of colloquial reality; to individualize style by keeping it free from rules and norms of the past; to establish a writing manner focused on a new “norm” free from restrictions imposed by traditional word use. As noted by L. Stavytska, “the prescriptive approach to linguistic phenomena can be viewed in the context of Ukrainian linguistic studies ignoring the anthropocentric paradigm, ignoring the linguistic personality per se, a person as a language speaker, and hence dehumanizing the notion of language itself” [12, p. 25]. The authors who freely use offensive language offer rather shallow explanations: ... *одна поважна жінка звинуватила мене в надмірному вживанні ненормативної лексики. Але, як сказав герой одного комедійного фільму, коли тобі на ногу падає цеглина, ти навряд чи станеш підшукувати слово для вигуку* (I. Rozdobudko. *Одного разу...*) (... *a respectable woman accused me of using non-standard language excessively. But, as a comedy movie character said, when a brick falls down on your foot, you are unlikely to start selecting a word for an interjection*) (I. Rozdobudko. *Once upon a time...*). Having a sense of moderation, avoiding violation of literary norms in the language of the author and their characters is ceasing to be obligatory.

It has become common for writers to include numerous elements of the English language; its use varies in individual authors, but as a tendency it is rather prominent. To illustrate, I. Karpa's texts contain not only individual English phrases but also extended passages. Such elements mark the language of those characters who address each other in “fashionable” English expecting the interlocutor to speak it; less justifiable is the use of English words in the author's speech intended to communicate with a “cultured” reader. Let us consider a text where an English-speaking character and a Ukrainian author echo each other: ... *тебе з чемності прошено почитати рідною мовою – you mean, it is not Russian? – і ти стала читати, з обиди й розпуки (остопранцюватили зі своїм Russian'ом ще моді!) слухаючи тільки власний текст, ховаючись у нього...* (O. Zabuzhko. *Poliovi doslidzhennia ukrainiskoho seksu*) (... *out of politeness you were asked to read in your native language – you mean, it is not Russian? – and you began reading then, out of insult and desperation (you were sick to death of their Russian even back then!) listening only to your own text, concealing yourself within it...*) (O. Zabuzhko. *Fieldwork in Ukrainian Sex*). Worthy of attention is *Russian'ом* composed of the English word *Russian* and the Ukrainian inflection *-ом*, which expresses the instrumental case.

Elements of Russian as a stylistic feature are usually introduced with a view to poking fun at a speaker of this language; they are often distorted thus becoming indicative of a macaronic language (referred to as *surzhyk* in Ukrainian); as regards linguistic material, preference is usually given to everyday words, which indicate the speaker's lack of education; cf.: *Боже, які дурні діалоги веде якась маман з дитиною: «Ряську кушають кури, утки», – «А гриби вабще палезни?», – «Вся еда палезна!», – «Даже мухамори?!», – «Для животних – да...» Самі ви животні* (I. Karpa. *50 khvylyn travy*) (*God, what silly dialogues a certain mamma has with her child: “Duckweeds are eaten by hens, ducks”, – “Are mushrooms good to eat at all?” – “All food is good to eat!” – “Even fly-agarics?!, – “For animals – yes...”. It's you who are animals*) (I. Karpa. *50 Minutes of Grass*).

The texts of the representatives of “a new generation” of writers are marked by the tendency towards limiting ethnographic material in order to abandon old-fashioned “patriarchy”, pseudo-nationalism; the discourse of the older generation does not avoid culture-specific language; cf.: *Я по світу іду в вишиванці* (*I am treading the world in a vyshyvanka**) (I. Drach). On the other hand, the discourse of “fashionable” authors is armed with local vernaculars; dialectal words enter the narrative organically not so much as a means of reproducing “local color”, as linguists used to note, but rather as natural speech of the author and their characters, as a modern system of communication. V. V. Greshchuk writes that “in a literary language there can be so-called ‘unopposable’ lexical dialecticisms, without which a writer cannot do in descriptions of landscapes, daily routine or other characterizations” [4, с. 291]; limited norms of using local speech do not exclude its presence in authorial style; cf.:

* Transl. note: *a vyshyvanka* is a Ukrainian embroidered shirt, part of the Ukrainian national costume.

Ябка солодкі, та стали ви квасно-винні...

(*Little sweet apples, you became sour winy ...*)

Не треба, ненько, мені твого вина

(*No wine of yours for me, mummy*) (Т. Melnychuk).

The uninhibited use of words and phrases carrying various stylistic connotations is becoming a prominent feature of "Lviv speech", which is mainly found in the texts of western Ukrainian authors, cf.:

— *До речі, шановні, чи вам щось відомо про пана Мавропуле? Приїхав уже чи ні?* (— *By the way, dear, do you know anything about Mr. Mavropule? Has he come yet or not?*)

— *Маю вражіння, що ні, — дала до зрозуміння Ада...* (— *I have the impression that he hasn't, Ada let them know...*)

Ада з Перфецьким ще довгий час наслухали виразне цокотіння підків за плечима (Yu. Andrukhovych. *Perverziia*) (*Quite long afterwards, Ada with Perfetskyi could hear the distinct clatter of horseshoes behind their shoulders*) (Yu. Andrukhovych. *Perversion*). This text contains words imitating Polish.

The syntactic stylistic devices used by modern authors can often be regarded as deviations from literary norms; they include an intentional violation of word order with a view to "combining the uncombinable"; jumbled utterances connected only by way of association; a sequence of such utterances strung together; a text parsed into separate, semantically unconnected, fragments or, vice versa, a discourse viewed from a spatiotemporal perspective but lumped in one monologue. According to N. V. Kondratenko, such a syntax is "not a total violation of textual structure or content but a special type of this structure (or content) which, similarly to the methods of 'shock therapy', influences the addressee" [8, p. 87–88]. Such an innovative stylistic manner is marked by a shift in the lexical-semantic connections between word components; the text is saturated with numerous interruptions in narration, new messages, and interjections as manifestations of a free writing manner. For instance, in O. Zabuzhko's novel the utterance *У кухні – крихітний eat-in kitchen...* (*In the kitchen – a tiny eat-in kitchen...*) consists of over 90 words and includes a long string of enumerations, comment clauses, interjections and exclamations, combinations such as *йому-же-несть-кінця* (*there-is-no-end-to-it*) and so on. Such writing manner is not unique of this author alone – it is representative of many discourses of today.

The syntactic organization of modern writing has distinct features of personal style; let us compare the following fragments of speech broken down into short utterances:

І Він [Творець] стукає того в чоло: отримайте-розпишіть!

(*And He [the Creator] is striking that one on his forehead: sign for receipt!*)

І дає цей дар або як велике щастя, або як важкий тягар.

(*And he gives this gift as either great happiness or a heavy burden.*)

Або як «два в одному»: і те, й інше – водночас.

(*Or as "two in one": both one and the other – at a time.*)

І не відомо, що краще: мати його в собі чи не обтяжуватися зайвим.

(*And who knows which is better: to have it inside or not to burden yourself with unnecessary things.*)

Я чесно не знаю, що краще...

(*I honestly don't know which is better...*)

Носити в собі цей дар досить небезпечно (I. Rozdobudko. *Одного разу...*).

(*To keep this gift to yourself is rather dangerous*) (I. Rozdobudko. *Once upon a time...*).

As regards the tone of narration, there is a suggestion of doubt, hesitation, warning; there is an atmosphere of uncertainty, complicated decisions; broken speech reflects the emotional character of the narrative. The desire to come closer to the reader manifests itself, for instance, in the introduction of the author who assumes the function of the I-narrator, who tells the story in the first person; the reader's trust in such communication is enhanced; the author's intentions show features of an idiosyncrasy while being influenced by an "invisible" recipient.

3. CONCLUSIONS

The cumulative linguistic and literary product, which reflects fictional reality in new stylistic forms and solutions, largely explicates the features of modern *novostyl* – a heterogeneous, multi-faceted phenomenon capturing modern changes in the system of linguistic expressive means, avoiding the stereotypes of the classical paradigm, and searching for novel approaches to building a text. The renewed founding principles of linguistic poetics “preached” by “masters” and “non-masters” of literature show that on the way to national and cultural self-identification the idiolect of modern Ukrainian writers has acquired a new quality. Without discarding the principles of fictional discourse adhered to by literature classics, present authors are modernizing style by searching for linguistic and aesthetic “signs” which can identify the individual writing of every author; while doing so, they sometimes observe or violate the stylistic norms of a particular literary trend, standardized literary rules. Renewed language-mediated thought serves as a foundation for creating authorial style by providing a variety of techniques and non-typical linguistic realizations of artistic intentions. Avenues for further research may involve a comprehensive fundamental study of *novostyl* in its connections with the classical literary tradition.

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У статті розглянуто проблему визначення параметрів індивідуально-авторського стилю сучасних українських письменників. Окреслено завдання відображення в ідіостилі автора психолінгвістичних чинників народної самосвідомості, відтворення в системі самовираження національного психотипу, українського ментального світорозуміння. Накреслено шляхи подальшого опрацювання асоціативно-оцінної діяльності наратора з виявом її самодостатності й неповторності, яка через образне бачення створює мовну картину художньої дійсності. Осмислення художньої творчості розглянуто як посилення впливу на свідомість адресата: утвердження пріоритетів національного мовомислення, впровадження нових літературних норм. Поняття «індивідуальний стиль письменника» постає як комплексний стильотвірний конструкт у багатовекторному мовностилістичному вираженні.

Звернуто увагу на теорію мовостилію, орієнтовану передовсім на опрацювання оновлених мовно-естетичних засобів, тенденцій функціонування художнього дискурсу, що характеризується різностильовою практикою, відмовою від стереотипної манери письма, змінами в формуванні своєрідної образності. Аналіз сучасного художнього ідіолекту загалом і стильових рис текстів провідних авторів дає змогу окреслити закономірності зрушень у системі метафоризації, визначити процеси модернізації стильових ознак, мовностилістичні закономірності розвитку новостилію. Поточнено тлумачення дефініцій на позначення авторського стилю художнього мовлення. У ході дослідження стильової індивідуалізації текстів використаний дискурс-аналіз художньої мовотворчості сучасних українських письменників різних напрямів і спрямувань, який забезпечує вивчення взаємодії на рівні автор-текст-читач.

Сучасний мовно-літературний продукт, що відтворює реалії дійсності в нових стильових формах і рішеннях, експлікує особливості сучасного мовостилію як явища неоднорідного, багатовекторного, що фіксує зміни в структурі мовно-виражальних засобів. В умовах національно-культурної самоідентифікації ідіолект українського письменства здобуває нову стильову модель. Сучасні автори модернізують засоби образотворення, знаходять мовно-стилістичні знаки культури, що роблять кожного автора носієм індивідуального письма.

Ключові слова: ідіолект, ідіостиль, індивідуально-авторський стиль, метафора, мовостиль, образ, новостиль, текст, художній дискурс.

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THE TEXT-BUILDING FUNCTIONS OF WORD-FORMING ELEMENTS

VASYL GRESHCHUK

Abstract. The article discusses the role of word formation in text production. It is argued that word-forming elements can perform various functions connected with text production. Derivational elements serve as starting structural and semantic material for textual categories; they create local and global textual connections; allow for an unambiguous representation of information thus eliminating cumbersomeness and syntactic overload; enable textual progression; and contribute to generating textual connotations. Word-forming elements (both basic and complex ones) perform different text-oriented functions.

Keywords: coherence, cohesion, text production, text progression, textual connotation, word formation, word-forming elements.

1. INTRODUCTION

Word formation has long been a focus of important linguistic studies; and as regards word-forming resources, types and means of word formation, as well as the structural organization of the word-forming system, modern linguistics has accumulated a significant body of research to date. However, little attention has been given to the functional aspect of word formation, for instance the role of word-forming elements and categories in text production.

The paper is aimed at exploring the role of word formation in text production and illustrating it with relevant texts.

2. ANALYSIS AND DISCUSSION

While studying the functions of word formation in text production, it is necessary to consider the fact that word-forming elements vary from basic to complex ones, which determines their potential for text production.

Derivational elements such as word-forming affixes and stems have no denotational function, nor can they be independent components of the text - only as parts of derivatives. When used in certain positions in micro-texts, derivatives of the same word, derivational antonyms or paronyms, etc. serve as means of textual expressivity; in other words, they create connotations, and due to being repeated, they also maintain the local connectedness of a text, cf.: *Переживу. Перечорнію. / Перекигну. Пропаду.*

/ *Зате – нічого. Все. Німію. / Байдужість в голови кладу** (M. Vinhranovskyi. *Ne rush mene*) (*I'll get over it. I'll stop being black with grief. / I'll stop squawking. I'll disappear. / But it doesn't matter. That's all. I'm getting numb. / Putting indifference into my head***) (M. Vinhranovskyi. *Don't Bother Me*); *Зрадїлий, / Я обїзвася серцем в свїт, / I вже крїзь тебе пораненько / Я крикнув, повен сил і дії: / — Мїї свїте, свїтку, свїтотенько, / Мїї свїтонько, свїтище мїї!* (M. Vinhranovskyi. *Stansy*) (*Glad, / I talked to the world with my heart, / And early in the morning, inside of you, / I shouted, full of strength and action: / My world, little world, dear tiny world, / My dear little world, my huge world!*) (M. Vinhranovskyi. *Stanzas*).

In the micro-texts given above, the derivational elements which are repeated "serve as linking devices for expressing a single meaning, which enhances textual unity and emphasizes the prosodic organization of the verse" [5, p. 21].

When a derivational formant is separated and lexicalized [3], it assumes the function of specific nomination with a rather high degree of generalization or, in other words, the function of semantic inclusion of a derivational set, cf.: *О давній наш максималїзм, / Святе обурення на того, / Хто убачав якийсь там "їзм" / Або прихильність до старого* (O. Riznychenko. *О уїнї nash maksymalizm*) (*Oh, our long-standing maximalism, / A holy indignation at one / Who was able to trace an "ism" of some sort / Or adherence to the old*) (O. Riznychenko. *Oh, Our Youthful Maximalism*).

The lexicalized suffix *-їзм* expresses the generalized meaning of any derivative containing a common structural word-forming affix.

In text linguistics, the lexical and semantic components of a text are usually disregarded because the discipline mostly focuses on units longer than a sentence. Since its emergence on, text linguistics has regarded a coherent text as a consistent set of sentences linked with each other semantically in line with the author's general idea [9, p. 6].

Depending on the aspects of text analysis and research frameworks, various text elements and levels come into focus. The traditional, systemic, framework identifies text levels in accordance with the main language domains: phonetic and phonological, morphological, lexical and semantic, and syntactic [1, p. 126]. The lexical and semantic level of a text is composed of nominative word-level units, for instance derivative words, among others.

As O. S. Kubriakova rightfully stresses, "the emergence of the word-forming system with all its devices and patterns is obviously connected with two factors. One of them is the need for new means of nomination, new lexemes, since one of the goals of word formation is enriching the vocabulary of a language. The other, no less powerful, factor contributing to the development of the word-forming system is the need for aligning the form and content of secondary units of nomination with their future syntactic roles and, no less importantly, with their functions regarding the whole text and the rational organization of the latter" [6, p. 179]. It is from this perspective that we will discuss the functions of derivatives in the process of text generation. However, first let us consider the following points.

The constitutive function, that is one connected with creating higher-order language units, must be attributed not only to the phoneme, but also to derivative words as units which build sentences and consistent sets of sentences linked with each other semantically.

The word formation development factors identified by O. S. Kubriakova are based on the differentiation between lexical and syntactic derivation [7]. As regards text production, we do not treat lexical and syntactic derivatives as two separate types despite the fact that they possess certain differences. Both lexical derivatives and syntactic derivatives as derivative words, units of word formation resulting from derivational reduction aimed at condensing an utterance without essential loss of information, accumulate the meaning of the semantic and syntactic structure of their motivating sentences or word combinations [2, p. 133]. Due to this function in text generation, derivatives allow for an economical and unambiguous representation of information, which helps to avoid grammatical overload and syntactic complication. Considering the fact that in multi-genre texts derivative words

* Emphasis added here and in all subsequent examples.

** The paper is intended to illustrate the functions of word formation specific to the Ukrainian language. Henceforth the translations preserve the content of the original, but not its morphological, semantic or syntactic properties

constitute from 45 to 70 percent of notional words, their function of semantic compression in the course of text production is highly significant.

Additionally, syntactic derivatives as a special type of derivative words expand the text-building functions of attributive words (adjectives and verbs) by providing the latter with broader syntactic and text-building possibilities. Due to their grammatical nature, attributive words are not involved in the subject-object relation. Created on the basis of attributive words, such derivatives acquire the referential meanings of quality, action or state, which allows for the possibility of using them as subjects or objects.

In the course of text production, a derivative is normally used together with its base. The use of a base-derivative pair in text generation is based primarily on repeating the base in the structure of the derivative. Analyzing the characteristics and categories of a fictional text, V. O. Lukin noted: "The notion of repetition is so essential because it determines coherence: a sequence of signs is regarded as coherent due to the repetition of various signs, their forms, as well as senses; while recurring, they bind, "sew together", such a sequence into one single whole" [8, p. 24]. Thus in text production, the primary function of a base-derivative pair lies in maintaining local coherence, cohesion, cf.: *Я заперечував будь-яку вищість російського, а для цього мусив їх шокувати. Моїм шокером була зневага, а моя зневага формою визволення* (Yu. Andrukhovych. *Leksykon intymnykh mist*) (*I rejected any superiority of whatever is Russian, and for that, I had to shock them. My shocker was contempt, and my contempt was a kind of liberation*) (Yu. Andrukhovych. *The Lexicon of Intimate Cities*); *Вдома дядько Микола виймає з кишені окуляри, чіпляє їх на самий кінчик носа, але читає, не заглядаючи в скельця <...> Мати краєчком хустки витирає очі і питається читальника, чи він постує* (M. Stelmakh. *Husy-lebedi letiat...*) (*At home Uncle Mykola takes the glasses out of his pocket, puts them onto the tip of his nose and reads without looking through the lenses <...> Mother is wiping her eyes with the edge of her kerchief and asks the reader if he is fasting*) (M. Stelmakh. *The Magic Swan Geese Are Flying*); *Казали, що брешу. А я рвався і падав у болото із знесилля і не уступав. Сказали, що я брехун іще раз. І покинули мене* (V. Stefanyk. *Moie slovo*) (*They said I was lying. And I was getting torn apart and falling into mud out of exhaustion and didn't surrender. They said again I was a liar. And they abandoned me*) (V. Stefanyk. *My Word*); *Так, постать мандрівного дяка – випадкового супутника і провожатого Марусі в подорожі справді позначена загадковістю: він навіть не має імені. Але безіменність засвідчує не винятковість подібної постаті, а її, сказати б, збірний характер* (M. Pnytskyi. *Z choho postaie nepovtornist (Shtrykhy do portreta Liny Kostenko)*) (*Thus the character of the itinerant deacon – Marusia's accidental fellow traveler and guide is indeed marked by magic: he even has no name. But namelessness testifies not to the exceptionality of such a figure, but to their, let's say, composite character*) (M. Pnytskyi. *What Inimitability Arises From (A Character Sketch of Lina Kostenko)*); *Венеція туманна. Її туманність у рази насиченіша від лондонської чи будь-якої іншої* (Yu. Andrukhovych. *Leksykon intymnykh mist*) (*Venice is foggy. Its fog is times as intense as that in London or elsewhere*) (Yu. Andrukhovych. *The Lexicon of Intimate Cities*). In the excerpts given above, the derivatives occupy different semantic and syntactic positions in relation to their bases, but in all the cases it is a base-derivative pair that maintains the coherence of text components, that is, it serves as a two-component connector which links separate parts of the text. In every example given above, the derivative is an anaphoric element in the sense that it refers back to what was previously mentioned.

Cross-referential connection is similar to, but not identical with, anaphoric connection. The notion of cross-reference as a hyper-syntactic, textual, characteristic was introduced by V. Palek: "When mentioning one and the same object, we use the term 'object identification' and suggest that the means of expressing it in language be referred to as 'cross-reference'" [10, p. 246]. Cross-reference is normally associated with pronouns, articles, pronominal words, and particles. However, word-forming units can also be used for cross-reference, which manifests itself in structuring a text in such a way that its coherence is based on the use of the unverbated word and its base phrase, for instance: *Тільки дочка середульша біля матері впада: — Мамонько! — Не перебивай! — Випийте, люба... — Що це? — Валер'янові краплі. — Геть, одчепися! Хіба можна таку драму в серці та валер'янкою впинити... Дай мені отруту!* (M. Kulish. *Narodnyi malakhii*) (*Only the middle daughter is attending to her mother: — Dear Mommy! — Don't interrupt! — Drink, dear ... — What's that? — Valerian drops. — Get away, leave me alone! Do you think one can possibly stop such a drama in one's heart with valerian ... Give me poison!*) (M. Kulish.

People's Malakhii). The derivative *валер'янка*, which is another way of referring to the identical object *валер'янові краплі*, is used for cross-reference purposes due to its ability to refer back to the source of motivation.

Syntactic derivatives can perform the same function since they inherit the lexical meaning of their bases without changing it, but they express it by means of another part of speech: *Допит починався з того, що їх [безпартійну інтелігенцію] трохи лякали, потім промовляли до їхнього радянського патріотизму. Але це лякання було тільки прелюдією до дальшого, і самі слідчі не надавали йому великої ваги* (Yu. Shevelov. *Ya – mene – meni... (i dovkruhy)*) (*At the beginning of the interrogation, they [non-party intelligentsia] were slightly intimidated; this was followed by an appeal to their Soviet patriotism. But this intimidation was only a prelude to something further, and the prosecutors themselves did not attach much weight to it*) (Yu. Shevelov. *I – Me – to Me... (and Around)*). In the above-given excerpt, the verb *лякати* and the derivative word *лякання* have the same referent. Therefore, the syntactic derivative together with its base can also serve as a means of cross-reference in a text.

Text progression is a formal structural category, which generates text, builds up its content and changes (usually increases) the number of its formal structural elements [1, p. 187–188]. Text progression is directly connected with its thematic and rhematic constituents and, due to the motivation of the derivative word, allows for the possibility of correlating the rhematic constituent of the previous utterance with the thematic constituent of one of the last utterances [6, p. 186] thus unfolding the text. This property of a derivative word to create a functional perspective of the text, which manifests itself in thematizing the rheme of the previous utterance with the help of a syntactic derivative, is referred to as communicative progression [11, p. 61].

Complex word-forming units such as word-forming types, word-forming categories, word-forming paradigms, or word-forming sets cannot be involved in text production when they are regarded as units of classification and systematization. Their paradigmatic nature contradicts this in contrast to that of a text, whose components are syntagmatically related. However, the constituents of complex word-forming units can be used in text production, and they can realize certain textual categories.

The text-building functions of word-forming elements such as affix classes of various sizes (in instances of word-forming types or word-forming categories) or stem classes (in instances of word-forming paradigms or word-forming sets) are based on repeating an affix or a root morpheme in derivative structures used in the same text, and that can ensure the text's local connectedness (cohesion) and global connectedness (coherence), which has already been discussed [4, p. 46–50].

Another function of word-forming elements is connected with creating connotative components of textual semantics. The semantic structure of a text is composed of both denotative and connotative components. Word formation can perform significant text-building functions connected with generating textual connotations. This is most commonly achieved through the use of word-forming elements which carry evaluative, expressive connotations. These are primarily derivatives containing suffixes associated with subjective evaluation. Thus in the text given below, there is a prominent connotation, which features tender, affectionate feelings about the scenes depicted and overlaps with the denotative meaning; the connotation arises due in no small part to the use of diminutive derivatives such as *сонечко*, *темнесенький*, *тихесенький*: *Тихесенький* вечір на землю спадає, / I сонце сідає в *темнесенький* гай. / Ой *сонечко* ясне, невже ти втомилось? / Чи ти розгнівилось? Іще не лягай. (V. Samiilenko. *Vechirnia pisnia*) (*Sweet quiet evening is falling onto the earth, / And the sun is setting into a lovely little dark wood. / Oh, little bright son, how can you possibly be tired? / Or are you furious? Don't go to sleep yet.*) (V. Samiilenko. *An Evening Song*).

Texts can gain expressivity due to the use of nonce-words, whose connotations result from intentional violation of word formation rules. Thus in the Ukrainian language, the suffix *-ник* is commonly used to form derivatives from nouns and adjectives. However, once this suffix is added to an adverb, the derivative acquires strong expressive power, which irradiates onto the whole text chunk, cf.: *Іванка вже здогадується, напевне, щось, така сумна і самотня, мені іноді стає її жаль, скільки перетерпіти разом, але вона має, на відміну від більшості хитрозроблених галичанок, добру закваску. Але мені мало усвідомлення дружини як соратника чи пліч-о-плічника. Щось таке важливе і*

сокровенне ми витратили за переїздами, вічними побутовими клопотами (S. Protsiuk. *Infektsiia*) (*Ivanka is probably suspecting something already; she looks so sad and lonely; I sometimes feel so sorry for her; we have been through so much together; but unlike most crafty Galician ladies, she's got the right stuff. But I cannot content myself with perceiving my wife only as an ally or a shoulder-to-shoulder person. Being too busy moving house and coping with domestic hassle, we have lost something so very important and intimate*) (S. Protsiuk. *Infection*).

Texts can acquire connotations due to the use of pragmatically saturated word-forming elements. This can be achieved by semantically close or contrasting derivational elements; semantically equivalent derivatives formed from the same root word (for instance, if the meaning of one of them is neutral or positive and the other one carries negative connotations); paronyms; a stylistic play on derivational triggers, etc. To illustrate, let us consider P. Osadchuk's epigram: *Жили в Україні, як дачники, / Українську зневаживши суть, / Нині ж там у державі Табачники, / Де б Тютюнники мали бути* (*In Ukraine, they used to live like "dachnyky"*⁺ / *Despising Ukrainian identity, / And now they have Tabachnyks in the country, / Instead of Tiutiunnyks who were supposed to be there*).

In this epigram, the connotations arise from a specific use of word-forming elements – juxtaposing two homogeneous derived last names of statesmen who embody diametrically opposite visions of building the country. The connotation is enhanced and extended due to the fact that one last name is derived from Ukrainian and the other from Russian.

Texts can acquire connotations when different meanings of a polysemous source word are activated in one text chunk thus creating homonymous derivatives, cf.: *Дорогий Дмитре Васильовичу! Я все-таки наполягаю на тому, що ви найкращий перекладач. Ви успішно переклали відповідальність за долю України з СРСР на власні плечі* (*Iz pryvitannia zastupnyka holovy Ivano-Frankivskoi obladerzhadministratsii B. Tomenchuka na yuvileinomu vechori do 70-richchia D. Pavlychka v Prykarpatskomu universyteti im. Vasylia Stefanyka 1999r.*) (*Dear Dmytro Vasylovych! I do insist that you are the best translator. You have successfully translated the USSR's responsibility for Ukraine's destiny into your own responsibility*) (*An extract from the speech of B. Tomenchuk, deputy head of Ivano-Frankivsk Region Council, given at the jubilee celebration dedicated to the 70th anniversary of D. Pavlychko held at Vasyl Stefanyk Precarpathian University in 1999*). If the addresser uses words formed from the same root as the text unfolds, the addressee expects a semantically related lexeme. It is known that D. Pavlychko is a brilliant translator from various languages into Ukrainian. Thus in the above-given excerpt, though the Ukrainian verb *perekladaty* (i.e. *to translate* – transl. note) is homophonous with the derived form *perekkladach* (i.e. *translator* – transl. note), the two words are perceived as semantically contradictory: the verb *perekladaty* does not refer to changing words into another language, but to shifting responsibility onto someone. The connotation arises from the interplay between the pseudo-motivating meaning of the source word and its derivative formed from another meaning of this source word.

Expressivity can result from the juxtaposition of homonymous words, cf.: *Дощ полив, і день такий полив'яний, / Все блищить, і люди як нові. / Лиш дідок старесенький, кропив'яний, / блискавки визбирує в траві* (L. Kostenko. *Doshch polyv*) (*Down came the rain, watering all around; and the day is so well watered; / Everything is glistening; and the people are as good as new. / A little old man carrying nettle leaves is picking up tiny glistening lights from the grass*) (L. Kostenko. *Down Came the Rain, Watering All Around*).

The meaning of the attributive adjective *полив'яний* is motivated by the noun *полюво* (i.e. *weed* – transl. note) and is thus unrelated to the verb *полив* (i.e. *watered* – transl. note). However, since the two words sound similar and share a common etymon, it is possible to juxtapose them in a text in order to make it more expressive.

Connotations can arise from the use of base-derivative pairs, cf.: *Мати сіяла сніг, / Щоб він м'яко – до ніг, / А вродило зілля. / І хоч січень січе, / А мені за плечем / Журавлі журавлять!* (B. Oliinyk. *Maty siiala son*) (*Mother was sowing snow, / So that it would lie soft for the feet to touch, / But vegetation was brought forth instead. / And though January snow is slashing down, / From over my shoulder / I can hear storks*

* Transl. note: the word *dachnyky* refers to residents of *dachas*, i.e. country houses in the former USSR; *dachas* were used as temporary, second homes - their owners worked in towns and came only for their vacations and/or, when they did not live too far, on weekends.

clattering!) (B. Oliinyk. *Mother Was Sowing Sleep*). The base-derivative pairs *січе – січень* and *журавлі – журавлять* not only display predicative relations, but also enhance the lyricism, musicality, and expressiveness of the text.

Paronymy, which is based on word formation, can also be effective in creating connotations: *Україні потрібен націоналізм дії, націоналізм економічного поступу, націоналізм самоутвердження серед світових народів, бо тільки він зможе поняття Західної і Східної України з розряду політичних перевести в розряд географічних. За інших підходів наш патріотизм залишиться вишиванковим галичанством, що рано чи пізно стане сприйматися як опереткове галичанство* (B. Tomenchuk. *Iz vystupu na urochystomu zasidanni, prysviachenomu Dniu sobornosti Ukrainy, 2002 rik*) (*Ukraine needs the nationalism of action, the nationalism of economic growth, the nationalism of self-identification among peoples of the world because only this will be able to transfer the notions of Western and Eastern Ukraine from the political to the geographical domain. Under other approaches, our patriotism will be reduced to vyshyvanka-clad* Galicians, which will sooner or later come to be perceived as stagy Galician ethnocentrism*) (B. Tomenchuk. *An extract from the speech at the ceremonial celebrating the Day of Ukraine's Sobornist in 2002*).

Similar processes can be traced in the following excerpt: *Але була одна частина радянського загального мовознавства, що претендувала на свою марксистськуність, – так звана “нова наука про мову”, простомовно **марризм**. Щодо неї Булаховський не хотів і не міг приховувати свого різкого заперечення. Йому приписувано гру слів: – Це не **марризм**, це **маразм**!* (Yu. Shevelov. *Ya – mene – meni... (i dookruhu)*) (*But there was one part of Soviet general linguistics that claimed to be Marxist, the so-called “new science about language”, which is referred to as marrism in layman’s terms. Bulakhovskyi did not want and could not hide his harsh rejection of it. He is credited with the following play on words: – It is not marrism; it is marasmus!*) (Yu. Shevelov. *I – Me – to Me... (and Around)*).

In the excerpts given above, the idea becomes more prominent due to the paronomastic relations between the derivatives which carry expressive negative connotations; this adds a subjective note to the text’s denotative meaning.

3. CONCLUSIONS

Therefore, various types of word-forming elements play different roles in the semantic organization of a text. Basic word-forming elements maintain the local coherence of a text and serve as linking devices for expressing a single meaning, which enhances textual unity. Being units of nomination, derivational elements serve as structural and semantic material for creating textual categories; and due to their nature, they allow for an unambiguous and economical representation of information thus eliminating grammatical cumbersomeness and syntactic overload. The base-derivative pair can link separate parts of a text thus maintaining its progression. The components of complex units can be used for coherence and cohesion. In text generation, word-forming elements also perform the important function of generating textual connotations.

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* Transl. note: *vyshyvanka* is a Ukrainian embroidered shirt, part of the Ukrainian national costume.

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Грещук Василь. Текстотвірні функції словотвірних одиниць. *Журнал Прикарпатського університету імені Василя Стефаника*, 7 (2) (2020), 61–68.

У статті аналізуються можливості словотвірних одиниць у процесі породження тексту. Різні дериваційні величини - елементарні словотвірні одиниці, похідні слова, словотвірні пари, комплексні словотвірні одиниці – неоднаково залучені до текстотворення. Словотвірні форманти можуть виконувати текстоорієновані функції лише в структурі дериватів. Певним чином розташовані у висловлюванні, зокрема деривати одного словотвірного типу, похідні з анатомічними або

паронімічними афіксами тощо можуть реалізувати локальну зв'язність тексту. У випадках виокремлення й лексикалізації дериваційного форманта виділяємо функцію специфічної номінації в тексті з досить високим ступенем узагальнення, яка не має в мові однослівного найменування. Похідні слова разом із непохідними формують лексико-семантичний текстовий рівень, тобто виконують конститутивну текстотвірну функцію. Деривати у процесі породження тексту виконують функцію економного раціонального подання інформації, яке дає змогу уникати граматичної громіздкості та синтаксичного ускладнення, тобто функцію семантичної компресії. Синтаксичні деривати, крім того, забезпечуючи ширші синтаксичні й текстотвірні можливості класу ознакових слів (прикметників та дієслів), виконують номіналізаційну функцію. Словотвірна пара "твірне-похідне" у текстотворенні використовується як двокomпонентний конектор, що поєднує дві окремі частини тексту між собою і реалізує його локальну зв'язність. Крім того, синтаксичні деривати разом із своїми твірними словами нерідко забезпечують текстотвірну функцію комунікативної прогресії. Текстотвірне використання комплексних словотвірних одиниць, які репрезентовано більшими чи меншими афіксальними спільнотами (якщо йдеться про словотвірний тип чи словотвірну категорію) або кореневими спільнотами (якщо йдеться про словотвірну парадигму чи словотвірне гніздо) ґрунтується на повторенні в структурах дериватів в одному тексті афікса або кореневої морфеми, що може забезпечити як когезію, так і когерентність тексту. Нарешті словотвірні одиниці виконують функцію творення конотативного компонента семантики тексту.

Ключові слова: когезія, когерентність, конотація тексту, прогресія тексту, словотвір, словотвірні одиниці, текстотворення.

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“WHEN A NATION HAS NO LEADER, POETS BECOME ITS LEADERS” (UKRAINIAN INDIGENOUS LITERATURE AS VIEWED BY YEVHEN MALANIUK THROUGH A MYTHOLOGICAL PRISM)

OLHA SLONOVSKA

Abstract. The article discusses the literary-critical and national political activity of the outstanding Ukrainian poet and states figure Yevhen Malaniuk, using a corpus of his literary-critical essays. The author analyzes the oeuvre of diasporic writers in comparison with that of indigenous Ukrainian poets and prosaists who lived under the yoke of ideological prejudices and persecutions of the Soviet era, a symbiosis of “socialist realism” with stillborn “modernism”. Yearning for their homeland, Ukrainian diasporic writers created images of Ukraine the Vision, Ukraine the Dream, Ukraine the Goal, and an ideological political myth of a nation state. Yevhen Malaniuk fulfilled this philosophical and political objective brilliantly. His mythological thinking generated the concept of Ukraine the Hellas as a phenomenon of global importance. From his perspective, only by the glorious heroics of patriots and passionaries is it possible to foster national awareness. However, even with titans such as Taras Shevchenko, Bohdan Khmelnytskyi, Ivan Mazepa, and Symon Petliura, Ukrainian society was nevertheless unable to grasp such heroic endeavors adequately. Outstanding Ukrainian cultural activists never succeeded in viewing reality from a critical perspective. The poet debunks Russian colonialism and castigates Russian pro-imperial literature, the “split” Hohol, the chauvinistic propaganda of Russian culture. Yevhen Malaniuk’s oeuvre is seen as occupying a unique role in our literature.

Keywords: conception of Ukraine, state awareness, national idea, national mentality, Russian imperialism, mythological thinking, Ukrainian culture, literary-critical essays.

1. INTRODUCTION

A special cohort of Ukrainian writers of the early-to-mid 20th century (first and foremost Yevhen Malaniuk, Oleh Olzhych, Ulas Samchuk, Todos Osmachka, Ivan Bahrianyi, Vasyl Barka), who are regarded as creators of the Ukrainian literary modernist diaspora, constituted the backbone of Ukrainian culture since their stoicism eliminated the possibility of the Ukrainian nation bowing under the intolerable yoke of adversity.

The consolidating vitalistic literary myth of a future Ukraine created by this cohort of writers is a unique, albeit non-accidental, phenomenon. At that time, Ukrainian indigenous literature was *a priori* incapable of such a surge, not in the least because it was lacking in literary masters. On the contrary, the pen of indigenous Ukrainian masters (such as the fearless novella writer Mykola Khvylovyi; the unique author of *Soniachni Klarnety* (*Clarinets of the Sun*) Pavlo Tychyna; the phenomenal pioneer of the Ukrainian poetic cinema Oleksandr Dovzhenko, whose ideas were implemented by Serhii Paradzhanov in as late as the 60s;

the erudite writer Pavlo Zahrebelnyi) was much sharper, more virtuosic and precise than that of all the above-mentioned diasporic writers. The main reason was a monstrous symbiosis of “socialist realism” with “stillborn” modernism, which was formed because the latter was killed in embryo by Soviet literary criticism with the help of numerous bans, threats, warnings, censorship.

2. ANALYSIS AND DISCUSSION

Ukrainian diasporic writers, in contrast to their indigenous contemporaries, experienced a constant yearning for their homeland, idealized their nation and their never-attained nation state. As a result, their literary texts abounded in images of Ukraine the Vision, Ukraine the Dream, Ukraine the Goal. In other words, those writers were only a short step from a literary myth of their nation state.

Ideological political myths of nation states always stem metaphorically from their state hymns. Such a primary artistic expression of a national idea gives a push to creating an artistic myth in national literature, culture, and various kinds of national art in general. In the life of a state, much depends on its hymn, its national idea. It is a sort of a natal chart that reveals a nation’s present and future events, an unstoppable paradigm which is unlikely to deviate from its course. Even in colonial superpowers, there is a succession from an ideological political myth to a national literary one. Recalling the “gathering of lands” by the Russian Empire and by its successor, the USSR, or even by present-day Putin’s Russia will suffice to visualize the archetypal ideological political myth of this superstate. Hitler’s Nazi Germany also created its own ideological political myth of an “Aryan race of superhumans”, German “blonde beasts”, who were going to have the entire world at their beck and call.

The literary myth of a nation state, of one that does not actually exist on the global map, is preceded by the emergence of the ideological political myth. Taras Shevchenko created a literary myth of Ukraine under the influence of Mykola Kostomarov’s ideological political myth of Ukraine vividly visualized in his work “*Zakon Bozhyi*”: *knyhy buttia ukrainskoho narodu* (“*Divine Law*”: *Books of the Genesis of the Ukrainian People*). (1845-1846). Taras, Kostomarov’s groomsmen, together with the other members of the Brotherhood of Saints Cyril and Methodius, was one of the first readers of the manuscript. It had a uniquely phenomenal impact on Shevchenko. Had it not been for M. Kostomarov’s “*Zakon Bozhyi*”, Shevchenko would hardly have written *Son* (*A Dream*), *Yeretyk* (*The Heretic*), *I mertvym, i zhyvym...* (*To the Dead, the Living...*), *Velykyi Lokh* (*A Great Vault*), or the poems about the gangster-like rampage of *Haidamaky* (*Haidamaks*), about social class conflicts between “landowners” and “serfs”, or about women’s tragedies *I був би в нас Тарасик-малорос, / А так явивсь Шевченко-Українець* (*And we would have had Tarasyk the Little Russian, / But instead, came into being Shevchenko the Ukrainian*) [11, p. 34], a genius and a prophet.

In the 20th century, none of the diasporic Ukrainian philosophers or political scientists managed to create a new ideological political myth of Ukraine, though certain efforts were made by D. Dontsov, V. Lypynskyi, M. Shlemkevych. Quite unexpectedly, Yevhen Malaniuk took up the extremely difficult work of creating a national ideological political myth and, surprising as it was for a poet, fulfilled this philosophical and political objective brilliantly: his essays scrutinize the gains and losses of the best Ukrainian leaders, and his *Notatnyk* (*A Diary*) is full of reflections on Ukraine’s destiny. Consequently, the USSR stigmatized Ye. Malaniuk as a “Ukrainian fascist”, a “bourgeois nationalist”; and V. Sosiura, through his poem *Vidpovid* (*Answer*), even challenged him to a one-on-one deadly fight.

While serving as a commander in the Ukrainian People’s Army, in the Military Staff of Ukraine, and later as an aide-de-camp to General Vasyl Tiutiunyk, Yevhen Malaniuk could see the young state dying. The masses did not understand the importance of respecting their national leaders; the ideologists of statehood (V. Vynnychenko, M. Hrushevskyi, M. Drahomanov) could not cope with the practice (the strategy and tactics) of leading a liberation movement even in theory, nor did they distinguish between insiders and outsiders or recognize the enemy under the guise of an elder brother. Moreover, the sacred national idea was disregarded by too many to hope for success: “There were huge stocks of weapons. There was large human resource. There was territory... But... Nobody... told the ‘masses’ what Moscow was like... We lost the Liberation Movement. Mind you – *we*, the 1918-1919 ensigns and lieutenants. Because we had to do everything the Movement required ‘by claws and teeth’” [4, p. 117]. In other words, the burden of building statehood fell mainly on the shoulders of the mid-ranking military, not the newly established government of the Ukrainian People’s Republic. The national idea and the national ideological political myth did not even come home to most of the representatives of the Ukrainian people.

For Ye. Malaniuk, the three-year desperate struggle for the establishment and preservation of the Ukrainian People’s Republic served as representative material for deprecating reflections on the role of his generation in the tragic fall of the Ukrainian state in the early 20th century. Ye. Malaniuk was explicit about the long-lasting “castration of the nation”: on their own land, the Ukrainians “are neither landowners, nor fathers of families – ‘we are being liberated’... from everything” [4, p. 58]. From Ye. Malaniuk’s perspective, national consciousness is not an innate characteristic. Enemies are constantly stifling it, dishonoring it by ridicule, by bribing and winning over the most talented members of nations. It is possible to wake up national consciousness, of course; however, if it is not there yet or any longer, it will be impossible to convince the people of something they have already been misled to regard as disgusting; it will be impossible to quickly foster national self-sufficiency in an enslaved nation through persuasion or enlightenment alone, only through glorious heroics of patriots and passionaries because, in fact, “it is a unique pulsation of blood; it is the heart, not the head” [4, p. 59]. The meticulous precision of Ye. Malaniuk’s metaphors is truly impressive.

Yevhen Malaniuk regarded outstanding political figures and ingenious artists as a sort of demiurges, godlike creators capable of causing a dramatic change for the better or worse. He castigated Russian tsars for building “the prison of nations”: *В нещасний час, „на зло Європі”, / Ваш божевільний деміург / Створив кубло гнилих утопій / З туману й крові – Петербург* (*At a miserable time, ‘to spite Europe’, / Your insane demiurge / Created a nest of rotten utopias / From fog and blood – Petersburg*) [5, p. 83]. These lines refer to Peter I, who was regarded as the devil incarnate even in his lifetime; the portrayal of the Bolsheviks’ leader, however, is not tantamount to that of the first Russian emperor: *А там ім’я посмертне «Ленін» / Вже обертається в «Петро»* (*And there, the posthumous name of “Lenin” / Is turning into that of “Peter”*) [5, p. 54]. Therefore, while discussing the ideology and policy of Russian rulers, Ye. Malaniuk drifts from an ideological political myth to a literary one, first portraying the enemies of Ukraine and of the Ukrainians and only then proceeding to Ukrainian national problems *per se*.

The mythological thinking of Malaniuk the essayist, which generated, among other things, an image of ancient Ukraine being on a par with highly developed civilizations (ancient Egypt, Hellas or, to a much lesser degree, Rome), became the cornerstone of the future vitalistic literary myth of 20th-century Ukraine conclusively formatted by the writers who witnessed “the bloodied ways of the apostle” [5, p. 32], the most remarkable diasporic Ukrainian poet, without exaggeration. In the detailed article *Narysy z istorii nashoi kultury* (*Sketches of the History of Our Culture*), Yevhen Malaniuk argues that the proto-Ukrainian territory belonged to the metropolitanate of the ancient Greeks and regards proto-Ukrainian culture as comparable to highly developed ancient civilizations: “Our land has had too many rulers and names throughout the millennia of its turbulent history... But names do not change the essence of things. What was essential was that there existed an indigenous population (as proved by archaeology) and that in ancient times that population culturally belonged to the Hellenic world” [3, p. 2]. The author describes the important firsts in the worldview and mentality of his Ukrainian contemporaries, direct inheritors of the ancient cultural center. Yevhen Malaniuk bases his conclusions on the ideas of the German thinker and writer of the mid-to-late 18th century, Johann Gottfried Herder, who traveled in Ukraine in 1769: “Ukraine will someday become a new Hellas: this people’s splendid land under sunny skies, cheerful disposition, musical talent, fertile soil – will wake up someday. From small tribes, like those of the Greeks, a great cultural nation will come into existence. Its boundaries will extend to the Black Sea, and from there into the wide world” [3, p. 95]. Yevhen Malaniuk warns indigenous Ukrainians against neglecting or making light of “the complex of Hellas” in Ukrainian culture because even the Byzantine Empire as a conglomerate of Hellenic culture and Roman state formation *par excellence* always regarded Kyiv Rus’ as its own important constituent and the phrase “Little Russia” initially referred to the center of Ukraine (Kyiv). The Russian colonizer changed its primary meaning to “an appendage” [3, p. 129], whereas the indigenous population perceived the name in its original meaning, so this “terminology seemed quite natural till as long as the early 19th century and those descendants did not feel anything ‘offensive’ about it” [3, p. 129]. It was Shevchenko who noticed that Russian colonizers had reframed the original lexical meaning of “Little Russia”, so he counterposed it to the term “Ukraine”.

According to Yevhen Malaniuk, a person who hides away from God’s watchful eye and has no “stimulating fear of God” [2, p. 14] inevitably becomes an apathetic, phlegmatic half-master / half-serf who, having a full stomach, never reflects on his or her status of a slave: *Обабіч шляху із Варяг у Греки / Ще й досі*

живуть ні варяги, ні греки, // А так собі, еманация, гра – / Дрижить протоплазмою без ядра. // А скільки не пружили і не палили – Тільки йойкало тлусте тіло. / Тільки переповзало завжди / Тудою – сюди, а сюдою – тудою (Either side of the route from the Varangians to the Greeks, / Is still up till now inhabited by neither the Varangians nor the Greeks // But just so-so, emanation, play – / Shaking protoplasmically without a nucleus. // Whenever forced down or burnt – The thick body only ouches, that was all. / It always only crawled across / From over there – to here, and from over here – to there) [5, p. 235]. It is characteristic that whenever God sends Ukraine titans, for instance Taras Shevchenko, Bohdan Khmelnytskyi, Ivan Mazepa, and Symon Petliura, in an effort to save it, Ukrainian society is nevertheless unable to grasp such heroic endeavors adequately. Psychologically injured by servitude, these people are only capable of neglecting, simplifying everything invaluable and big as *a priori* incomprehensible and unattainable.

In his essays, Yevhen Malaniuk frequently focuses on such phenomena (“No national enemy would have been able to vulgarize Shevchenko the way the Ukrainian intelligentsia was lucky to do” [2, p. 14]). By contrast, European self-sufficient nations managed to overcome the pubertal period of amorphousness several centuries earlier than Ukraine did; and in the early 20th century for this reason alone, they did not turn into sleazy defenseless “protoplasm” but became hard “crystals” of diamond. Crystal-like firmness helped these states to oppose the threat of assimilation and develop their nationalism.

According to Yevhen Malaniuk, the crystallization of a nation is the final stage in the process of statehood formation; hence, the author regrets to stress the following: “... The time of the actual formation of the Cossack elite was too short for the organic process of crystallizing a new leading class in a new State to be fully complete” [3, p. 118–119]. Therefore, Bohdan Khmelnytskyi was not able to implement his own doctrine of statehood, yet again, through lack of terrestrial time given to him as a human being: “The death of Khmelnytskyi (who was only 62 years old) was the most tragic event of the epoch. It came at the moment of total war with Poland and the finalization of a treaty with Carl Gustav of Sweden, the treaty that would have crossed out the so-called Pereiaslav provisions automatically, thus eliminating in embryo the subsequent malignant and detrimental Pereiaslav legend” [3, p. 119]. At that historic moment, Moscow felt much stronger than democratic Cossack Ukraine did. For this reason, the Russian creeping occupation “smashed the incompletely formed nation of Ukrainians with its horrible weight for long centuries to come” [3, p.119]; therefore, even Ivan Mazepa’s long-lasting tireless struggle for the Ukrainian national idea was to no avail. Yet, after the Ukrainians lost their freedom and territory, the Astral Domain of the Armed Forces did continue its existence metaphysically as a ghost (a mythological hologram) in legends and songs even during the long “Night of Statelessness” [3, p. 131]. It is noteworthy that Yevhen Malaniuk’s lyric poetry also portrays the Domain of the National Armed Forces of Cossack Ukraine as something miragy, albeit imperishable, which is constantly addressing its descendants.

Just like in *Poet idyllii i “chornoj lzhy” (M. Rylskiyi) (A Poet of Idyll and “Black Lie” (M. Rylskiyi))* [1], Dmytro Dontsov stigmatized pro-Soviet artists for their servile humility and willingness to compromise in order to save their lives and preserve at least a slight possibility of pursuing their art, i.e. for their partial or absolute collaborationism, the author of *Stylet i stylos (A Stiletto and a Stylus)* was well aware that if he had stayed in Ukraine, he himself would have hardly been able to choose a different path from the one his contemporaries did – unless of course he had committed suicide or been executed by the Stalinist regime. The poet directed his indignation not so much toward contemporary émigrés and by no means toward the submissive *homo sovieticus*. Ye. Malaniuk wrote these poems for the future, which, even if after long decades, as per the probability theory, would inevitably have to give new Ukrainian generations a chance of achieving real statehood. For Ye. Malaniuk, neither M. Rylskiyi nor V. Sosiura were representative of the post-revolution Ukrainian literature, unlike Mykola Khvylovyi, about whom the author expressed many interesting thoughts in *Notatnyky*. To illustrate, “Khvylovyi’s psyche was not colonial, but statehood-oriented” [4, p. 120], “Khvylovyi is a personality.., bigger than so-called ideologies” [4, p. 152], Khvylovyi’s is “a furious cry of an awakened slave” [4, p. 220]. Ye. Malaniuk also explored the writing manner of this brilliant representative of Executed Renaissance. It might seem that to a certain extent Volodymyr Vynnychenko’s vociferous criticism of the previously prohibited issues was consonant to that of Mykola Khvylovyi. However, what Vynnychenko regarded as manipulation, entertainment, explicit depravity, or decadence was seen by Khvylovyi as a national tragedy and a personal drama. Malaniuk’s recognition of Khvylovyi as “a Ukrainian of a new, revolutionary, type” [4, p. 26], an artist who was able to overcome the complex of Little Russianism, is extremely important for us since the “nationally half-blooded” [6, p. 28] souls of

Ukrainian artists, according to Malaniuk, also stem from the carcinogenic nature of Little Russianism. In order to prevent the actual and fictitious “descendants of the great past” from becoming skin-changers, freaks, and wet-stouts” [7, p. 43], modern Ukrainians must closely scrutinize the literature of the 20th century: demiurgic endeavors are by no means all divine by nature – the possibility of a satanic mission may well become a reality.

Malaniuk closely examines the creative oeuvre of Ivan Franko, Lesia Ukrainka, as well as that of some controversial personalities who were Ukrainians by descent yet with a Little Russian mentality, for instance Mykola Hohol and Volodymyr Vynnychenko. Worthy of notice is V. Panchenko’s opinion that Ye. Malaniuk “viewed literature from the perspective of the nation-forming potential of the Word. And this is another broad theme in Malaniuk’s diaries: literature, art as a manifestation of the spirit of a person and a nation” [13].

Malaniuk’s arguments and conclusions are always thoroughly convincing. Well, who cares that the young Hohol constantly used the word *Katsapiia** instead of *Russia* and called Ukraine *Hetmanshchyna*** reproaching M. Maksymovych for his leanings towards Moscow, which the author of *Vechera na khutore bliz Dikanki* (*Evenings on a Farm near Dykanka*) found disgusting first and foremost because it reminded him of “an old fat-bellied woman, from whom you can only smell *shchi**** and hear swearing, that’s it” [12, p. 10]? Who cares that Hohol’s *Revizor* (*The Government Inspector*) came as a loud slap in the ugly fat face to the Russian bureaucratic system? Whoever cares that the reviews of both this comedy and *Mertvi Dushi* (*Dead Souls*) were far from laudative; a character from *Mertvi Dushi*, a Russian man named *Nozdrev*, was described as the most wicked caricature of a typical Russian nobleman; and the critic Feofil Tolstoi, who was no less popular than V. Bielinskii, was outraged to discover that Hohol’s literary piece did not have “a single *khokhol*****, as mean as *Nozdrev*”. Afterwards, the critic went on to castigate him in the press. His article in *Russkaia Starina* (*Russian Antiquity*) had it that “Hohol showed all Russians in a filthy light” [13, p. 7]. In fact, the author of *Revizor* and *Mertvi Dushi* was very nervous about the critic’s reaction: “Everyone is against me... Cursing me... I can guess what would have happened had I mentioned something about the life of Petersburg” [9, p. 3]. M. Hohol was a genius only during the Ukrainian period of his literary career. Paralyzed with the fear of the monstrous empire, Hohol became meek and submissive: his servile desire to become Russian gained the upper hand; he abandoned the plan to write about Ivan Mazepa and destroyed the second volume of *Mertvi Dushi*. On top of that, he emigrated to Italy to escape from himself – now Russified and totally alien to his own soul. According to Ye. Malaniuk, “the split Hohol was tragically looking for ... his ‘fatherland’s souls’” [10, p. 6]; and T. Salyha is of the opinion that Hohol’s descending literary path turned into “the most terrible variant of Faust selling his soul to the devil” [12, p. 10]. Drawing on Ye. Malaniuk’s judgements, T. Salyha makes an unexpected, albeit extremely insightful, conclusion that even though M. Hohol’s works laid the foundation for Russian literary art, he also stifled “that Apollonian (classical and French in origin) poetry of Pushkin and his pleiad” [12, p. 10]. In Ye. Malaniuk’s *Notatnyky*, there are startling revelations and conclusions: Hohol laid the foundation for the Russian prose; and Grzybowski, who became Griboedov in Russia, a firm foundation for the Russian theater [4, p. 173]. Moreover, it follows from Ye. Malaniuk’s conclusions about V. Vynnychenko’s oeuvre that the poet also regards him as an extinguisher of Ukrainian literature. Ye. Malaniuk’s criticisms of V. Vynnychenko’s works are scathing, albeit constructive. Interestingly, Oles Honchar gives an analogous feedback on the late 20th-century postmodernist literature by referring to it as “a poisonous chemical”.

National mentality manifests itself most vividly in the conceptions of talented artists; consequently, dysfunctional mentality, in dysfunctional conceptions. Yevhen Malaniuk demonstrates Volodymyr Vynnychenko’s “innovativeness” as a representative example this kind of phenomenon: “The sullenly pig-faced directedness downwards, into dust, into mud. Vynnychenko’s ‘novels’ keep one from thinking about height, about the sky... ‘Morality is pink powder on the laws of nature’... And here, Nietzsche would have

* Transl. note: *katsapiia* is a transliteration of the Ukrainian derogatory term for Russia; it is derived from *katsapy*, which is a transliteration of the Ukrainian for “long-bearded goats”; hence the degrading meaning of *katsapiia* – “the land of long-bearded goats”.

** Transl. note: *Hetmanshchyna* is a transliteration of the Ukrainian for “the *hetman* state”, with *hetman* being the head of the Cossack state.

*** Transl. note: *shchi* is a Russian cabbage soup.

**** Transl. note: The word *khokhol* refers to a long lock of hair left hanging from the top a shaven head, which was a common haircut of Ukrainian Cossacks; Ukrainians used the term among themselves as a form of ethnic identification; it is also used as a derogatory name for Ukrainians.

started crying out of jealousy... Vynnychenko is not an individuality but a type, a type of Russian nature, and on top of that, in Ukraine..." [2, p. 16–17]. Hence comes the conclusion that M. Hohol harmed Russian literature as much as V. Vynnychenko harmed Ukrainian literature. Undoubtedly, one might try to provide reasons and examples to refute these claims; however, an opinion such as that of Malaniuk will not disappear anyway!

As regards Lina Kostenko, Yevhen Malaniuk aptly notes that the adversities of World War I, the revolution, the civil war programmed artists such as M. Zerov, H. Narbut, Yu. Yanovskyi, B. Antonenko-Davydovych, M. Bazhan, V. Pidmohylnyi, as well as Lina Kostenko, whose literary activity began a much later than theirs, for spiritual sovereignty: "Ukraine in the hearts and the mind" [4, p. 220]. The repressive system could not forgive the Ukrainian artists for that.

3. CONCLUSIONS

The phenomenon of Yevhen Malaniuk the poet and essayist is astonishing. In our literary art, we have a unique, extremely significant phenomenon, whose role has not been duly appreciated hitherto. As a myth-maker, as well as the founder of both the ideological political and the consolidating literary myth, this artist is not simply a bright figure in a cohort of the like-minded, but an exceptional Ukrainian intellectual and prophet of the 20th century.

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Ольга Слоновьська. “Як в нації вождя нема, тоді вожді її – поети” (Українська материкова література крізь міфологічну призму бачення Є. Маланюком). *Журнал Прикарпатського університету імені Василя Стефаника*, 7 (2) (2020), 69–76.

Євгена Маланюка прийнято вважати одним із чільних поетів української діаспори. Врешті, саме він започаткував вітаїстичний консолідуючий міф України в літературі ХХ століття у діаспорній літературі, яка продовжувала повноцінно існувати й розвиватися за рубежем як типове і повноцінне українське національне красне письменство епохи модернізму. Метафізична програма консолідуючого міфу України засобами художньої літератури метафізично перероджувала читачів-реципієнтів українського походження за рубежем із “рабів у буй-турів”. Іншими словами – забезпечувала реальну появу потенційних пасіонаріїв, національно свідомих українців, які навіть в умовах існування тоталітарного СРСР виношували ідею Української державності й мріяли про соборну Україну не “в екзилі”, а на питомих українських землях.

На території радянської України Євген Маланюк був забороненим письменником. При згадці про нього материкові критики обов'язково вживали епітет “фашист”, а радянські поети, зокрема Володимир Сосюра, щоб заявити про власну вірнопідданість комуністичній партії, погрожували з ним обов'язково зустрітися “в бою”. Закономірно, що вітаїстичний консолідуючий міф України навіть в обсязі одних лише Маланюкових поезій пересічним читачам був абсолютно не доступним. Проте на початку 90-х років ХХ ст., коли під час Референдуму не тільки генетичні українці, а й громадяни інших національностей, які проживали на території України, проголосували за незалежність і протягом наступних 20-и років неодноразово відстоювали Українську державу мирно й збройно, Євген Маланюк виявився одним із найбільш затребуваних поетів. Його вірші увійшли в шкільну програму з української літератури для старших класів, творчість стала об'єктом дослідження кандидатських і докторських дисертацій.

Врешті, Євген Маланюк був не тільки відомим поетом, не тільки унікальним ідеологом і політологом, а й талановитим критиком і літературознавцем. Уже всередині ХХ ст. у критичних і літературознавчих працях цей науковець користувався інструментарієм методології міфологізму, яка на той час у передових колах літературознавців Західної Європи і Америки була особливо популярною, але в материковій Україні абсолютно не відомою з причини “залізної завіси”, яка унеможлилювала будь-які інтегральні процеси.

Міфологічне мислення Маланюка-лірика, Маланюка-історіографа, Маланюка-есеїста й Маланюка-літературознавця спричинилося до кардинально іншої обсервації української материкової культури й літератури того часу, ніж ці явища трактували радянські критики й науковці. Маланюк мав сміливість вести мову про те, про що не тільки було заборонено й згадувати в СРСР, а навіть про те, що самі українці намагалися обминути й у діаспорі, як ганебне або недолуге в нашій національній історії. Його висновки про помилки й прорахунки Хмельницького, І. Мазепи, М. Грушевського,

С. Петлюри аж ніяк не виявилися загорнутими в барвисті папірчики солодкої брехні, цнотливо-сором'язливого утаювання від реципієнтів гіркої історичної правди.

Коли ж Євген Маланюк приступав до фахового аналізу літературного процесу в Радянській Україні й оцінки злісного перекручення радянськими літературознавцями ідейно-тематичного наповнення художніх текстів так званого “дожовтневого періоду”, його справедливому гніву не було меж. Саме “залізних імператор строф” заговорив про звulьгаризованого Шевченка, про вишукування в радянські часи у віршах цього українського генія не тільки того, що там ніколи не було, а й того, що апіорі навіть бути не могло. Маланюкові висновки про значення в українському красному письменстві І. Франка та Лесі Українки виявилися суголосними з сучасним прочитанням їхньої творчої спадщини.

Є. Маланюк феноменально зробив належні порівняльні аналізи творчості провідних українських письменників із напрацюваннями зарубіжних, застосовуючи зіставлення й методологію сучасної компаративістики. Він розкривав підтекстові змістовно-сміслові компоненти віршів О.Пушкіна, М. Светлова, вказуючи на шовінізм як прикмету Росії та її громадян у цілому, починаючи від останніх пияків і закінчуючи геніями.

Критичне ставлення цього літературознавця до М. Гоголя й В. Винниченка також не є безпідставним. Належна аргументація висновків Є. Маланюком і в цьому випадку наукова й усебічна.

Стосовно Ліни Костенко, то Євген Маланюк не тільки повів мову про доречність повторення загальновідомих слів І. Франка про Лесю Українку і “всю соборну Україну”, а й нагадав реципієнтам своєї статті, що екстремальні події Другої світової війни, як і фатальне фіаско Першої світової, революція, громадянська війна запрограмували появу таких митців, як М. Зеров, Г. Нарбут, Ю. Яновський, Б. Антоненко-Давидович, М. Бажан, В. Підмогильний, а також значно пізнішу від них у часі (60-і роки) реалізацію творчого потенціалу Ліну Костенко на вроджену духовну суверенність і національну самоідентифікацію всупереч догмам тоталітарної комуністичної ідеології.

Є. Маланюк справді був і залишається духовним вождем як українців за кордоном так і – метафізично й уже тільки на перспективу – материкових синів і дочок України сьогоднішньої.

Ключові слова: концепція України, державна свідомість, національна ідея, національна ментальність, російський імперіалізм, міфологічне мислення, українська культура, літературознавча есеїстика.

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THE FLICKERING PHILOSOPHY OF IMPRESSIONISM: A LITERARY-CRITICAL PERSPECTIVE

ROMAN GOLOD

Abstract. The article discusses the attitudinal and philosophical premises of impressionism as a literary movement. The author explores the causes of difficulties associated with identifying literary works as impressionistic. The paper then explores the reasons for the shift in the attitudinal and philosophical conceptualization of impressionism from rationalist positivism to irrationalist trends in the “philosophy of life”. The conclusion discusses the impact of the philosophical basis of impressionism on the character of its poetics.

Keywords: impressionism, literary criticism, literary movement, philosophy, “philosophy of life”, poetics, positivism.

1. INTRODUCTION

It is possible to determine whether a work of literature is associated with impressionism only by applying clear identification criteria which correlate the distinctive features of the writer’s craft with the invariant of the movement’s aesthetic. This can be complicated primarily because in literary criticism there is no generally accepted definition of such an invariant, i.e., the attitudinal and philosophical premises and the doctrinal foundations of impressionism as a phenomenon. There are several reasons why the literary system of impressionist art has received little theoretical elaboration. First and foremost, this stems from the typological relation of literary impressionism to painting (which actually gave rise to its aesthetic) and to music. The syncretic nature of impressionism can be revealed only by projecting its poetics onto a binary coordinate system: literary criticism per se and a broader, cross-field framework of concepts and categories. In other words, a comprehensive understanding of the theoretical framework of impressionism is impossible without considering its genetic relation to painting and music; therefore, any attempts at an analysis from the perspective of literary criticism alone are doomed to failure.

Further complications are associated with the shift of impressionist art from realism to modernism. Some researchers (D. Nalivaiko, O. Chernenko, V. Aheieva) tend to interpret the poetics of impressionism from the perspective of realism; others (Yu. Kuznetsov) regard impressionism rather as a product of modernism. Paradoxical though it is, both approaches make sense. In fact, impressionism, like any other dialectic (capable of developing) phenomenon, evolved in accord with certain immanent laws and principles of cultural art. Whereas the classical version of impressionism bears an obvious genetic and typological relation to realism or naturalism, it is none the less evident that post-impressionism is connected with modernism. It is no accident that some impressionist painters

absolutized certain principles of their own aesthetic system thus gradually shifting to expressionism, whose aesthetic postulates are dialectically opposite. Among Ukrainian writers, there are those whose works represent a harmonious combination of impressionist and expressionist features (I. Franko, V. Stefanyk, B. Lepkyi). There is a symbolic boundary between naturalism (or realism) and impressionism on the one hand, as well as between impressionism and expressionism (or symbolism) on the other hand; consequently, it is not surprising that identifying impressionist elements in this poetical mixture is associated with difficulties. Yu. Kuznetsov was among those who focused on the nature of such difficulties: "Many researchers suggest interpreting impressionism as a transitional phenomenon. However, even the latest research papers (D. Nalivaiko, O. Chernenko, L. Usenko and others) regard impressionism as part of realist thinking. Hence, another question arises: what does impressionism shift from and to, considering it remains within the boundaries of realism? The opinions of the above-mentioned researchers can be summarized as follows: impressionism is a type of realism. However, in painting and literature impressionism emerges primarily as a shift from the realist tradition. How can it possibly remain part of realism? Such an approach is obviously contradictory" [6, p. 10].

This contradiction is further complicated by a number of sensitive issues in the literary process of the time. According to M. Naienko, "the transition from realism to modernism was no different from any other difficulties: the old refuses to make room for the new, whereas the new takes some time to beat the old. A movement like that may well last for decades" [9, p. 5]. V. Aheieva writes the following about the the Ukrainian literary process at the turn of the 20th century: "The Ukrainian literature of the first few decades of the 20th century is marked by an exceptional variety of stylistic trends and movements, by their simultaneous, at times 'unnatural', co-existence. The adherents of old realism still continue working, though this style is already perceived as anachronism by the younger generation of artists. At the same time, there emerges another inherently mimetic stylistic trend – impressionism – which becomes firmly established (realism, naturalism and impressionism were the three stylistic trends within a single type of artistic activity). It is also a flourishing time for subjective styles such as neo-romanticism and expressionism. Subsequently, there emerges avant-garde, 'left-wing', prose, though this movement has no significant achievements". The researcher is convinced that "neo-romantic, symbolist, impressionist trends are hardly identifiable in the works of Ukrainian writers. This is understandable since 'pure' styles can be found only in theoretical monographs" [1, p. 11–12].

Another reason lies in the conceptual opposition of the impressionists themselves to any schemes, rules, and doctrines in art. As noted in one of my previous papers, "the impressionists even denied the existence of their own school because they believed that the embodied perception of reality ended where and when there emerged an academic system of rules. The theory was received with skepticism, which accounts for the absence of a clear terminological definition of impressionism" [3, p. 219]. In fact, some literary critics do not even regard impressionism as an independent literary movement. Some of them consider it to be an attitudinal and aesthetic foundation of decadence, its substrate [2]; others, "a trend in modernism marked by a refined, sophisticated portrayal of personal impressions and observations about momentary, fleeting sensations and emotions" [4, p. 20].

Despite this, most researchers rightfully regard impressionism as an autonomous member of the literary process – "a stylistic trend" (Yu. Kuznetsov [6]), "a style" (O. Chernenko [12]), "a stylistic movement" (V. Aheieva [1]), "a literary movement" (D. Nalivaiko [10], R. Golod [3]). In this regard, it should be noted that the definition of impressionism as "a literary movement", in other words, "a creative unity of a significant number of writers from a certain historical period who have similar worldviews, ideologies, life experience and literary manner" [7], seems the most acceptable since this term reflects the holistic character of impressionist art as a unity of subjective (individual, original), objective (culturally and historically determined), formal (referring to genre composition, poetics) and content-related (referring to attitude and philosophy, theme and message) constituents.

In the history of Ukrainian literary criticism, the above-mentioned complications are coupled with ideological factors. During the heyday of both global and Ukrainian impressionism (the late 19th – early 20th centuries), leading literary critics, historians and literary theorists (I. Franko, B. Lepkyi,

M. Zerov, M. Yevshan, M. Sriblianskyi, S. Yefremov, P. Fylypovych, O. Biletskyi, N. Berkovskiy, S. Kozub, A. Muzychka, Yu. Savchenko, F. Yakubovskiy) felt compelled to focus on this phenomenon. By contrast, during the dominance of hyperrealism between the 40s and 60s, impressionism was not obstructed as much as the typologically similar movements of naturalism or expressionism; and yet discussions tended to focus not on impressionism as an independent and self-sufficient part of the Ukrainian literary process but rather on its elements such as impressionistic manner or impression which were regarded as parts of the poetics of a literary work or an author's original style absorbed by realism. However, the 70s and 80s saw revived interest in impressionism, as exemplified in the works of N. Kalenychenko, M. Kostenko, D. Nalivaiko. As regards international specialists in Ukrainian studies, O. Chernenko and E. Kriuba provide interesting insights on the genetic and typological characteristics of impressionism. An entire constellation of literary critics has recently explored the genre, style and literary achievements of impressionist art, as exemplified in the papers of Yu. Kuznetsov, V. Aheieva, I. Ivanio, H. Sipaka, S. Pryhodii, P. Yamchuk. A detailed outline of the literature on impressionism is given in the monographs of Yu. Kuznetsov *Impresionizm v ukrainskii prozi kintsia XIX – pochatku XX st.: Problemy estetyky i poetyky (Impressionism in the Ukrainian Prose of the Late 19th – Early 20th Centuries: Issues in Aesthetics and Poetics)* [6, p.9] and V. Aheieva *Ukrainska impresionistychna proza (Ukrainian Impressionistic Prose)* [1, p. 22–24].

However, in the light of the above-mentioned factors, Ukrainian literary criticism is still lacking both in comprehensive historical and theoretical studies of impressionism as a phenomenon and in a commonly accepted interpretation of the immanent characteristics of the movement. Thus in the absence of a clear theoretical framework of impressionism, let us generalize the numerous interpretations of this movement into a single picture by moving “towards the *objective* via the *intersubjective*” and unravel the ideational and aesthetic nature of impressionism by comparing its postulates with those of the other movements.

2. ANALYSIS AND DISCUSSION

Let us begin by analyzing the spiritual environment which contributed to the emergence of the ideational and aesthetic system of impressionism and by exploring the attitudinal and philosophical foundation of the movement.

Therefore, the turn of the centuries saw a serious breakdown of collective consciousness. Today it is unclear whether the early 20th century, marked by numerous humanitarian catastrophes such as wars and revolutions, caused the loss of faith in the rationalist principles of positivism, or, on the contrary, the irrationalist “revolt against intellect” led to these catastrophes, destroyed harmony and order, projected chaos and absurdity from mind to reality. It is probably one of those philosophical questions which will never be answered by philosophers themselves, nor will they resolve the debate about the distinction between primary and secondary qualities (matter vs. mind, existence vs. consciousness). However, the fact remains that, counterintuitively, the development of “*the philosophy of life*” in the spiritual sphere was marked not only by the *death* of mythical gods, but also by millions of deaths of flesh-and-blood human beings.

Irrespective of the existential problem, the attitudinal and philosophical principles of humanity change at the turn of centuries. There is further transition from the rationalist principles underlying the philosophy of positivism (A. Comte, H. Spencer, H. Taine, Ch. Darwin) to a whole set of inherently irrationalist philosophical trends such as “*the philosophy of life*” (F. Nietzsche, W. Dilthey), “*the philosophy of suffering*” (A. Schopenhauer), “*the philosophy of intuitionism*” (H. Bergson). However, the above-mentioned changes did not occur momentarily, nor did they unfold according to the law of the negation of the negation, when the spiritual achievements of the past are abandoned; they were marked by evolutionary transformation of quantity into quality, when a novel *main stream* in philosophy emerges gradually on the basis of new intellectual achievements and discoveries. Hence, it is no surprise that in the early 20th century the philosophy of positivism still influenced spiritual life, and some of the postulates of its doctrine even adapted and developed in new philosophical systems.

In defining the attitudinal and philosophical foundations of impressionist art, these complicated and ambiguous circumstances of spiritual development at the turn of centuries must not be disregarded because, in our opinion, poetical transitivity, which is arguably a determining category for understanding the phenomenon of impressionism, is based on attitudinal and philosophic transitivity. According to V. Aheieva, "this borderline character of impressionism is connected with a philosophical turning point, a shift from the dominance of positivism to subjective idealism and intuitionism at the turn of a new century" [1, p. 7–8].

Decisive though this turning point might have been, V. Aheieva herself, as well as most other researchers of impressionist art, recognize the impact of positivism on the formation of the attitudinal and philosophical system of impressionism. Thus L. Hurova writes, "Impressionism is a baby of the materialist worldview. Its world is undoubtedly positive. However, this world did not resemble the one seen by A. Comte: it was not a closed existence, but development, motion" [5, p. 67]. O. Chernenko claims that "positivist empiricism was the foundation of the impressionist worldview" and that "the psychologism of impressionist literature is a direct consequence of this typically empirical postulate" [12, p. 24]. In fact, the impressionists are concerned with the binary opposition of the material and the ideal. Swinging to and fro between these two categories is directly related to choosing between the philosophies of positivism and intuitionism. Unlike classical positivism, impressionism no longer adheres to the cult of science, unconditional faith in progress, universal determinism, etc. However, the term "positive" was adopted by the impressionists from the philosophy of positivism (founded by A. Comte, among others) and defined as "relative" as opposed to "absolute" [3, p. 222].

It is undeniable that the psychoanalytic theories of Z. Freud and C. Jung had a significant impact on the ideational and aesthetic system of impressionism. It refers largely to the focus of psychological impressionism on the personal unconscious and the collective unconscious. To illustrate, impressionism advocates the "stream-of-consciousness" technique, which is in fact intended to capture the unconscious sphere of human activity. According to O. Chernenko, some literary critics "are inclined to believe that the philosophy of Henri Bergson, which posits that reality is characterized by continual changeability, also contributed to shaping the impressionist worldview". O. Chernenko is convinced that A. Hauser, among others, is an impressionist, who stresses that "impressionist mindset manifests itself primarily in the Bergsonian conception of time" [12, p. 26]. One of the leading theorists of impressionist art, Herman Bahr, referred to Ernst Mach's theory as "the philosophy of impressionism" (machism). His view is also advocated by O. Chernenko and V. Aheieva, among others. The researchers account for the link between machism and impressionism by the common tendency of the two systems towards "gnoseological relativism" [12, p. 24], according to which "we acquire knowledge about the surrounding world through sensory experience" [1, p. 25]. Yu. Kuznetsov stresses that the desire to access the unconscious mind (Freud) or soul (Nietzsche), which emerges as a reaction to the rationalism of the 19th century, "pervades not only philosophy but also the spiritual culture of the 20th century in general", and "this desire is perhaps the most conspicuous in Einstein's relativism" [6, p. 5].

Yet, among all philosophies, positivism is regarded by most researchers as an inseparable element of the attitudinal and philosophical foundation of impressionism. In this regard, paradoxical as it is, the relativist bias of positivism became one of the most productive constants in building the ideational and aesthetic system of impressionism. The paradox is that not all researchers take into account this characteristic of the positivist philosophy. In fact, it is perceived as contradictory and gets ousted to the doctrinal margin by some other constants of the philosophical system of positivism, for instance by the postulates of attitudinal monism and universal determinism, or by the thesis that human behavior is determined by "race", "environment" and "moment", etc. However, meticulous researchers, such as Barbara Skarga from Poland, claim quite fairly that one of the six meanings of the term "positive", which, in fact, gave rise to the philosophical movement per se, is "relative in contrast to absolute" [13, p. 12]. In the same way, O. Chernenko writes the following about positivist relativism: "In terms of practical purpose, positivism is more inclined towards materialism because it emphasizes the material world in all its forms and trends (including psychological and social manifestations) studied by the so-

called positive sciences. However, in terms of cognition, positivism must be regarded as a variety of idealism since it relativizes and subjectivizes this cognition disregarding its objective, or at the very least absolute, character" [12, p. 23–24].

How significant is such positivist, or machist, or Eisteinian relativism for superimposing an impressionistic aesthetic system?..

It seems that the understanding that human knowledge and the world are relative urged the impressionists to tend towards solipsism and to reject any metaphysics, excessive theorizing, or "closed existence" within the framework of a certain doctrine. For realists and naturalists, the principle of relativity was not particularly significant; and this very factor prevented their attitudinal monism and universal determinism from splitting, in contrast to the ideational and aesthetic system of impressionism [3, p. 222]. V. Aheieva is convinced that "a shift from determinism and the intuitivist philosophy of the early century resulted in focusing on the subconscious, the depths of the human psyche, which had hitherto been disregarded in art" [1, p. 30]. In other words, the finding about the relativity of human knowledge about reality generated the desire to study a human being and the world, essence and existence in depth, "here and now", instead of stringing the scattered fragments of time and space onto a linear thread of rational laws and regularities.

Another feature of the poetics of impressionism, adopted directly from positivist empiricism, was the manner of recording the character's thinking, their worries and conflicts, mood and emotions with the help of "the stream-of-consciousness" technique. "M. Kotsiubynsky's psychologism is best instantiated by sketches such as *Tsvit yabluni* (*The apple blossom*), *V dorozh* (*On the Way*), *Persona grata*, *Son* (*The Dream*) and others, where anxiety is depicted as 'a stream of consciousness'," remarks O. Chernenko. The researcher thinks that the popularity of this technique in M. Kotsiubynsky's works, as well as in those by impressionists in general, can be accounted for by the fact that "while studying reality, we know neither the material nor the transcendental world; only when we face them, do we gain experience. Thus for a typical empiricist, the soul can only be conceived of as an experience of a stream of consciousness" [12, p. 24].

Impressionism has also retained the inertia of the positivist reasoning methodology with its reliance on fact. However, in the early 20th century, fact itself loses its typically materialistic, objectivist interpretation and comes to be perceived rather as an ideal phenomenon, whose existence is confirmed only due to its capability to have a certain psycho-emotional impact on the cognizer.

As regards the other major assumptions of the positivist doctrine, they fail to preserve their significance and influence on the attitudinal and philosophical foundations of impressionism. Positivist attitudinal monism, scientism, and determinism gradually fade into oblivion. Alongside the destructive tendencies in impressionist movement, researchers also observe a "positive" attitudinal program: "Impressionism is perhaps the last nostalgic flicker of hope for harmony – a hope which was born during the Renaissance and is fading at present. It is not impossible that the destruction of harmony will be the only thing which will cause the 20th century to go down in history," contemplates Yu. Kuznetsov. "The art of the late 19th-early 20th centuries was fueled by the anticipation of epochal changes – either as decadence, getting disappointed at the fruit of civilization, or as impressionism in a new urban world, hoping to preserve dreams of harmony. It is no accident that the optimism inspired by the impressionist worldview permeates all spheres of culture across various countries. For this reason, it becomes the last universal style to overwhelm many kinds of art. Filled with a feeling of beauty and inclined to poetize nature and the urban world, impressionists sought to transfer their hopes for harmony into the future from the gorgeous Renaissance era, which sank into oblivion. Yet, impressionism did not totally belong to the past. It sought a totally different harmony – not a harmony in the natural world, but in the human soul. Plein air painting, poetization of nature is nothing but an expression of the living soul. It is the soul that becomes a benchmark for all new beginnings in the cultural life of the early 20th century, namely in impressionist art" [6, p. 5]. Although a person and the world where they belong are still regarded by the adherents of the movement as "a single whole since they are created from the same matter and comply with simple universal eternal laws of existence" [8, p. 41], this feeling of unity is still fragile and uncertain. It results from the invisible presence of one

and the same firstborn – the author’s individual perception – in every single episode of an impressionist artwork. The illusion of unity disappears as soon as we try to trace cause-and-result relations among distinct details in an impressionist artwork; in the same way, in fine art the holism of an impressionist painting, when viewed closely, turns into a chaotic accumulation of small brushstrokes. For impressionists, as well as for the naturalists, reality is composed of separate atomic facts (monads). However, while naturalists acknowledge the existence of objective rational laws of the world, for the impressionists a split of reality into monads increases the possibility of accidental links among them, so this perspective becomes one of the first steps towards shaping the modernist vision of the world as absurd and chaotic [3, p. 222–223].

M. Naienko is convinced: “One of the characteristic features of the transition from realism to modernism was that, on the one hand, in its radical forms it tried to abandon both objective imagery (depicting an action “here and now”) and what literary works portray as “typical characters in typical circumstances”; on the other hand, it tried to notice destructive chaos, which was beyond rational interpretation, practiced irrational imagery, became overwhelmed with nihilism and so forth” [9, p. 5]. V. Aheieva emphasizes that “the impressionist worldview disintegrated, atomized reality, with the smallest atomic expression gaining self-sufficient significance. Impressionism applied the practice of accurate representation of external realities to exploring mental processes, thus enriching the techniques and means of psychological analysis. There is growing focus on capturing the nuances of the character’s mood and mental reactions” [1, p. 30]. O. Chernenko explains this attitudinal characteristic of the adherents of the movement as follows: “The impressionists believed that only through such momentary experience of atomized reality can they conceive of the sense and essence of holism” [11, p. 206].

D. Nalivaiko expresses the opinion that the transitional nature of impressionism, its “duality” lies in swinging between objective world and its subjective image, which can lead an artist to radical subjectivism and even to solipsism [10, p. 170]. Therefore, impressionism can rightly be referred to as both dualistic and pluralistic since monism is succeeded by pluralism, which entails tolerance of every autonomous monad due to its intrinsic value and self-sufficiency; and since external interaction among monads is not only regular but also accidental, we can safely assume that its existence is internally determined, that it is not an *object* but a *subject*, and that the world composed of a myriad of such monads is not *objective* but *intersubjective* [3, p. 223].

3. CONCLUSIONS

In fact, awareness of the uncertainty and fragility of this intersubjective harmony, its temporal and spatial insecurity and momentary life-affirming nature – this is probably the quintessence of impressionism. The soul in the context of an impressionistic artwork is a substance which is no longer materially based or fatally determined by “race”, “environment” or “moment”, unlike for the naturalists and realists; nor is it deformed by pain and suffering, unlike for the expressionists. The impressionistic soul is a quiet sorrow over the loss of harmony; it is a lyrical, even melancholic, mood; it is a meditative attempt to restore the balance between the external and the internal world.

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Статтю присвячено вивченню світоглядно-філософського базису імпресіонізму як літературного напрямку. З'ясовуються причини труднощів, які виникають у процесі ідентифікації літературних творів як імпресіоністичних. Їх декілька: типологічна спорідненість літературного імпресіонізму з малярським і музичним видами мистецтва; перехідний характер напрямку від реалістичного до модерністського типу творчості; концептуальна опозиційність імпресіоністів до будь-яких схем, правил і доктрин у мистецтві; чинники ідеологічного характеру тощо. З'ясовуються причини перехідності світоглядно-філософського базису імпресіонізму від раціоналістичного позитивізму до ірраціональних течій “філософії життя”. Історичні обставини, пов'язані з численними

гуманітарними катастрофами на зламі віку – війнами та революціями – спричинили зневіру людей у раціоналістичні принципи філософії позитивізму. Однак зазначені зміни відбувалися не одномоментно. Тому ще й на початку ХХ століття філософія позитивізму зберігала свій вплив на духовне життя людства, а окремі положення її доктрини навіть адаптувалися й розвинулися в нових філософських системах. Це й зумовило перехідний характер філософського базису імпресіонізму. Немає сумніву, що особливості світоглядно-філософської основи імпресіонізму мали безпосередній вплив на перехідний (від реалістичного до модерністського типу творчості) характер його поетикальної системи. Відтак імпресіонізм – це своєрідний міст, який розділяє і водночас об'єднує традиційні ідейно-естетичні системи й новаторські пошуки кінця ХІХ століття. І в генетичному, і в типологічному аспекті напрям знаходиться на перетині двох типів творчості: реалістичного та модерністського. Водночас саме ця обставина й забезпечує ідейно-естетичну значущість і поетикальну своєрідність імпресіонізму.

Ключові слова: імпресіонізм, літературний напрям, літературознавство, поетика, позитивізм, філософія, “філософія життя”.

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Section:

THE PSYCHOLOGY OF PERSONALITY

NARRATIVE IDENTITY: FORMATION MECHANISM

LARYSA ZAHRAI

Abstract. The article discusses interpretations of identity from a postmodern perspective. A three-level model of personality is used to represent the methodological framework for analyzing identity. From a postmodern perspective, personal identity is defined as a socio-cultural representation. Narrative identity is formed through dialogic interaction, which results in the integration and internalization of life experience.

Keywords: identity, narrative identity, narrative method, narrative skills, postmodern perspective, reflection.

1. INTRODUCTION

The unstable modern world adds a particular urgency to issues of personality, which undergoes crises, changes, acquires new characteristics and subsequently changes the world. Such an interpretation of personality development is suggested by postmodernism and is a mark of the present time. A plurality of ideas, ideologies, and cultural contexts is the postmodern environment in which a personality has to settle, self-actualize, and acquire a sense of self-sameness, identity. This requires exploring the notions of personality and identity from postmodern perspectives and finding new approaches to studying the “me” of the modern individual.

Personality as a phenomenon is conceptualized differently in various theories, for instance as an energy system in psychoanalysis. Its essence lies in revealing the libido, instincts, aggressive impulses. However, in social theories, transactional analysis, personality is regarded as the sum of total roles an individual plays. Social cognitivists, behaviorists associate personality with an information processor when it is a system of parts connected by cause-and-effect relationships. In trait theories, personality is regarded as a system of various traits which determine a person’s behavior. Thus the Big Five Theory (Costa & McCrae, 1995) suggests that personality consists of dimensions such as extraversion, which determines interpersonal interaction; neuroticism, whose level indicates stress resistance; openness to experience, which manifests itself in readiness to changes; agreeableness, which reflects attitude to others; and conscientiousness, which is associated with purposefulness and persistence [5]. However, personality has always been and will always be a multidimensional system extending far beyond traits.

The postmodern epoch has generated novel insights into the nature of personality. Personality is viewed as continually evolving, developing. According to G. Kelly’s Personal Construct Theory, an individual is actively engaged in constructing and exploring their own world, building theories about it, reflecting on their life, interpreting events, creating constructs which reflect their categorization experience and awareness of themselves, of others, and of the world as a whole. The new “me” is

dynamic, continual, aware of being influenced by others, slow in construing its individual image, its text. It tries to be contextual, to fit in certain frames of understandability [2, p. 10]. Such a “me” is construed due to communicative processes and thus is linguistic by nature, not biological, psychological or cognitive. It is this idea that pervades social constructivism, which belongs to the post-neoclassical tradition. A person is interpreted as a social construct involved in complex social processes where language is both a product and a producer of reality. According to the Sapir-Whorf hypothesis, a person’s view of the world is language-specific, and linguistic categories determine cognitive categories. Therefore, a person’s language reflects their views, experience created out of senses, concepts, constructs. It is from such a perspective that I will try to describe the phenomenon of identity, its place in personality structure and will outline novel research approaches to the “me” of the modern individual who is faced with a crisis of identity, particularly in adolescence.

The article is aimed at discussing interpretations of identity from a postmodern perspective, defining narrative identity, and exploring its formation mechanisms.

2. ANALYSIS AND DISCUSSION

As researchers (McAdams & Pals) note, personality is now faced with the so-called identity crisis – a search for self, own identity, which thereby leads to changes in the formation of personal identity. The latter is described as a multiple phenomenon with unclear boundaries and changeable characteristics.

In order to explore the phenomenon of identity, it is necessary to differentiate between personality and identity, which, in my opinion, must be done by relying on the three-level model of personality (McAdams & Pals, 2006) composed of five traits (the Big Five personality traits) [7; 10; 12]. The three-level model is not a psychological theory per se in that it does not identify cause-and-effect relationships among and inside the three levels. Rather, the model serves as a framework for organizing various aspects of personality in a conceptual space [14, p. 66–72]. On the basis of such a model, let us consider these dimensions in greater detail. At the first, basic, level of personality, the traits are relatively decontextualized and describe individual differences. The Big-Five Trait Taxonomy (extraversion, neuroticism, openness to experience, agreeableness, conscientiousness) has become widely used for reflecting individual differences, as shown in a highly generalized model [6, p. 33–58]. The second level is composed of characteristic adaptations, which are more contextualized aspects of personality (concrete life contexts and ideological conditions). They manifest themselves in everyday life, reflecting motivational, socio-cognitive aspects of personality, goals and self-expression strategies formed in line with socio-cultural demands. The third level reflects an individual’s subjective life story. It is a level of self-awareness. Unlike dispositional traits (Level I) and characteristic adaptations (Level II), integrative life narrative (Level III) in terms of determines the complex and contextual ways in which traits and characteristic adaptations manifest themselves in specific, yet potentially predictable, life events [9, p. 132–138]. Therefore, the third level of the model is a highly idiographic level of personality: it reveals a person’s truly unique experience which secures them a sense of self-sameness, identity. The idiographic level of personality is based on the principles of the humanistic approach described by J. Bugental as follows: 1) a holistic approach to viewing a human being; 2) existential psychotherapy; 3) primary attention to a person’s subjective, lived experience; 4) dominance of a person’s values and meanings; 5) emphasis on the importance of unconditional positive regard; exploring self-actualization and formation of higher human characteristics; 6) past experiences cannot be determining factors of personality; 7) flexibility of research methods aimed at studying personality. The idiographic level of personality involves an analysis of characteristics which determine uniqueness, originality and holism. The main methods used to research this level are reflections and descriptions of individual cases, with data being theoretically generalized and interpreted.

Thus it is possible to research identity on the basis of individual experience and by applying corresponding techniques, for instance narrative methods. Identity is a much more definite aspect of the “me” called personal identity. It is defined as awareness of one’s own originality, uniqueness of one’s life experience, which determines self-sameness. Personal identity should be regarded as a result

of the integration of self, which is not reduced to a sum of identities acquired in childhood. In the course of self-integration, the main role is played by reflective self-awareness because it develops the holistic “me”, which is so crucially important for personality. Reflection is a process of exploring self, own internal mental acts and states. Reflexivity is a major characteristic of the human mind, which enables its normal activity. As E. Kurnosikova notes, researchers distinguish between intellectual and personal reflection. The former develops mindsets, assumptions, assertions; the latter performs the functions of self-evaluation and motivation. Personal reflection is directed at an individual’s “me”, at understanding their meanings, attitudes, conflicts.

The function of reflection is to make the human “me” the object of self-discovery and self-management. In such a way a person becomes aware of their characteristics and abilities, evaluates their significance. During this process, another individual also serves as an object because discovering characteristics of another person and comparing them with their own ones enables a person to identify the boundaries of their “me”, their inner world, and to understand their own differences from others. Due to reflection, an individual interprets certain social norms, attaches personal meaning to them thus gaining life experience, performs the so-called filtration of images and identification models which circulate in an individual’s interpersonal space and creates original ones, which makes personality unique and inimitable [1]. In other words, reflection determines the formation of narrative skills, interpretative competence (the ability to interpret identification patterns and attach personal meaning to them). Personal identity is defined as a socio-cultural representation designed and organized as a certain cognitive structure. According to N. Chepeleva, narratives can be regarded as such cognitive structures [3, p. 5–15]. It is narratives that serve as interpretations of socio-cultural world and enable a person to construct their own inner mental activity thereby reflecting personal identity. For this reason, M. Mair argues that it is important to take into account cultural and contextual stories as well as individuals’ stories. Cultural stories determine the shape of our individual life narratives. People perceive their lives through stories – through cultural, innate, narratives and through personal narratives which they construct on the basis of cultural narratives. A model of a life story is a model of identity because a personal story gives significance to one’s experience and performs a particularly important role in identifying the “me”. A life story combines various episodes in a certain coherent pattern. The coherence of a life story makes life events significantly more meaningful. Hence, the development of a stable sense of identity is based on a person’s ability to participate in dialogue and create coherent narratives. Such a shift in interpreting identity enables to consider narrative identity, which manifests itself only in the course of narrating stories. Thus in order to define identity, it is necessary to hear a “Who I Am” story, which contains a reconstructed past, perceived present, and imaginary future, giving a person a sense of unity and meaningfulness [12, p. 211–217].

People create identity by integrating their life experience into internalization, which creates a story about them and gives them a sense of self-sameness. Through narrative identity, people communicate to themselves and others who they are now, how they achieved that and where they think their lives will be going in the future. The idea that people create identity by making stories about their lives has emerged during the last two decades as a broadly integrative conception both in the humanities and the social sciences [12]. In psychology, empirical studies explore a connection between the internal dynamics of a private life story and certain psychological characteristics. Thus a link was found between personal maturity (more points were gained for independent indicators) and the ability to give detailed descriptions of experiencing loss and struggle [13]. Individuals who scored high on psychological maturity produced narratives which emphasized learning, growth and positive personal transformation. K. C. McLean and M. W. Pratt (2006) found that young people who gave detailed descriptions of turning points in their lives tended to gain higher scores for the overall index of maturity. Numerous studies show that plots with positive outcomes of negative, problematic events in narratives are associated with higher levels of happiness and self-consciousness (for instance King & Hicks, 2007; Lilgendahl & McAdams, 2011). R. Tavernier and T. Willoughby (2012) argue that students who find positive sense in their narrations about difficult life spans show higher levels of psychological well-being. Psychotherapy patients who told stories which emphasized their ability to control their

world and take independent decisions eventually showed a corresponding reduction of symptoms and improvement of mental health [4, p. 367–370].

Narrative identity emerges in adolescence, partly as a function of societal expectations regarding identity and as a result of the maturation of formal operational thinking. T. Habermas and S. Bluck (2000) note that it is not until adolescence that people can construct stories about their lives that exhibit cause-and-effect connections and thematic coherence. In line with these findings, other studies suggest that as people approach adulthood, their life narratives display causal coherence, thematic coherence, and other characteristics of a well-formed narrative identity (Habermas & de Silveira, 2008). Identity as a durable sense of inner sameness and as a feeling of being similar to other people appears in late adolescence. Faced with a crisis in adolescence, individuals develop their identity by gradually synthesizing all their identities, abandoning old roles, and systematizing acquired behavior patterns in the course of self-identification. All these roles are integrated into a single whole, conceptualized, connected with the past and projected onto the future. This process is effectively enhanced by reflection and narrative, which serve as a foundation for building narrative identity.

Narrative identity builds slowly as people tell stories about their experiences to and with others. Selves create stories, which in turn create selves [13, p. 135–137]. As K. Weingarten writes, “the experience of self exists in the ongoing interchange with others ... the self continually creates itself through narratives that include other people who are reciprocally woven into these narratives” [15, p. 289]. For this reason, a personal narrative identity should be interpreted as a textual mode of personal identity, with self-awareness (created and maintained ego-identity) and self-representation (created and maintained social identity) being simultaneous processes which build a single construct. Thus identity refers to the way of constructing the “me” and interacting with the world and significant others on the basis of reflective processes and interpretations, which exhibits a unity of personal and social identity.

Through repeated interactions with others, stories about personal experiences are processed, edited, reinterpreted, retold, and subjected to a range of social and discursive influences because the storyteller gradually develops a broader and more integrative narrative identity. To develop a narrative identity, a person must first learn how to share stories in accord with particular cultural parameters and within particular groups—in families, with peers, and in other formal and informal social contexts. R. Fivush and C. A. Haden argue that conversations with parents about personal events are critical to the development of narrative skills in children and have a positive effect on the formation of an adolescent’s identity. When important people in a person’s life agree with his or her interpretation of a personal story, he or she is likely to hold on to that story and to incorporate it into his or her more general understanding of who he or she is and how he or she came to be. There is a body of research (K. C. McLean, A. Breen, M. A. Fournier, M. Pasupathi, C. Wainryb) confirming that narrative skills and interpretive narration boost personality development in adolescence. Such children find it easier to overcome adolescence crisis, which results in developing adequate identity, self-identity. Adequate identity is an integrated image of all knowledge about self based on past experience and future projections. The narratives of such adolescents emphasize positive evaluations of norms, ideals held by their parents and significant others as well as institutions. A crisis of identity can be exacerbated manifesting itself in the inability to make a choice among identification models, which leads to inadequate behavior, psychological tension, negative emotions, the inability to become aware of the image of self and experience self-sameness.

Such crises can result in dangerous consequences such as loss of predictability, increased passivity or vice versa in feverish activeness, aggression, rage, which is a natural consequence of an adolescent’s disorientation, anxiety, fear. During such periods, an individual’s adaptability depends on their personal identity development level, which is the backbone for self-identification [1], on their ability to rethink old self-narratives and construct new ones, as well as on their narrative skills.

J. Marcia suggests the following personal identity statuses depending on how an individual faces a crisis and what values and beliefs he or she pursues: 1) identity diffusion, which applies to individuals who have no professional, familial or other models of their future and little commitment to

independent life decisions; 2) identity foreclosure, which characterizes individuals who make decisions about the future under the pressure of the surroundings, not as a result of reflection; 3) identity moratorium, which marks people who are experiencing a crisis and thus postponing important decisions for an uncertain time; 4) identity achievement, which refers to people whose new life-making decisions are made consciously and independently as a result of dealing with an identity crisis. In my opinion, this typology builds a basis for identifying parameters for researching narrative identity. A person with diffused identity is unable to construct narratives about the future; the past can be presented as an enumeration of events without emphasis on overcoming obstacles, resolving urgent problems, which is a sign of lack of readiness to make decisions and fight crises and is characterized by maladaptation. Identity moratorium manifests itself as a person's failure to make narratives about a future filled with goals, plans, expectations, endeavors; and as a person's tendency to postpone goal achievement plans or decisions to solve career, family or other problems. The narratives of such individuals do not contain descriptions of the dynamic "me", which reflects social statuses and roles. Identity foreclosure is diagnosed in individuals who produce stereotypical, reproductive narratives about making important decisions in various spheres of activity; however, such narratives lack analysis and insight, which is a sign of immature narrative skills. Identity achievement is possible in individuals who construct narratives about being ready to make decisions based on critical thinking, reflection, self-analysis.

Therefore, a study of identity involves a person's unique experience, which secures them a feeling of self-sameness. Hence, the narrative method is used as the main one. A narrative is a deeply idiographic, dynamic reflection of how people recollect their experience. This raises the question of how objective this method is since narratives about life are not necessarily truthful or accurate. Thus, in my opinion, there are serious reservations about the effectiveness of narrative methods. All autobiographical recollections, accounts of personal experiences provide a dynamic reconstruction of images of events. A story is a highly idiographic, dynamic reflection of how people recall their past and what function it performs. The purpose of narrative research is to understand these functions and their connection with the other correlates and outcomes, not with the truthfulness of recollections. Narratives are subjective constructions which carry objective consequences. For instance, individual differences in autobiographical narratives and plot development mark successful resolutions of inner conflicts or gender stereotypes, changes in the mental health of psychotherapy clients. Since narratives are deeply embedded in socio-cultural interaction, the way people tell about their lives reflects meaning construction [8, p. 305]. Therefore, narrative approaches to identity are not reducible to self-report measures, but rather represent a different level of analysis that assesses subjectivity in unique ways [4]. Narratives allow researchers to ethically and meaningfully understand lived experiences in context [8, p. 305].

In fact, a research employing narrative methods is one based on reasoning. Therefore, an empirical study of narratives is one about subjectivism since it uses tools for exploring issues of subjective, personal importance. Hence, narrative methods are particularly suitable for studying meaning-making processes with regard to identity.

3. CONCLUSIONS

Therefore, from a postmodern perspective, personal identity is defined as a socio-cultural representation organized as a cognitive structure in the form of a narrative. In the three-level model of personality, identity occupies the third, idiographic, level since a sense of self-sameness arises out of integrated individual experience. A sense of identity develops on the basis of an individual's ability for dialogic interaction, which results in coherent narratives. Being narrative in nature, identity is built in the course of constructing life stories by incorporating life experience into an internalized, evolving story of the self.

Narrative identity emerges in adolescence due to the development of formal operational thinking, which triggers the reflexive mechanisms of self-consciousness and narrative skills. Due to such

mechanisms, an adolescent makes sense of and integrates self-knowledge, which is based on their identification experience and contains ideas about the future. By telling their life stories, an adolescent creates their identity and establishes an adequate personal identity, which indicates a constructive resolution of adolescence crisis.

The narrative method is mostly employed to research identity because it allows studying a person's contextual experience, ways of building and integrating it. The purpose of the narrative method is to explore experience not only in terms of its nature, but also its functions and significance.

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У статті розглянуто проблему трактування ідентичності у постмодерних проекціях. Аналізуються відмінності між феноменами особистість та ідентичність. На основі трирівневої моделі особистості, що організовує різні аспекти особистості в концептуальному просторі і включає перший рівень – індивідуально-психологічні властивості особистості, другий рівень – адаптаційні можливості особистості та третій рівень – інтегрований індивідуальний досвід людини, що забезпечує їй відчуття самототожності, ідентичності, розкривається методологічний (ідіографічний) ракурс аналізу ідентичності. Метою статті є розкриття феномену «ідентичності» у постмодерному трактуванні; визначенні поняття “наративна ідентичність” та механізмів її формування. У постмодерному трактуванні персональна ідентичність визначається як соціокультурна репрезентація, яка організована як когнітивна структура у вигляді наративу. Наративна ідентичність формується у процесі діалогічної взаємодії, у результаті якої інтегрується та інтераналізується життєвий досвід. Визначено механізми формування наративної ідентичності у підлітковому віці – рефлексивні механізми самосвідомості (наративні навички), які забезпечують інтегрування різних аспектів, характеристик «Я». Ідентичність трактується як текстовий модус існування особистості, де самозрозуміння (его-ідентичність) і самопред’явлення (соціальна ідентичність) відбуваються одночасно, утворюючи єдиний конструкт. Визначено параметри дослідження наративної ідентичності: наявність/відсутність перспективи, готовність/не готовність до прийняття рішень, наявність/відсутність динамічного «Я». Розкрито доцільність застосування наративних методів у дослідженні ідентичності.

Ключові слова: ідентичність, наративна ідентичність, наративний метод, наративні навички, постмодерна проекція, рефлексія, рефлексивні механізми самосвідомості.

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A DISCOURSE ANALYSIS OF DESTRUCTIVE SOCIOMENTAL AND ETHNOCULTURAL CONSTANTS IN TARAS SHEVCHENKO'S WORKS (BASED ON "KOBZAR")

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Abstract. The article explores the constants in Taras Shevchenko's poetry with a critical perspective on their functions in shaping a model of the world. The author attempts to give a systemic description of the constants and examines the poet's interpretation of their characteristic features. In Taras Shevchenko's poetic worldview, they gain systemic importance and are regarded as major obstacles to fostering national freedom, independence, and self-sufficiency. The approach allows for a somewhat different perspective not only on Taras Shevchenko's oeuvre but also on Ukraine's history and culture, as well as for new insights into the socio-cultural and political events of the last few decades. To date, linguists, literary critics, culturologists and other specialists have either regarded the categories under study as details of secondary importance or overlooked them altogether. This research project breaks some new ground in decoding Taras Shevchenko's poetry.

Keywords: cultural and mental constant, discourse, ethnoculture, mentality, poetic text, worldview.

1. INTRODUCTION

It is possible to gain an understanding of the socio-cultural, political, demographic and other processes of the past few decades, as well as to make forecasts for the near future by taking into account the attitudinal, ethno-cultural, social and axiological factors. They constitute a discrete, quite distinct and interpretable dimension of the past. It is no exaggeration to note that such a holographic perspective on the past defines all the nations that have managed to gain independence, and it is particularly true of Ukraine. This is accounted by the fact that it took Ukraine almost one thousand years to gain statehood. Since the moment of gaining independence, in the early 1990s, the Ukrainian nation has been searching for its self-identity, its place in the modern world.

In search of the reasons why Ukraine has had little success in building its statehood, it is necessary to draw on literary classics whose heritage contains clues to many sensitive questions, which have hitherto remained unanswered. It should be stressed that searching for answers to the topical questions associated with Ukrainian statehood in the works of the great artists of the past is motivated by the desire to gain a more extensive and objective understanding of our past and its great thinkers. On no account must the suggested reflections be regarded as an attempt to devalue or malign the past.

This research is based on Taras Shevchenko's oeuvre, which is no accident because this historical and artistic figure is not only regarded as emblematic of the genealogy of Ukrainian statehood and

culture but also as one whose role is pivotal. As noted by S. Smal-Stotskyi, “from the mouth of the genius and prophet, Taras Shevchenko, ‘flowed, like our wide Dnieper,’ hitherto unheard-of words about the most genuine love of Ukraine; words ‘which fell deep into the heart and, like fire, baked the cold souls’ of fellow country people” [2, p.13]. Taras Shevchenko’s mission was not only that his works crystallized Ukraine’s culture, nation, spirituality, literary language, worldview, philosophical-axiological model, mental ornament, etc., but also that his poetry provides a clear and distinct account of a range of vices, flaws, and deviations which are destructive to building a state system.

2. ANALYSIS AND DISCUSSION

The pictures of reality during the times of Taras Shevchenko reflect a need for cultural, historical, and genealogical changes. The poet frequently refers to past epochs regarding them as heroic, valorous, courageous, praiseworthy; he also addresses his contemporaries, who lack optimism. Undoubtedly, the poet finds many positive things, which evoke his most tender feelings and emotions. His works portray his homeland, his birthplace, the Dnieper, his home village, his small cherry orchard, memories of early childhood, views of the middle Dnieper area, the steppes and the other fragments of reality, which gladdened the poet’s heart throughout all his life. In fact, Ukraine is his greatest and most genuine love.

However, the poet cannot keep from talking about the illnesses which, like pieces of a mosaic, fit into the general picture, causing constant pain. Taras Shevchenko is neither a politician nor a political scientist. He does not build a conception of economic or political prosperity, nor does he suggest creative geopolitical technologies that could turn Ukraine into a strong, independent country. However, with his watchful eye, he captures the reasons why his country is in a state of vassalage and serfdom; he has a thorough understanding of where to search for the reasons and what urgent steps must be made on the road to freedom, success, general well-being, and happiness. These elements become ingrained in the canvas of his bright, distinct, and convincing images. The vices which the poet adds to the rich palette of images, stories, and plots, occupy a secondary, or even tertiary, plane. These are fairly indistinct compositional inclusions, on which the author does not focus; however, the issues they raise are significant or, in some texts, even dominant. It should be noted that to date many scholarly and popular publications, studies in literary criticism, philosophical aesthetics and other areas have largely focused on the themes of nature in Taras Shevchenko’s works, as well as on spirituality, God, patriotism, history, the Cossacks, foes, freedom, the life of the peasantry, and a Ukrainian woman (young girl). Only rarely do studies examine the poet’s critical observations, diagnostic interpretations, compelling messages written for his contemporaries or future generations, with episodes and themes unflattering to the nation. In fact, they must be reflected on and decoded in order to explain the reasons for the disunity and slavish dependence of the great nation, whose common citizens (peasants) are anguished and hopeless, deprived of civil rights, unable to pursue their aspirations.

The unity of the Ukrainian community is one of the themes that can be viewed from a conceptual perspective. Tracing this phenomenon in the context of Ukrainian reality, the poet discovers the depth of its destructiveness, its detrimental nature. Adding certain conceptual categories to the poetic picture means extending the semantic boundaries of the word unit associated with them. To illustrate, when the author uses a lexeme or a group of lexemes associated with a conceptual category, it activates, more or less intensively, the other close or distant conceptual categories. For instance, a concept such as “unity” evokes “patriotism”, “Christian love”, “commitment to the commandments of forefathers”, “unanimity in the face of an external enemy”, “ability to live in unity”, “sincerity in communicating with fellow country people”, and so on. This can be seen in the following lines: *Де ж ті люди, де ж ті добрі, / Що серце збиралось / З ними жити, їх любити? / Пропали, пропали! (Kateryna)* (“Whither are the people, Whither are the good / Sought by the heart for life and love? / Vanished, vanished!”) (Kateryna). The author appeals to the whole society surrounding the main character, Kateryna. It is her environment,

* Here and henceforth, Taras Shevchenko’s poems are given as translated by J. Peter Fedynsky (Kobzar / Taras Shevchenko; translated from the Ukrainian by Peter Fedynsky. Glagoslav Publications Ltd., London, 2013).

which shares the same values, worldview, problems and which should be expected to understand and support her.

Shevchenko is upset that his fellow brothers are unable to stand shoulder-to-shoulder in times of trouble: *Того ж батька, такі ж діти, – / Жити б та брататися. / Ні, не вміли, не хотіли, / Треба роз'єднатися! / Треба крові, брата крові ... / ... «Уб'єм брата! Спалим хату!» – / Сказали, і сталося (Нуралівшчюна) (Kids are kids, their fathers notwithstanding – / Best to live in brotherhood. / But no, they knew not how, and didn't want to, / There's a need to split! / A need for blood, a brother's blood ... / ... "We'll kill the brother! Burn his house!" / They said it, and it happened) (Thumping Grove). In addition, this piece of poetry expresses a cause-and-effect relationship: *А хто винен? Ксьондзи, єзуїти (And who's to blame? Latin priests and Jesuits). In this way, the author portrays the commonly held, stereotyped perception of the root of this phenomenon. Low collective intelligence, inability to overcome base instincts, in-group antagonism are the most prominent markers of all living beings; and though the poet does not identify them, the alogicality of such behavior features prominently in his works: А той нишком у куточку / Гострить ніж на брата. / А той, тихий та тверезий, / Богобоязливий, / Як кішечка підкрадеться, / Вижде нещасливий / У тебе час та й запустить / Пазури в печінки ... (Сон) (Yet another stealing in a corner / Sharpens knives to kill his brother. / And that one, / God-fearing, / Soft and sober, / Sneaks up like a cat, / To await your adverse hour / And to drive his claws into your liver ... (Dream).**

Shevchenko often turns to religious themes. The ideas of Christ, Christian love are close to the poet. While searching for a sense of unity in his nation and examining the ulcers which affect its spirit, the poet provides a comparison to the Gospel story, the conflict between Christ and the Pharisees, scribes, hypocrites. They are known to have adhered to the letter of the law, being guided by the Five Books of Moses, masking their hypocritical and cynical intentions: *Як ті жиди. Ми по закону!.. / По закону апостола. / Ви любите брата! / Суєслови, лицеміри, / Господом прокляті. / Ви любите на братові / Шкуру а не душу! (Кавказ) (God forbid / That, like those Jews, we resell stolen goods. / We're law-abiding!.. / Do you love your brother / As per the Apostles' law? / Idle talkers, hypocrites, / Damned by God above. / You love the skin that's on your brother, / Not the soul inside!) (The Caucasus). In this poem, the poet does not characterize the old Jewish publican as a phenomenon, but he refers to this image. It is known that in ancient Israel the Jews who collected taxes from their fellow Jews for the Roman Empire were symbols of venality, indecency, moral degradation. It is also known from history that such bondage was the hardest for the Jews because it was impossible to escape the watchful eye of their fellows who profited from overcharging on the taxes under the guise of law. In the Holy Scripture, a publican as a behavioral model is the height of betrayal and moral decline. The poet observes many similar phenomena in his reality too.*

In some of the poetic texts, Shevchenko hints at the possible ways of gaining freedom and forming a self-sufficient, strong nation. In many episodes, he writes explicitly what to do, what to overcome, and what to abandon in order to become a free and strong people: *Схаменіться, недолюди, / Діти юродиві! / Подивіться на рай тихий, / На свою країну. / Полюбіте щирим серцем / Велику руйну, / Розкуйтеся, братайтеся! (I mertvuyt, i zhyvuyt ...) (Take pause, unworthy people, / Foolish children! / Behold your quiet paradise, / Behold this land of yours, / Come to love with all your heart / The great Ukrainian ruin, / Throw off your chains, be brothers!) (To the Dead, the Living ...).*

Having a global mindset and the ability to understand the Book of Life, Taras Shevchenko through his textual laboratory shows the reader the range of problems without resolving which the nation's self-revival and development is impossible. One of such problems is the inability to form a common spiritual space, an ethno-cultural field. Lack of love, tolerance, dignity, or patriotism can be observed at all levels of the system. With pity, the poet states that apart from the lowest social strata, who do not abide by the laws of good and Christian values (possibly due to material poverty), well-to-do fellow country people are also burdened with antipathy towards their homeland: *Ясногельможній гетьмани. / Чого ж ви чванитеся, ви! / Сини сердешної України! / Що добре ходите в ярмі, / Ще краще, як батьки ходили (I mertvuyt, i zhyvuyt ...) (Your most illustrious hetmans. / Why should you be boasting, you! / Sons of poor Ukraine! / That with a yoke you walk so well, / Even better than your parents walked) (To the Dead, the Living ...). With undisguised expressiveness, the poet voices his request and advice in a quiet but firm*

manner: *Обніміте ж, брати мої, / Найменшого брата – / Нехай мати усміхнеться, / Заплакана мати ... / ... І забудеться срамотня / Давня година, / І оживе добра слава, / Слава України ... / Обніміться ж, брати мої. / Молю вас, благаю! (I mertvuyt, i zhyvuyt ...)* (*O my brothers, please embrace / Our smallest brother – / May mother smile, / Our weeping mother ... / ... The shameful bygone hour / Soon will be forgotten, / Good glory will revive, / The glory of Ukraine ... / Embrace, my brothers. / I beseech you, I implore! (To the Dead, the Living ...)*). Ukraine's ethno-cultural space is lacking in phatic, facilitative and productive communication. It is difficult to reach an agreement, express oneself, find common ground: there are some unknown limiting mechanisms and obstacles. The simple and the obvious become unattainable: *... Коли / На раду тиху, на розмову, / Коли ми зійдемося знову / На сій зuboженій землі?! / Ніколи, братія, ніколи ... (V kazemati)* (*When will we convene again / For quiet counsel, for a talk / On this impoverished land?! / Never, brethren, never ...*) (*In Solitary Confinement*).

Love is a separate thematic line in *Kobzar*. This tender, clean and lofty feeling is presented in a variety of forms. It is love of homeland, Ukraine, cherished landscapes, the past, the Ukrainian word; as well as love for God, a woman, family and so on. However, brotherly love is portrayed in a special way. From a pragmatic perspective, it is viewed as something desired rather than real. Thus in the poetic texts it is a construct – a plan of action, a will, an order, a request, a targeted message, a testament, a non-alternative program, and so on: *Любіться, брати мої, / Україну любіть: Годіть! / Смиріться, молітьсь Богу / І згадуйте один другого. / Свою Україну любіть* (*Love, my brothers, one another, / Love our dear Ukraine: Obey! / Submit, pray to God / And remember one another. / Love your Ukraine*). The poet tends to represent love as something desired, something that is lacking, that we underestimate, are unable to incorporate into our life or to experience throughout life. Lack of love evokes gloomy pictures, which also lack patriotism, faith in God, loyalty, dignity, desire for freedom, and so on: *Щоб брат брата не різали / Та не окрадали (Oi vyhostrii tovarysha)* (*That neither should a brother kill / Or rob a brother*) (*I'll Hone My Friend*). In other words, for Taras Shevchenko brotherly love is not a broad feeling which fits into a model of an ideal citizen, a patriot. The poet's tender and supersensitive soul feels love of the world, of life, of Ukraine. However, there is also a painful theme – when love turns into undisguised selfishness, falsehood, insincerity: *Багатого губатого / Дівчина шанує; / Надо мною, сиротою, / Сміється, кепкує (Dumka)* (*A girl likes the thick-lipped well-to-do, / But at me, the orphan, / She merely laughs and jeers*) (*A Thought*). The poet's heart goes out to all miserable children who get no motherly love: *Увійшов у хату, / Ударивсь об поли: Лазять діти у запічку / Голодні і голі. / «А де ваша, діти, мати?» – / ... «Тату! тату! Наша мати / У шинку гуляє» (Oi ya svoho cholovika ...)* (*He came back home / And hit the sack: His children, bare and hungry, Crawl about the oven nook. / "And where's your mother, children?" / ... "Daddy! Daddy! Mommy's / Dancing in a tavern" (Oh, I Sent My Husband...)*). The girl's infidelity, instability of her feelings hurts the poet, and he writes about it with bitterness: *Не виходить чорнобрива. / Із темного луку, / Не виходить зрадливая... / Їде пан гульвіса ... / ... А дівчину покриткою / По світу пускає (Iz-za haii sontse skhodyt)* (*His dark-browed girl does not come. / His fickle lover does not come / From the darkened meadow... / Comes a rakish lord ... / ... And lets the girl roam the world / As an untwed mother*) (*The Sun Rises, The Sun Sets*).

Lack of Christian love, tolerance, compassion, benevolence has a tragic influence on the poet's life and on the country. Kateryna from the eponymous poem is anguished by lack of understanding and sympathy, and that eventually drives her to suicide. The poet sounds harsh while portraying the image of Ivan, an officer of the tsarist army, who played a fatal role in the girl's life. However, on the background of his lack of dignity, no less negative appear Kateryna's fellow villagers, her close neighbors, the social surroundings where she belongs: *... Поки слава на все село, / Недобрая слава, / Нехай собі тії люде / Що хочуть, говорять ...; / ... Возьме відра, опівночі / Піде за водою, / Щоб вороги не бачили ...; ... Вичуняла та в запічку / Дитину колише. / А жіночки лихо дзвонять, / Матері глузують, / Що москалі вертаються / Та в неї ночують ...; ... А тим часом вороженьки / Чинять свою волю – / Кують речі недобрії...; Де ж ті люде, де ж ті добрі, / Що серце збиралось / З ними жити, їх любити? / Пропали, пропали! (Kateryna)* (*... Before news went 'round the village / And turned into disgrace. / But let those people speak their minds; / ... She'll take some pails, / And fill them up at midnight / So that foes won't see / She'll step up to the well ...;... Recovering, she rocks / Her baby by the hearth. / The women-folk ring malice, /*

Heaping scorn upon her mother, / That the Muscovites return / To spend the night with her ...;... In the meantime petty foes / Do exactly as they please – / They forge malice...; Whither are the people, / Whither are the good / Sought by the heart for life and love?! Vanished, vanished! (Kateryna).

The poet is of the opinion that the nation and its every individual have a dramatic destiny because instead of an atmosphere of love and benevolence (the more so because Ukraine's nature and geographical location are incredibly perfect and harmonious, which should lead to a positive atmosphere and well-being), as well as Christian love (because most of the people regard themselves as genuine believers), there is, in fact, an aggressive environment, which is uncomfortable for the people themselves. Kateryna, who had fallen victim to deception, had nobody who would sympathize with her, have mercy on her and shelter her and the baby. It is of course understandable that society tries to preserve its traditions and care for morals, condemning everything that violates its norms; however, Christian love and compassion, not intolerance, antipathy, or ill-feeling, must dominate in the system of values, in interpreting facts of life, human destiny, or dramatic events.

The poet regards absence of love as a tendency towards betrayal and masked spite, which are organic elements of the national mindset and characterize the ethno-culture as a whole. The most representative example of this is the life or image of an orphan. This social class is the most deprived and the least protected. There is nothing worse than having the status of an orphan, despite the fact that Ukrainian culture declares Christianity its axiological and attitudinal model, and Christianity teaches to love even your enemies and do good to those who hate you. This leads to certain questions associated with the truthfulness of these declarations and spiritual landmarks.

Kateryna's parents, under the pressure of society, public opinion, had to order their daughter out of the house so that she would search for her baby's father; in such a way, they also fell victim to the general atmosphere marked by lack of love. The texts also portray women rejecting their own children, intending to do them harm: *Найшла відьму, / І трути достала, / І трутою до схід сонця / Дочку напувала... / Клене мати / Той час і годину, / Коли на світ породила / Нелюбу дитину (Utoplena) (She found the witch, / Got the poison, / And fed that poison to her daughter ... / The mother / Curses both the time and hour / That she brought her unloved daughter / Into this world of ours) (The Drowned Maiden).*

Lack of love breeds betrayal, spitefulness, venality. The spiritual niche which must be filled with love is replaced with an antipode – something that is diametrically opposite to love. Within the context of other vices, the poet also reproaches his fellow country people for disrespecting their native language: *Коли хочеш грошей, / Та ще й слави, того дива, / Співай про Матрьошу, / Про Парашу, радість нашу, / Султан, паркет, шпори — / От де слава!!!; А розумне ваше слово / Брехнею підбите. / Вибачайте... Кричить собі, / Я слухать не буду ... (Haidamaky); ... І всі мови слов'янського люду — / Всі знаєте. А своєї Дасть бі... Колись будем / І по-своєму глаголать ...; Отак-то ви навчаєтесь / У чужому краю! / Німець скаже: «Ви моголи». / «Моголи! Моголи!» / Золотого Тамерлана / Онучата голі (I mertvoym, i zhyvoym ...) (If money's what you want / Or that wonder known as glory, / Then sing about Matriosha / Sing about Parasha and our joy, / About sultans, spurs and parquet floors — / That's where glory's at!!!; And your wise word is / ... Lined with lies. / Pardon me... holler as you please, / I'll not listen to a word ... (Haidamaks); ... All languages of Slavic peoples — / All of them you know. And your own, / No way... We too someday will / Speak our language ...; That is how you study in a foreign land! / The German says, "You're Mongols." / "Mongols! Mongols!" / Naked grandkids / Of the golden Tamerlane) (To the Dead, the Living ...).* The chaos of mundaneness and extreme obsession with the personal, caused by the absence of aspirations or objectives, obscure even the love for God: *Умійтеся! Образ Божий / Багном не скверніте ... (I mertvoym, i zhyvoym ...) (Clean up! Don't blaspheme / God's image / With a pile of muck ...) (To the Dead, the Living ...).* The poet regrets to admit that in the environment of his fellow country people there is no love of knowledge or wisdom: *Якби ви вчилися так, як треба, то й мудрість би була своя ... (I mertvoym, i zhyvoym ...) (Had you studied as you should, your wisdom would be yours ...) (To the Dead, the Living ...).* Social injustice, the slavish state of Shevchenko's homeland torn to pieces by empires, the status of "Malorossia" (the poet's birthplace) as a second-rate country are aggravated by feuds and confrontations. It gives the poet constant pain to see that his fellow country people lack confidence in their own worth. While contemplating pictures of reality, Taras Shevchenko fills them with critical

observations. They transform into whole textual messages and addresses. Sometimes, his anxiety and bitterness are reflected in short remarks. In all cases, these textual fragments are strong and vivid. Watching the living pictures of reality, the poet either talks openly about the nation's illnesses or hints at them and urges the Ukrainians to cure themselves of these illnesses. The desire to bring disgrace on one's blood brothers, hard-heartedness, inability to sympathize and empathize, inability to live as one friendly family are the flaws which must be overcome. Gossip, which a common person likes to chew over and spread, is an invisible evil, which has great detrimental power. It was gossip and rumors that led to Kateryna's drama: *Люде серця не побачать, / А скажуть — ледащо!; А тим часом вороженьки / Чинять свою волю — / Кують речі недобрій...; В селі довго говорили / Дечого багато, / Та не чули вже тих річей / Ні батько, ні мати... (Kateryna); Скажи йому, моє серце, / Що сміються люде (Topolia); Кругом мене, де не гляну, / Не люди, а змії... (Try lita) (But people will not see the heart, / They'll say instead — you're lazy!; In the meantime petty foes / Do exactly as they please — / They forge malice...; For some time after in the village / They talked a lot about it, / But such things no longer reached / The father and the mother...)* (Kateryna); (Tell him, O my heart! / That people laugh (The Poplar); All around me, where'er I look, / I see not people, I see vipers... (Three Years).

Though Taras Shevchenko does not frequently use the lexeme *dignity* in his works, he attempts to reconstruct the corresponding conceptual category and fit it into the Ukrainian model of the world. The poet's work is associated with that of a mason, who tries to cut perfect shapes out of superhard material and urges the whole nation to take advantage of his creation. Shevchenko finds examples of spiritual valor in historical figures, his contemporaries, whom he addresses in his essayistic messages (N. Markevychu, I. Kotliarevskomu, Do Osnovianenka, Hoholiu, N. Kostomarovu). However, the poet regrets to state that courage, patriotism, faith in one's homeland, intellectual genius, political wisdom, the unprecedented self-sacrifice of certain individuals and whole epochs are not effective ideological factors in the format of Ukrainian reality. These facts did not have an essential impact on Ukraine's historical destiny because its reality is too different from the aspirations of the Cossacks in whom the Ukrainian nation can take pride.

The poet makes a bold effort to incorporate the vivid images of the nation's illnesses into the elaborate palette of themes and ideas. In this mosaic picture, dignity has a major place: *Чия правда, чия кривда. / І чий ми діти. / Наша дума, наша пісня. / Не вмре, не загине... / От де, люде, наша слава, / Слава України! / Без золота, без каменю / Без хитрої мови, / А голосна та правдива, / Як Господа слово (Do Osnovianenka) (Of justice and injustice. / And whose children we remain. / Our idea and our song / Will neither die nor perish... / And that, good people, is our glory, / The glory of Ukraine! / No gold, no stone, / Nor cunning speech, / But loud and true, / Just like the word of God) (Do Osnovianenka). The whole text of the poem called *Son (Dream)* is oriented towards this category. One of the poet's most remarkable achievements is that he provides an integrated and systemic portrayal of dignity as a nation-forming category – in the poem *Kavkaz (The Caucasus)*. Undoubtedly, this work is programmatic for the Ukrainian nation. The text of *I mertvym, i zhyvym... (To the Dead, the Living...)* is confessional and imperative; it is a kind of testament, in which the poet works on reviving what is referred to as dignity and what was an inevitable attribute of the Ukrainian oecumene during Cossack times: *Подивіться лишень добре, / Прочитайте знову / Ту ю славу. Та читайте / Од слова до слова, / Не минайте ані титли, / Ніже тії коми, / Все розберіть... та її спитайте / Тойді себе: що ми?... / Чий сини? Яких батьків? (I mertvym, i zhyvym...) (Just look closer, / Read the glory once again. / Read word for word, / Change not a title, / So much less a comma. / Comprehend it all... then ask yourselves: What are we?... / Whose sons? Whose parents?) (To the Dead, the Living...).**

Taras Shevchenko reflects on the destiny of his nation, exploring the reasons for its stagnation and ways of overcoming it. His simple text (it seems so at first glance) is marked by apperceptive depth, which requires an effort to decode. As regards nobility and dignity, the masses – mediocre and short-sighted – should be wise enough to be able to see and recognize a charismatic leader and follow him like Prometheus: *Розпинать, / А не любить ви вчилися брата! / О роде суетний, проклятий, / Коли ти видохнеш? / Коли / Ми діждемося Вашингтона / З новим і праведним законом? / А діждемося-таки колісь!; / Найшовсь-таки один козак / Із мільйона свинопасів... (Yuroduyui); Земля плаче у кайданах, / Як за дітьми мати. / Нема кому розкувати, / Одностайне стати. / За евангеліє правди, / За темнії*

люде! (*Kruhom nepravda i nevolia...*) (*You learned to crucify, / Not to love your brother! / O vain and cursed clan, / When will you die out? / How long must we await / Our Washington / With a new and righteous law? / Our wait indeed won't be in vain. / ... Oh yes, oh yes indeed! / Among a million swineherds / Emerged a single Kozak (Holy Fool); (The earth cries out in shackles, / Like a mother for its child. / There's no one who will break the chains, / Who will clearly stand / For Gospel truth, / And for all the unwashed people!)*) (*All Around are Lies and Bondage*). The harsh reality surrounding Shevchenko generates another associative plane. The poet notes that in addition to the other flaws, Ukraine lacks respect for its history, its heroes of the past. Absence of such respect is a form of betrayal and a sign of lacking in what is called dignity: *Німець скаже: "Ви слав'яне". / "Слав'яне! Слав'яне". / Славних прадідів великих. / Правнуки погані! (I mertvym, i zhyvym...)* (*The German says, "You're Slavs." / "Slavs! Slavs!" / The worthless great-grandchildren / Of glorious great-grandfathers!*) (*To the Dead, the Living...*).

A desire for freedom, an urge to throw off the yoke of internal and external slavery and free one's consciousness from utilitarian and mercantile pursuits, become independent of one's parsimonious and selfish behavior patterns constitute the range of primary programmatic objectives. On the basis of Shevchenko's poetry, it is possible to model a semantic field associated with the conceptual category of freedom. The poet examines it in a kaleidoscopic manner: experiments with this concept and image, studies the structure of the conceptual category, identifies combinatorial patterns, variability of senses, associative space. In the ideological and thematic field of Shevchenko's texts, freedom is predominant: being programmed to gain freedom is regarded as the nation's primary objective, key strategic program and survival condition. The theme of freedom is syncretic and metamorphous. It merges with the other themes, transforms into a wide picture, serves as both a micro- and a macro-theme. Shevchenko views freedom (or rather the opposite – absence thereof) also as social serfdom and internal dependence on one's minimized utilitarian pursuits. The poet is oppressed by the thought that a common citizen contents themselves with minimal freedom and is unwilling to change the general picture of their social state, their living space. He understands that the freedom and independence of his homeland are possible only if every individual gains internal freedom, thus turning from a person into a personality and building a nation from its population.

The texts contain a wide range of ideas, themes, associations, images and plotlines. All of them urge us to reflect on freedom and liberation: *Заснула Вкраїна, / Бур'яном укрилась, цвіллю зацвіла. / В калюжі, в болоті серце прогноїла...* (*Ukraine's asleep, / Choked by weeds, it blooms with mold. / In pools of mud her heart's composting...*). The poet admits that the need to find out the truth, grasp the causes of our lack of freedom stems from his anguish. His reflections and internal anxiety pass to the reader as his words sound convincing: *І я б заснув ... / Так думи прокляті / Рвуться душу запалити, / Серце розірвати (I too would fall asleep... / But my cursed thoughts / Burst forth to set the soul ablaze, / To tear the heart apart)*. The poet understands that the slavish destiny of the Ukrainian nation is rooted in pacifist attitudes: serfs resign themselves to their status, accept shackles with humility and simply look on as their sibling brothers are being enslaved. The psychology of a serf poses a formidable barrier to a free state: *... Копі очі / В неволі гаснуть: розковатъ козак сестру свою не хоче. / Сам не соромитья конать / В ярмі у ляха... Горе, горе! (Sviato v Chyhytyni)* (*... Hazel eyes in bondage flicker: the kozak doesn't wish to break his sister's chains. / He's not ashamed of agony / Beneath the Polish yoke... Sorrow, sorrow! (Holy Day in Chyhyryn)*).

Shevchenko frequently uses contrast in his works. The poet consciously idealizes the Cossack epoch with its reality. Knowing history well, he understands that Ukraine's struggle for independence culminated during Cossackdom, especially in the middle of the 16th century, though the freedom gained was soon lost; neither Koliivshchyna nor the Danubian Sich managed to throw off the shackles; however, the spirit of those epochs evokes the poet's admiration, so he regards those events as emblematic. It is no accident that O. Kultchytskyi wrote: "Historical destiny also influences the creation of a whole history and its figures crystallizing a number of major thoughts, ideas from the sphere of political life which determine a citizen's behavior" [1, p.27]. Shevchenko portrays the Cossacks, patriotic hetmans as role models; he constantly tries to sound reproachful in order to standardize the consciousness and mental picture of an ordinary citizen: *А унуки? Ім байдуже. / Панам жито сіють*

(*Treti pivni*) (*And the grandchildren? It matters not to them. / They're just sowing rye*) (*Third Roosters*). Shevchenko expresses bitterness over the destruction of the Zaporizhian Sich, which he regards as a stronghold of freedom. Memories of it must contribute to reviving the Ukrainian nation: *А тим часом стародавню / Січ руйнували: / Хто на Кубань, хто за Дунай, / Тільки і остались, / Що пороги серед стени / ... А Україна навіки, / Навіки заснула* (*Gonta v Umani*) (*They, meanwhile, ruined the Sich of old: / One fled for the Kuban, / Another 'cross the Danube, / All that's left are rapids / Roaring and resounding in the steppe / ... Ukraine forever, / Forever she has gone to sleep*) (*Gonta in Uman*). In his reflections, the poet addresses other thinkers trying to find a clue: *А хто тую мову / Присімає, угадає? / Великеє слово? / Всі оглухли – похилились. / В кайданах... Байдуже... / Ти смієшся, а я плачу, / Великий мій друже* (*Hoholiu*) (*Who will welcome the expression, / And who will guess the noble word? / All are deaf – shackled, / Bowed... indifferent... / You are laughing, I am crying, / My distinguished friend*) (*To Hohol (Gogol)*).

Shevchenko occasionally addresses the figure of Bohdan Khmelnytskyi with reproaches for the lost freedom. He regards his actions as treachery and venality: after the Khmelnytskyi Uprising (*Khmelnichchyna*), Ukraine lost independence and was turned into a vassal state of Russia: *Отак-то, Зіновію, / Олексійв друже! / Ти все оддав приятелям, / А їм і байдуже! / ... Може, й справді! / Нехай і так буде! / Так сміються ж з України / Сторонніі люди!* (*Stoit v seli Subotovi...*) (*So it is, Zinoviū, / Friend of Alexei! / You gave everything to friends, / But they are all indifferent! / ... Perhaps, indeed! / Just let it be as is! / Foreigners have such a laugh / At Ukraine's expense!*) (*In the village of Subotiv Standing ...*). The following memorable lines are the keynotes of Ukrainian reality, the epigraph to it: *Борітеся – поборете. Вам Бог помагає! / За вас правда, за вас слава / І воля святая!* (*Kavkaz*) (*Fight – you'll win the fight. God is helping you! / Behind you stands the truth, / Behind you stands the glory, / And sacred liberty as well!*) (*The Caucasus*). Aspirations for freedom become forgotten, the idea of unity gets lost in the chaos of feuds and mutual antipathy: *Ясновельможніі гетьмани. / Чого ж ви чванитесь, ви! / Сини сердешної України! / Що добре ходите в ярмі... (I mertvum, i zhyvum...)* (*Your most illustrious hetmans. / Why should you be boasting, you! / Sons of poor Ukraine! / That with a yoke you walk so well, / Even better than your parents walked... (To the Dead, the Living...)*). The energy of the Ukrainian soul is frequently used for wrong purposes. Instead of uniting to struggle for freedom against foes and villains, the Ukrainian people engage in feuds and squabble over trifling matters. The poet wants to see strong, courageous heroes: *Щоб ви неправді поклонились!.. / І хилитесь, як і хилились! / І знову шкуру дерете / З братів незрящих, гречкосіїв, / І сонця-правди дозрівать / В німецькі землі, не чужії, / Претесья знову!.. (I mertvum, i zhyvum...)* (*To bow before untruth!.. / And you bend, just as you bent! / And again you strip the skin / Off your sightless brothers, / All those buckwheat farmers. / Then seeking sunlit truth / Again you rush to German lands / That for you aren't foreign!.. (To the Dead, the Living...)*).

Shevchenko's aspirations intertwine with the feeling of helplessness in the face of cruel reality. The poet is aware that by passionate words alone he cannot awaken sleepy Ukraine and sow grains of truth and freedom. Sometimes the poet gets overcome with despair, which he admits openly: — *І не в однім отім селі, / А скрізь на славній Україні / Людей у ярма запрягли... / — Погано дуже, страх погано! / В оцій пустині пропадать! / А ще поганше на Україні / Дивитись, плакати і мовчати!* (*I vyris ya an chuzhyni ...*) (*— And it's not just in that single village, / But all throughout our famed Ukraine / That evil lords have harnessed people / With their heavy yokes... / — Bad, it is, extremely bad! / To perish in this desert! / But in Ukraine it's even worse / To see, to cry — to say no word!*) (*On Foreign Soil I Grew Up*).

3. CONCLUSIONS

Taras Shevchenko's poetic heritage serves as the organizing core of Ukrainian reality. While contemplating, the poet tries to view the destiny of his nation both in retrospect and at his time. His personal worries intertwine with history and reality in general. The poet suggests interpretational formulas, his vision of Ukrainian reality. On the background of his small sketches and big historical pictures, the poet explores and explains the obvious. The reality portrayed by the ingenious poet requires the intervention of a doctor who will rid it of illnesses. Without such intervention and reorganization of spiritual space, it will be impossible to build our own state. The thinker expresses

valuable observations, which can be regarded as an encyclopedia of Ukrainian life. His emphasis on certain anomalies must also be perceived as a testament, a program of action for contemporaries and descendants.

Taras Shevchenko's oeuvre is a great treasure, a landmark for the nation. Extrapolating his philosophical and poetic works to our reality during the time of independence, we can find many themes topical. As regards the problems and obstacles Ukraine has faced over the last few decades, it can be seen that Shevchenko identified them quite accurately and vividly. In search of answers to key questions, we can explore the poet's texts. It is possible to formulate the poet's hypothetical reaction to recent events: what opinions and advice he would express if he were a witness to what constitutes our reality. While examining Shevchenko's verse, we find that the problems of the Ukrainian ethos and statehood are encapsulated in the textual space with masterful precision. What we can do is engage in self-criticism without building a deceptive model of our reality and, like responsible doctors, approach the problem of curing ourselves. Only then can state-forming processes be effective; only on these conditions will Ukrainian reality make up for the lost time and build a strong, self-sufficient, independent and free country – exactly as the poet dreamed of.

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Мельник Ярослав. Дискурсологічний аналіз деструктивних соціоментальних та етнокультурних констант у творах Тараса Шевченка (на матеріалі текстів "Кобзаря"). *Журнал Прикарпатського університету імені Василя Стефаника*, 7 (2) (2020), 92–101.

У статті розглядаються ті філософсько-естетичні та світоглядно-аксіологічні категорії, які впродовж усієї історії літературно-критичних публікацій залишалися поза межами дискусій. Йдеться про те, що Тарас Шевченко у своїй творчості крім тематики героїки минулих епох, крім патріотичної, пейзажної, інтимної лірики та крім філософських рефлексій інтенсивно опрацьовує проблему недоліків, перешкод, які притаманні ментальності українського народу, і є ключовими бар'єрами шляху до свободи. Ці девіації властиві українській картині світу. Автор виділяє такі категорії, як заздрість, нелюбов один до одного, зрадництво, відсутність єдності, неспроможність бути вірними заповітам предків, дріб'язкова меркантильність, злорадство, запроданство, задоволеність васала та небажання до інтелектуального та духовного розвитку, неспроможність жити у форматі християнських орієнтирів, невміння берегти історію, віру, культуру, мову, історичну пам'ять – у сумі призводять до катастрофи вселенського масштабу, до загибелі цілого народу. Тарас Шевченко у ролі пророка виголошує настанови і адресує своїм сучасникам та майбутнім поколінням. У творчому доробку поета ця тематика є лейтмотивом, але аналітиками творчої спадщини митця на передній план традиційно виводиться інша тематика. Запропонований інноваційний погляд на поетичні

конструкції видатного українського поета є пропозицією перенесення фокусу бачення у площину, яка для поета була не менш важливою за інші. У статті на матеріалі поетичного збірника «Кобзар» робиться спроба фактурного аналізу та синтезу тих складників, які допоможуть краще зрозуміти не лише творчу спадщину поета, але наше минуле і сьогодення, а також будувати перспективні плани відродження української нації.

Ключові слова: дискурс, етнокультура, картина світу, культурно-ментальна константа, ментальність, поетичний текст.

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Section: REVIEWS

MANIAVA SKETE AS A CITADEL OF THE CHRISTIAN FAITH AND SELFLESSNESS

MYKOLA LYTVYN, IHOR TSEPENDA

Review of the monograph "The Great Skete in the Carpathians. In three volumes." / Ed. by M. V. Kuhutiak. Volume 1. Ivano-Frankivsk: Manuscript-Lviv, 2013. 728 p. Volume 2. Ivano-Frankivsk: Manuscript-Lviv, 2015. 514 p. Volume 3. Ivano-Frankivsk, 2017. 576 p.

Ancient Maniava Skete emerged in the Carpathian Mountains as a center for Christian values, an upholder of the lofty ideals of spiritual and religious selflessness. This is a pilgrimage destination for thousands of our predecessors and contemporaries, a stronghold of enlightenment. Prepared by professors of Vasyl Stefanyk Precarpathian National University and edited by Dr. Mykola Kuhutiak, the fundamental three-volume publication *The Great Skete in the Carpathians* explores the origins and development of the monastery as a national and cultural center for spirituality and describes its legacy of manuscripts. M. V. Kuhutiak, the project organizer and executor, compiler of the manuscripts and author of the third volume, has done an outstanding job of collecting documents, materials and other sources from the archives and libraries of Ukraine, Romania, Poland, and Austria and prepared the book for publication. This meticulous study was a joint endeavor of researchers (Volodymyr Havadzyn, Iryna Solonets, and Volodymyr Staryk), translators, editors, artists – a big creative team of enthusiasts.

Worthy of special mention are the historiographic materials such as the sacred scriptures used for research purposes for the first time; in fact, whenever religious documents are published, this in itself is a matter of great interest. The researchers' commentaries provide an extensive and insightful analysis. It should not go unmentioned that the authors had to overcome considerable difficulties associated with raw data: some of the texts were written in old church Slavonic, Latin, or old Ukrainian, which necessitated the involvement of other specialists. The authors of the publication acquired skills of archival research, perusal of ancient texts and their preparation for publication – all with remarkable patience and perseverance.

Particularly conspicuous is the architectonics of the book, its structure and composition. The first volume publishes the oldest manuscripts created in the Great Skete, the *Skete Patericon* and the *Synodyk*, supplemented with a translation into modern Ukrainian and commentaries. It is no accident that these documents are placed at the beginning of the book because the *Skete Patericon* contains biographical details about Ivan (Job) Kniahynytskyi, the founder of the monastery, and the *Spiritual Testament* written by Theodosius, the first hegumen of the monastery, as well as other manuscripts describing the

canonical and ecclesiastical traditions of monastic selflessness. The 17-18th-century *Synodyk* included in the first volume is a discovery of a hitherto unknown manuscript.

The second volume contains extensive data, including documentary evidence, about the Skete's mission of spiritual enlightenment. The examples obtained from the archival documents illustrate the struggle of Galician monks to prevent the monastery from closure as well as their subsequent efforts to restore it during the time of Ukraine's independence. The third volume provides a theoretical analysis of the historic mission of the Great Skete with an insight into its religious and spiritual significance in reviving Ukrainian national culture; this study was written by Dr. Mykola Kuhutiak. The volume also includes the documents discovered after the publication of the first two volumes. Structured in this way, the book enables the interested reader to gradually move from exploring ancient manuscripts, delving into the lives of the monks and their selfless service to the generalized perception of their austerity as a commitment to the lofty ideals of the Christian faith.

The authors' main objective was to explore the mystical ideology underlying monastic self-sacrifice, to analyze the philosophical ontological sense hidden behind the high-flown language of the ancient manuscripts in question. The researchers conducted a careful examination of an enormous corpus of handwritten and printed materials on the history of the Great Skete and studied the papers of Ukrainian and foreign researchers.

Thus particularly noteworthy is Yu. Tselevych's fundamental paper *История Скиту Манявского: вразь зь Зборникомь грамоть, листовь и деяких судових документовь, дотычных того монастыря* (*A History of Maniava Skete: together with a Collection of Enfeoffments, Letters, and Certain Court Documents Pertaining to That Monastery*) published in Lviv in 1887. Analyzing the achievements of this scholar, M. Kuhutiak notes: "The greatest contribution to collecting source materials about the Great Skete was made <...> by the famous Galician researcher Yulian Tselevych" [Vol. 3, p. 34].

The monograph depicts the outstanding figures of the Ukrainian Church – the founder of the Great Skete, Job Knyhynytskyi; the builder of the monastery, Theodosius of Maniava; as well as the other priests doing their selfless bit to promote religious life in their homeland. In this respect, the central figure is Venerable Job, whom M. Kuhutiak holds in high esteem not only as a religious activist but also as a remarkable participant in the historic events of his time, an upholder of Ukrainian religious and cultural revival: "The personality of I. Kniahynytskyi per se is without exaggeration historic, famous not only for his devoutness but also for his remarkable personal role in the historic future of the Ukrainian nation, the revival of the Orthodox Church, culture, the Ukrainian ascetic ideal" [Vol. 3, p. 94]. (It must be noted, however, that this characterization is repeated in the same wording on p.385.)

The author traces the stages in the life of the great religious activist. By the standards of that time, Kniahynytskyi got a very good education, particularly in Ostroh Academy, where he was subsequently invited to teach; then he studied the Word of God on Mount Athos, later returning to his homeland. While depicting historic events – Ukraine being under pressure from Muscovite tsars and the Austro-Hungarian Empire, the Eastern and the Western Church becoming united after signing the Union of Brest – the author promotes the religious and cultural tradition of objectivism in describing the origin, religious life and work of the Great Skete. Having been given the ecclesiastical name of Job, Kniahynytskyi settles in a remote mountainous area in Markova Pustyn; in 1605-1610, he embarks on his lofty mission of creating a new Vatopedi monastery in the Carpathians.

M. Kuhutiak leads the reader to think that "the appearance of the Skete monastery in the Carpathians was a natural event considering the historical epoch, the acuteness of ecclesiastical and religious controversy caused by a deep crisis in the Orthodox Church itself, the advance of Catholicism and transition to the Union" [Vol. 3, p. 385]. The author's position is confirmed by a brief (albeit informative) analysis of the religious and spiritual life not only in Galicia and Bukovyna but also in the Ukrainian lands of that time in general.

Noteworthy are the author's descriptions of Kniahynytskyi's followers; for instance, the outstanding Ukrainian religious activist and writer, Ivan Vyshenskyi, is portrayed with due consideration to both his polemic against Uniatism and his commitment to Christian values: "the main idea of Vyshenskyi's creative work was to preserve Ruthenian olden times, the Orthodox traditions of

forefathers, the loss of which he perceived as a threat to the ecclesiastical, religious and ethnocultural identity of the nation" [Vol. 3, p. 106]. One cannot but support this objective view of historic and cultural, spiritual and religious practices.

In his monograph, Dr. Kuhutiak presents the results of his comprehensive study of monastic living, whose roots go back to the emergence of Christian monasticism and can be observed in the ascetic tradition of Ukrainian religious houses, for instance the Kyiv-Pechersk Monastery. The researcher draws on the novel studies of the sacred heritage of the Dniester-Carpathian region examining various instances of cloistered asceticism and applies the term *hesychasm* to ethno-enlightening hermitism, submission to strict rules of life. In search of spiritual perfection, Job Kniahynytskyi was more inclined to the solitary tradition, though he did not exclude the possibility of a communal monastic lifestyle. Discussing the canonical rules of the Great Skete, M. Kuhutiak notes that commitment to hermitism, to severe norms of monastic living "was a natural and reasonable reaction to the secularization of the church and monasteries, the relaxation of moral and canonical laws of monastic asceticism" [Vol.3, p. 387]. It would be worthy to note that these aspirations of Job and Theodosius of Maniava also reflect psychological factors stemming from their spiritual upbringing, their life on Athos, as well as their deep, all-consuming faith in the teachings of Jesus Christ.

The monograph argues that following the strict rules of monastic life was not an end in itself because the purpose of monasticism was to turn to God's Commandments; this interpretation of the teachings left by the founders of the Skete is based on the fact that the Skete's texts contain numerous references to the Holy Scriptures, the commandments of the Holy Fathers. Such a perspective on canonical monastic laws is particularly important considering the priority of the philosophical and religious aspects of monastic service over temporal affairs. It should be noted that every opinion expressed by the author is supported with references to the source materials such as scripted texts, research papers of renowned theologians, pastoral workers, and public figures.

The customary principle of monastic asceticism consisted in strictly limited interaction with the outside world, solitary confinement and silence; the monks were forbidden to leave their cloisters without the hegumen's permission. Renunciation of material possessions was combined with humility and the duty to work. Though ascetic diet reduced food consumption to a minimum, it was still necessary for the monks to replenish their food supplies, so they had to come in contact with the villagers while selling their handicrafts. Therefore, despite being prohibited from communicating with strangers, the monks could not avoid coming in contact with the local population. It is understandable that the author, having no scriptural sources, could not describe the relationships between the monastic community and the local villagers. We can only hypothesize the possibility of contacts between the monks and pilgrims, inhabitants of Maniava Village; it is even more likely that in such a way the surroundings of the monastery tried to get involved in spiritual life, to ask God's blessing in the monastery.

The history of the Great Skete throughout the 16-17th centuries – from its origins to its heyday – is reproduced in the monograph in the context of the historic events faced by the society of Galicia at that time. There was an attack on the religious and cultural self-identity of the Ukrainian population. At that time, the Great Skete, which M. Kuhutiak refers to as "a kind of spiritual academy", served as the foundation for building the self-awareness of Ukrainians, the cultural and spiritual revival of the region. The author provides extensive evidence for the growing authority of the monastery, reproduces the circumstances under which the Skete obtained public support, gained possession of much property, and extended the circle of its benefactors.

The monastery expands its ties with Kyiv monks; its selfless service was highly valued by Metropolitan Petro Mohyla. The Skete's community perceived Kyiv – despite the pressure from Moscovia – as "a new Jerusalem", a sacred center. Having explored a great number of historical materials, M. Kuhutiak summarizes the facts and evidence about the monastery's life of that time making the following crucially important conclusion: "The historical destiny of the 17th-century Great Skete was inextricably connected with the heroic and dramatic history of Galicia and the whole of

Ukraine with its ups and downs, big victories and losses, numerous wars and epidemics" [Vol. 3, p. 191].

Drawing on historical documents and analyzing the spiritual and religious life of the monastery, M. Kuhutiak examines the complicated relations between the monastery's community and the Greek Catholic Church, emphasizing the commitment of the Great Skete to the old Kyiv Galician Orthodox, not Moscovian, tradition. The ties of the Great Skete with the Patriarchate of Constantinople and with Greek monasteries indicated the stability of its spiritual and religious priorities. At the same time, the author notes that the monastery was faced with difficulties caused by attacks from the Uniate communities and the Austro-Hungarian government. However, as stated in the monograph, thousands of believers, including both Uniates and Catholics, attended worship services at the Great Skete [Vol. 3, p. 229].

The monograph's findings about the persecution of the Ukrainian Church by the Russian and the Austro-Hungarian empires have great social and political significance. The author's opinions and conclusions go beyond depicting the circumstances which led to the closure of the Great Skete – they rise to the level of a scientific theoretical generalization that the invasive imperialistic policy of that time was intended to stifle any attempts by Ukrainian thinkers to express independent opinions and distance themselves from the pressure of forces hostile to Ukraine. M. Kuhutiak's commentaries and claims are supported with references to new documents, which were unknown to earlier researchers of the Skete's history such as Yulian Tselevych, among others; he provides a detailed analysis of the decisions made by the Austro-Hungarian government which limited the rights and privileges of the monastery in every way; incidentally, such policy was pursued with consideration for the attitude of Russia [Vol. 3, p. 227].

In the 1780s, foreign governments made repeated attempts to reduce the number of monasteries and monks in Galicia and Bukovyna, to limit their proprietary rights, to control the hegumens' managerial decisions, which provoked severe protests from the monastic community. The Great Skete came to be threatened with closure. Despite the Skete's numerous attempts to remain independent, it was closed by imperial viceroys in 1786. The Skete's monks continued to struggle for their rights and, as stated by the author, they proved that "a centralized empire is not omnipotent" [Vol. 3, p. 266]. Is it not likely that these opposition efforts were precursors of the struggle of the Ukrainian Church for its independence and self-sufficiency?

Though the Great Skete was prevented from serving as a spiritual and religious stronghold for two hundred years, the folk memory of the monastic mountain in the Carpathians survived, so thousands of believers visited the buildings of the monastery on religious holidays. During Soviet rule, the Great Skete fell into disrepair. Later, its premises were renovated, and there appeared a sanctuary and a museum of history and ethnography, *Skyt Maniavskyi*. After Ukraine gained independence, the priests and monks of the Ukrainian Orthodox Church of the Kyiv Patriarchate began to hold services in the monastery. Only in 1998, in response to the demand of the Maniava Village community and Ivano-Frankivsk Diocese, did the church gain possession of the museum's facilities. The sacred monastery began its revival. The detailed description of the renovation of the Great Skete given by M. Kuhutiak will serve as a foundation for a new historical account of the famous monastery.

The chapter entitled *Sakralna Spadshchyna (Sacred Heritage)* provides an in-depth analysis of the spiritual and religious ideals of the Great Skete. In fact, this research is the first effort to examine the philosophical theology and the ontological attitudes of the Skete's monastic community, which can be regarded as a foundation for the traditional doctrine of Orthodox asceticism. According to M. Kuhutiak, the spiritual and religious practices of the Skete's monks stemmed from Near Eastern early Christian monasticism but developed original features. The author stresses that through their selfless service the Skete's Hesychasts acted as agents of spiritual enlightenment [Vol. 3, p. 305], and their mystical beliefs served as a gnoseological doctrine reflecting clear socio-ethical norms. The selfless service of the Skete's community gave a push to the development of the spiritual and religious life in Ukraine and beyond. The Great Skete created unique philosophical theological literature, with the *Skete*

Patericon being its brilliant example. The monastery, as argued by the author, became an important center for spreading booklore by creating numerous scriptural works.

Worthy of special mention is the scope of objectives pursued and fulfilled by the monograph's authors, as well as the great body of source materials, scriptural texts involved, which allows for the possibility of extending the range of research issues, including commentaries and descriptions of many additional historical facts. The material of the book reflects, on the one hand, the authors' scientific worldview and fundamental approaches to doing the responsible job of creating a historical account of the Great Skete; on the other hand, the researchers' profound knowledge and competence, their willingness to fully familiarize the reader with their findings.

An account of the spiritual and religious activity of only one monastery, be it as powerful as Maniava Skete, cannot, of course, reflect a wider range of issues related to the religious life in Galicia, such as ones caused by the adoption of the Union of Brest. However, the authors' desire to extend the scope of research, to introduce the socio-political factor deserves every praise. Avenues for further research include, for instance, the interaction of Galician Orthodox churches with the Byzantine Patriarchy, Chernivtsi Metropolis, Greek monasteries. It is also noteworthy that the monograph contains a tremendous range of data reflecting the spiritual and religious life in the Galicia of the 16th-18th centuries.

It cannot escape attention that the monograph is written in a sophisticated scientific style without being overloaded with technical terms, particularly theological ones, and, as it seems, can be regarded as an example of confessional discourse to be used if need be. To illustrate, let us consider the following textual fragment: "The phenomenon of the Skete's monastic selfless service was based on a harmonious combination of two forms of monastic asceticism – communal cenobitism and cloistered hermitage – which complied with the ancient Christian norms of spiritual practice, as well as with the moral and ethical ideals of the mystical experience of God" [Vol. 1, p. 11]. This combination of common and theological vocabulary creates a highly scholastic manner of expression, quite understandable from the context.

The volumes of the *Great Skete in the Carpathians* are of interest not only to historians, theologians, culturologists, or ethnologists but also, as supposed by the authors, to linguists, philosophers, psychologists since the scriptural sources published in the monograph provide fertile research material. It appears probable that, for instance, this book may offer a new perspective on the literary merits of the famous poem by A. Mohylnytskyi *Skyt Maniavskyyi (Maniava Skete)*. The authors of this unique book have, without a doubt, proved that the Ukrainian Church, the secular clergy have always pursued the lofty mission of spiritual revival; and churches and monasteries, such as the glorious Great Skete, used to be and still are a powerful source of establishing Christian values, maintaining traditions of cultural enlightenment, service to God and Ukraine.

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THE GOLDEN RAIN OF PUSHYK'S POEMS

OLHA SLONOVSKA

Pushyk S. *Ya dlia Ukrainy Zhyv: u 2 t.*
[For Ukraine I lived: in 2 vols.]
/ Olha Slonovska, editor and author of foreword
“Zoloty Doshch Pusykovykh Poezii”
[The Golden Rain of Pushyk's Poems].
Misto-NV, Ivano-Frankivsk, 2019.

Throughout his last days, Stepan Hryhorovych Pushyk sought to polish and even publish his poems now included in the two-volume collection entitled “Ya dlia Ukrainy Zhyv!” (“For Ukraine I lived!”); he selected a considerable number of poems, placed them into a thick folder and spent hours working on them at the balcony of his apartment; also, he meticulously edited and polished his favorite, previously published, poems. I remember him confessing that he would implement all his plans if God would grant him just a few more months! Stepan Hryhorovych was a wondrously industrious person, a true workaholic, so his “napoleonic” plans did not surprise me. However, when he called me late at night, just within a day of his death, making an unexpected suggestion that I personally add the final touches to his last book of verse, my heart missed a beat: Stepan Hryhorovych would never make such a request without having a good reason for that! I refused saying that I would not dare to edit his poems and that only the author themselves is capable of doing such a job better than anyone else, but Stepan Hryhorovych was so deeply hurt by my reluctance that, nolens volens, I had to agree: “I will do it; the book will be published under my edition but only on condition that every nuance is approved by Pushyk!”

Recollections of our midnight conversation kept me awake till morning. Somehow, as if it were reality, I could see myself walking with Stepan Hryhorovych in the park; he was disturbed to see that they were mindlessly cutting down the century-old lindens and were also going to move on to the larches saying that all those trees were snags; this was obviously a lie because larch timber is known to be a very precious material, which is why it was neither a mistake nor negligence – the predators had avaricious plans; as regards calling the bare larches snags, it was also a lie: larches always fall off for the winter! I also recalled the wild ducks which some kind people used to feed on bread every day in the winter; the naïve birds used to waddle from the lake to the food store every day to secure themselves a portion of food. One night some villains gave the ducks some bread soaked in vodka, then caught them and wrung the poor birds' necks! Stepan Pushyk ranted and raved about that; his voice sounded heart-

rending as urged his students not to do evil, to save every bird, insect, or grass blade! It was not without reason that I feared for the poet's health: God forbid he might fall ill!

Stepan Hryhorovych knew many unique folk names of mountains, torrents brooks, and gorges. Once he declared that there was golden rain blossoming and that he had never seen such thick blossom before. In fact, it was forsythia blossoming, which Stepan Hryhorovych also frequently mentions in his diary. Obviously, it was his favorite flower and he might have come up with the name "golden rain" himself, but how accurately this name reflected incredible beauty: it looked like golden rain indeed, with its elongated petals shaped like dew drops; untold wonder! "April 4, 1989. Thursday. How very cold and humid this Holy Week is! Rains. Apricot and plum trees are all in bloom. This year golden rain broke into blossom in March", "February 27, 1990. Tuesday. It rained at night and at dawn; everything has been washed... In the yard, a bush of golden rain has broken into blossom; behind the house, the willow has sprouted".

By nature and character, Stepan Hryhorovych was a real molfar (in Hutsul culture, a practitioner of folk magic) and a prophet: not once did something he said in passing come true to the smallest detail. He was considered a knowledgeable person, well-read, a walking encyclopedia! He could hold an interesting conversation on practically any topic. He did not mind talking to common people, poverty-stricken or homeless, though he could easily talk to academics as well. He worked with inspiration, without days off, holidays or at least short breaks. He hated hospitals and health resorts. He used to say it was there that his body and mind weakened. On the eve of his own death, he telephoned all his friends and acquaintances: as usual, he had an unmistakable premonition of the unavoidable.

Overnight August 13 to 14, 2018 Stepan Hryhorovych Pushyk, a titan of a man and a legend in his lifetime, passed away. Ivano-Frankivsk will never be the same without this restless, rebellious, nationally-conscious man, who managed to remain extremely active to the last. During his extremely stressful and difficult life, he helped very many Ukrainians by kind words, moral support, advice or selfless acts. When the anti-terrorist operation was launched, he willingly donated UAH 16,000 to Ukrainian soldiers! Stepan Hryhorovych was no ordinary man, at times too harsh in standing up for justice, but always honest, truthful and decent. He loved Ukraine, and Ukraine loved him.

In his "Autobiography", Taras Shevchenko wrote: "The story of my life constitutes part of the history of my Fatherland." Stepan Pushyk could have said the same about himself because he had to experience many momentous, difficult, horrifying events. Our talented fellow countryman was born during wartime. Hardly had little Stepan turned two years old when his native Vyktoriv Village became a living hell: the advancing Soviet Army mortared the way for the infantry; Hryhorii Pushyk's family had no chance of surviving the shell attack since there was a German command car near their house. They fled in great panic, the father carrying his baby in his arms and a bundle of pillows and blankets on his back. When the artillery shelling stopped, it turned out that a splinter of a rocket fired by a Katyusha had got stuck inside one of the pillows: the coincidence saved not only Hryhorii, but also his little son Stepan.

During the post-war years, the Soviet government waged a campaign of terror in a frantic effort to strengthen its position ruthlessly disposing of the Bandera guerrillas across the whole of Halychyna, including Pushyk's hometown. A native of Halychyna, he witnessed his patriotic fellow villagers dying for their native land, so he could learn at his mother's knee about sacrificial love of Ukraine as well as about hatred for cruel invaders. Stepan's friend's parents kept a whole arsenal of weapons under their barn, so the two little rascals sneaked a whole pail of unused cartridges from there. As regards propaganda literature in support of the Ukrainian Insurgent Army, it was sometimes brought for Stepan's father by Marko Boieslav. The cautious Hryhorii hid those priceless papers inside the thatched roof of his house. His little son noticed it, though it seemed that at that age the boy was only interested something like baby sparrows.

Stepan's mother and grandmother knew an infinite number of songs, fairy tales, and legends. The child's impressionable soul luxuriated in the generous treasury of folk imagination and wisdom. Thus, heredity had a significant influence on the character and life of the now-famous lyricist, author of numerous books of fiction and research studies.

God did not spare Stepan Pushyk any of his best gifts – be it physical appearance, height, intellect, strength, success, or talent. Such lucky individuals are said to have been kissed on the crown by God. The historic past of Pushyk's small fatherland also played an important role: the old princely town of Halych; legends, folk tales, and fairy tales, which did survive till the 20th century; recent events illuminated with a halo of glory surrounding Ukrainian Sich Riflemen; the sacrificial fight of the Ukrainian Insurgent Army... In addition, Vyktoriv has always welcomed amateur talent shows; in fact, it was there that the world-renowned composer Denys Sichynskyi created a unique village choir as early as in 1901.

Stepan Pushyk's first book entitled "Zelena Khvoia" ("Green Needle Leaves") was published in 1964 in an edition of as few as 25 copies on the recommendation of the Intelligentsia Club. However, one could pay a high price for a self-published edition because by that time "the Brezhnev freeze" had already replaced "the Khrushchev thaw", with the leading critic from the USSR roaring with unconcealed aggression at a rostrum: "You shall not see a thaw! The thaw is over!"

At that time, Stepan Pushyk was a newly enlisted soldier serving at a missile base in Moscow Oblast; he was lucky to be right in the communist liar where KGB officers would rarely dare to search for renegades. Having been granted a furlough, Stepan Pushyk headed home through Kyiv. When he came to the editorial office of the *Ukraina* magazine in order to submit his poems, he found the literary editor Natalka Kashchuk crying bitterly: "Our best guys have been arrested. Stus and Chornovil will be put on trial!" Was Pushyk also running the risk of finding himself in a place where goats had their horns straightened? He was because the totalitarian machine worked like an insatiable mincer, so one did not necessarily have to be guilty of acting against "the party and the people" to be sent to prison. However, the guardian angel protected the soldier like the apple of his eye: at those terrible times Stepan Hryhorovych did manage to publish his first real book of poetry in one packet with the thin booklets of other authors; despite this, the book had a conspicuous title – "Molodi Hromy" ("Young Thunderstorms"). You may notice its similarity to the title of Lina Kostenko's book called "Peredhrozzia" ("Time before a Thunderstorm"), which the author was forced to change to "Nepovtornist" ("Inimitability"). Censorial authorities monitored every single word, deciphered the slightest hints or ambiguous messages. Even in the song "Dva Kolory" ("Two Colors") (lyrics by D. Pavlychko, music by O. Bilash) haters managed to find references to the Bandera flag! Thunderstorms, who are young, could also be interpreted as a rebellion of the 70s generation, as an explicit threat to the rotten totalitarian system, which was relentlessly heading towards a precipice.

During the same period, which was "not the times of Batu Khan" (as per Oleksandr Smoliak), Stepan Hryhorovych got into big trouble with the self-published book, which was then popular with young people, and had a narrow escape from a disciplinary battalion, which was considered a significantly harsher punishment than prison. Distressed by the horrible prospect, the soldier was prepared for the worst. Suddenly his friends came running to the barracks: "Your song is being performed on TV!" Stepan rushed off the bed like a scalded cat; seeing the television program for himself, he got taken aback: in the Pillar Hall there stands the handsome Dmytro Hnatiuk and the host announces: "Lyrics by Stepan Pushyk, a soldier of the Soviet Army; song called 'Yablonevaya Osen' ('Apple Autumn')". As if in a trance, he listened to his own song being performed. Capturing the faces of the spectators, the camera slid along the box: the Political Bureau headed by Leonid Brezhnev were applauding! Stunned by his success, Stepan ran out of the barracks, did a few most difficult exercises on a pull-up bar and cried out: "Dare send me to a disciplinary battalion; aha, dream on!"

Even after becoming famous in Ukraine and receiving numerous awards, Stepan Hryhorovych Pushyk always remained opposed to the current government. In 1987, the *Ukraina* magazine published Pushyk's article entitled "Pamiat Sovisti" ("The Memory of Conscience"), in which the ideology secretary of the Regional Committee of the Communist Party was given a hard time because many ancient churches across the region had gone up in flames; consequently, that issue of the national periodical was not available at any newsagent's in Ivano-Frankivsk Region. Neither was it sent to Precarpathian subscribers. Being scared stiff, Ivano-Frankivsk Region Council made every effort to prevent the reader from accessing "The Memory of Conscience".

A winner of the Taras Shevchenko National Prize; a recipient of the literary awards named in honor of Ivan Franko, Pavlo Chubynsky, Myroslav Irchan; a recipient of the Wolanyk and Shwabinsky International Literary Award (the Ukrainian Free University Foundation in New York), a deputy of the Verkhovna Rada of the First Democratic Convocation, a professor at Vasyl Stefanyk Precarpathian National University, Merited Artist of Ukraine, a chevalier of the Order of Merit (2nd class), chevalier of the Order of Merit (3rd class), recipient of the jubilee medal "25 years of the Independence of Ukraine" – Stepan Hryhorovych Pushyk was constantly noted for significant creative achievements: research papers on "The Tale of Igor's Campaign", one hundred and fifty poems set to music, novels, wonderful books of fairy tales, proverbs and sayings, poems, short prose pieces, anthologies of laudable scope presented in six volumes and seven books. At his respectful age, the author still possessed immense creative power. He was finishing "Busova Knyha" ("Bus' Book"), exploring where the author of "The Tale of Igor's Campaign" was buried, finishing another book of poetry, organizing his diaries. Stepan Pushyk had no time for rest, nor did he care for his health. This resonates with Ernest Hemingway, a Nobel Prize winner and world-famous American writer, who said that you will never be a great writer if you fear dying.

Nowadays it is no secret that a genuine artist tends to live in an imaginary rather than real world and is able to see magic in mundane actions; thus a clump of dahlias left in the ground in frosty weather reminds the writer of carol singers:

Дні осінні притерті, мов шини,
 Fall days worn out like tires,
Кущ шипшини, мов кадр із кіно.
 A briar bush like a movie still.
А навшипилечки дружно жоржини
 And on tiptoe the dahlias
Колядують комусь під вікном.
 Are singing carols beneath someone's window.

Stepan Pushyk believes that birds and animals are considerably closer to paradise than people affected by progress, avarice and rationalism:

Причайлась зажурена птаха.
 A gloomy bird is lurking.
Одинока, забута, сумна,
 Lonely, forgotten, sad;
І хмарина загубленим лахом
 With a forlorn laugh, a cloud
Їй лепече, що завтра зима –
 Is muttering to her that tomorrow is winter –
 or:

Там, на Верховині, – всі високі!
 There, in Verkhovyna, everyone is tall!
Май манив закоханих у рай.
 May was luring the lovers into paradise
Господи, звірятюк яснооких
 God, do not punish little clear-eyed animals
За гріхи невинні не карай.
 For harmless sins.

Stepan Pushyk possessed the ability to feel happy about ordinary things:

Передгроззя небо голубе
 Blue sky before a thunderstorm.
Понесли, як проліски, дівчата.
 The girls carried it along like snowdrops.

And how deep was his feeling for mountains and wildlife, as well as for a Hutsul – a highlander in the Carpathians, who lives in harmony with nature:

У кошарах говорять овечі дзвінки.

In the barns, the sheep bells are talking;

Стеле річка рушник у міжгір'ї світанню.

Between the mountains, the river is spreading a towel for the dawn.

Кінь у небі читає зелені зірки,

The horse is reading green stars in the sky,

І читання його переходить в іржання.

And his reading turns into neighing.

Може, щось у Небесного просить Царя?

Maybe he is asking the Heavenly King for something?

Може, й він розуміє ранкову молитву?

Maybe he also understands morning prayer?

Хоче він, щоб впряглась в його бричку Зоря,

He wants the Morning Star harnessed to his britzka

А він вивезе Сонце на гору блакитну?

And he will take the Sun to a blue mountain

Never did Stepan Pushyk tolerate anyone's meanness, falsehood; he disliked double-faced people and despised time-servers:

При Австрії цей хрунь австрійцем був,

Under Austria this swine was an Austrian;

При Польщі – поляком, що корінь забув,

Under Poland, a Pole who forgot his roots;

При німцях німцем... Й ось: він – русській! Вах!

Under Germans, a German... Lo and behold: he is a Russian!

Ще стане українцем? Боже збав!

Will he also become a Ukrainian? God forbid!

Like any other artist, Stepan Hryhorovych was most concerned with realizing his talent. During the last years of his life, he exerted himself but was nevertheless dissatisfied with his results and achievements complaining that there was increasingly too little time to finish everything up because he always began writing a few works simultaneously. Despite this, however, S. Pushyk was well aware that artistic activity is about quality, not quantity:

Ти не плач, не зітхай, що не пишеться!

Don't you cry, don't sigh when you don't feel like writing!

Вірші, друже, не возять возами.

Poems, my friend, need not be produced by the cartload.

Подумай лише, що залишиться

Just think what will be left over

З тих рядків, які ми написали.

From those lines we have written.

Stepan Hryhorovych had phenomenal intuition and was an innate workaholic: even within a few hours of his death he worked on an article for the Dzvin journal ("The Bell") and the poet's last piece ("Parashka") dates back to 1 August 2018.

Stepan Pushyk's talent was undeniable because like any true artist he had a prodigious memory, a keen power of observation, the ability to sympathize with real people, his contemporaries, without distancing himself from them, without despising his own literary characters, who did not always manage to overcome adversities. This might be the reason why Hryhir Tiutiunyk describes the mystery of his hard-earned talent as pain or, more precisely, as an artist's high pain threshold and willingness to stand up for anyone who is in trouble or poverty. Pavlo Zahrebelnyi, whose historical novels are by far the best in Ukrainian literature, also made an insightful observation that an artist

always has an extraordinary life: one who has not suffered, who somehow managed to escape adversities cannot become an interesting writer for the simple reason that they have nothing to tell their readers about. Ernest Hemingway wrote the following about literary achievements like those of Pushyk's: "All good books are alike in that they are truer than if they had really happened; and after you are finished reading one, you will feel that all that happened to you and afterwards it all belongs to you: the good and the bad, the ecstasy, the remorse and sorrow, the people and the places and how the weather was. If you can get so that you can give that to people, then you are a writer."

As regards Stepan Pushyk's creative heritage, many works have so far remained unpublished considerably outnumbering the ones published during his life: the manuscript of Stepan Pushyk's diary, probably the longest one in the world, is composed of three hundred volumes. They include memoirs, which are now very popular among readers because an epoch is depicted and analyzed by an eyewitness at a very close distance.

Ukrainian nine-grade students use Pushyk's translation and interpretation of "The Tale of Igor's Campaign". A wide selection of Pushyk's works has been included in the recent anthology of Ukrainian literature published by "Litera" ("Letter"). It would be good if all teachers used this very book and promoted it at schools. Recently, Pushyk's comprehensive study about the burial site of Osmomysl's son, Prince Volodymyr Yaroslavych, author of "The Tale of Igor's Campaign", has created a stir among researchers. Today, on Pushyk Hill, somewhere near this bard, lies Stepan Hryhorovych himself – willed to be buried in his native Vyktoriv, which is an honor for his hometown.

People whose destiny is similar to Stepan Pushyk's always come to this world on a great mission, which is never easy to accomplish, which they themselves cannot fully understand, which is extremely exhausting but necessary not for a single person or the bearer of the talent themselves, but for a whole nation. Let us consider Pushyk's unique songs alone: they have become national and will be performed in Ukraine for centuries because they are perceived as original, sacred. Researchers will long continue to refer to Pushyk's findings about "The Tale of Igor's Campaign". For decades, the former students of this extraordinary researcher and collector of folk wisdom will continue to tell their children and grandchildren amazing stories about him.

It is laudable that Ivano-Frankivsk City Council has resolved issues associated with placing a commemorative plaque on the house where Stepan Hryhorovych lived; on Aleia Slavy (Avenue of Glory) there is a star in his honor; a competition has been held to choose a design of a bust in memory of the poet; Ihor Tsependa, president of Vasyl Stefanyk Precarpathian National University, has allocated funds for publishing a two-volume collection of Stepan Pushyk's poems entitled "Ya dlia Ukrainy zhyv!" ("For Ukraine I lived!").

Talented poets do not die. They live in the hearts of contemporaries, talk to us through the medium of their verses, give us aesthetic satisfaction and joy.

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ON THE ROAD TO THE WORD

OLHA DERKACHOVA

In *Moral Letters to Lucilius*, Seneca wrote: "It was once more simple because men's sins were on a smaller scale, and could be cured with but slight trouble; in the face, however, of all this moral topsy-turvy men must leave no remedy untried. And would that this pest might so at last be overcome! We are mad, not only individually, but nationally."^{*}

The Roman Stoic, philosopher and writer characterizes philosophy in the above-given passage, but for me it is also associated with philology. While there is a growing tendency to seek detours and shout that philology and philologists are useless, there must be a refuge from this maddening clamor somewhere, a foothold, a comfort zone (call it as you will) which can give you an understanding and confidence that what you are doing is important, useful or necessary, like oxygen or water. Philological journals and books serve as such a refuge for those who have not lost faith in the power and capability of the word.

I do not think things are that bad for philology; I doubt that it is facing a severe crisis; I am not sure everything is as awful as we are led to believe. Rumors will be rumors. As a rule, they have nothing to do with real deeds. The one who talks is too busy to pay attention to reality. Cassandra's apocalyptic visions always evoke agitation and curiosity, even if they are fake. Hence is the conclusion: there are those who talk about the crisis of philology and those who know nothing about the ones talking about it, being busy with that very philology, which is alleged to be in crisis. As usual, everything is entangled and complicated in the kingdom of the humanities. Thus it might be wiser to give this tangled skein to the Moirae – let them unroll it, and time will select what is most important and preserve the essential for us or for those who will come after us.

It is said that Ukrainian philology is of no use to the world (not philology in general, but Ukrainian philology). The main thing is that it is of use to us – even when all happens in spite of, not due to. It is fairly straightforward: if you do not value yourself, nobody will. You will get nowhere by being fixated on usefulness or uselessness; you will never succeed if you look back in regret; you will not manage to write about the most important thing if you listen to the small voice telling you about the twilight of philology.

There is time for everything and everyone: time to speak and time to write, time to listen and time to interpret, time to touch and time to think... As Pliny the Younger wrote in one of his letters: "Alas! how many learned men there are who are buried out of sight and lost to fame either through their own modesty or their retiring habits. Yet, when we are about to make a speech or give a reading we are nervous only of those who parade their learning, while those who say nothing appear to great

^{*} Given as translated by Richard M. Gummere (Seneca L. A. *The Complete Moral Letters to Lucilius* / translated by Richard M. Gummere. Stoici Civitas Press, Ottawa, 2013. p.378).

advantage just because they show their respect for an important literary work by receiving it in silence.”*

The existence of high-quality publications by Ukrainian philologists nullifies any attempts to convince us that philology is in decline or even dead. To a certain extent, classical philology was not fully prepared for novel, unclassical, trends; but adapting to new conditions is a question of time.

Yet again, the philological publications available in Ukraine at present are undeniable evidence that Ukrainian philology is alive. Some of these titles can boast a long history and tradition; others are a little younger (but no less important), and their main advantage is that they appeared and developed in independent, no longer Soviet, Ukraine.

One of such journals is *Prykarpatskyi Visnyk NTSh* (*The Precarpathian Bulletin of the Shevchenko Scientific Society*), with one of its series being *Slovo* (*The Word*); apart from this series, there are other immensely interesting and extremely profound series such as *Chyslo* (*The Date*), *Dumka* (*The Thought*), *Puls* (*The Pulse*) – but that’s another story. The journal emerged on the horizon of philology in 2008, with its perennial editor being Stepan Khorob, Doctor of Philology, full professor. It was launched by the Ivano-Frankivsk branch of the Shevchenko Scientific Society, Vasyl Stefanyk Precarpathian National University, Ivano-Frankivsk National Technical University of Oil and Gas, and Ivano-Frankivsk National Medical University. The editorial board consists of leading researchers from Ukraine and Europe. Some of them are unfortunately no longer with us... However, in the first issues of *Slovo*, one can find their names and their words; in fact, the word lasts longer than a human life, and it is hardier and more resilient; but at the same time it is more fragile and more insecure than the human organism...

The main sections of *Slovo* are *Linguistics*, *Literary Criticism*, *Folklore Studies*, *Journalism*, and *Art History*; there are a number of other sections, for instance *A Nation in the Making* or *Pokuttia Trinity*, which appear in a particular issue depending on its conception. My favorite section (it is present in every issue, which is very important) is *The Tribune for the Young*, where young researchers make their first steps. This section not only provides young researchers with support but also sets the ante for what constitutes high research standards in the humanities. So what do they research? What is their word about? There are a great variety of topics: from ancient literature (unfortunately, such studies are not numerous; I wish there were more because the word which is time-proven sounds especially strong) to the literature of today, which is only developing; from names known to a wide readership to the ones familiar only to a small circle of philologists. Thus in one of the most recent issues, the young researchers discuss the works of Yurii Kosach, Andrii Zhurakivskyi, Vasyl Riabyi, Olha Slonovska, Vsevolod Nestaiko, Roman Ivanychuk, Yurii Mushketyk, Dariia Yaroslavska, Iren Rozdobudko.

The *Linguistics* Section presents studies by renowned scholars who explore topical issues in linguistics. Here are a few of them: *Movno-estetychni parametry novostyliu v prozovykh tekstakh ukrainskykh pysmennyts* (*The Linguistic and Aesthetic Parameters of Novostyl’ in the Prose of Ukrainian Female Writers*) by V. I. Kononenko; *Vasyl Nimchuk – doslidnyk “Leksykona slovenoroskoho” Pamvy Beryndy* (*Vasyl Nimchuk – Explorer of Pamvo Berynda’s “The Lexicon of Church Slavonic”*) by V. V. Greshchuk; *Ukrainskyi chas: hramatychna interpretatsiia* (*Ukrainian Tense: a Grammatical Interpretation*), *Kulturolohichnyi aspekt etnolinguistyky* (*A Culturological Aspect of Ethnolinguistics*) by V. M. Barchuk; *Hramatychna omonimiia chastok ON, OS, OT, OTSE* (*The Grammatical Homonymy of the Particles OH, OCB, OT, OCE*) by I. F. Dzhochka; *Frazeolohichni “vidsvity” hovirky sela Tiudiv Kosivskoho raionu* (*The Phraseological “Glow” of the Vernacular Spoken in Tiudiv Village, Kosiv District*) by M. I. Holianych; *Slovotvir u “Narysakh ukrainskoi movy” Oleksy Syniavskoho* (*Word Formation in Oleksa Syniavskyi’s “Sketches of the Ukrainian Language”*) by L. I. Pena.

In the *Literary Criticism* Section, the reader will find papers on the literature of various periods: *Svoieridnist novelistychnoi maisternosti Valeriana Pidmohylnoho* (*The Originality of Valerian Pidmohylnyi as a*

* Given as translated by John B. Firth (*The Letters of the Younger Pliny* / translated by John B. Firth: Second Series. Walter Scott Publishing Co., London, 1905. p.92).

Master of the Novella) by N. V. Maftyn; *Funktsionalnist symboliv satyrychnoho tekstu (The Functionality of Symbols in a Satirical Text)* by H. I. Marchuk; *Ukrainofilski zoseredzhennia Mykhaila Drahomanova (The Ukrainophilic Preoccupations of Mykhailo Drahomanov)* by R. B. Pikhmanets; *Intermedialnist: termin, kontseptsii, metodolohiia (Intermediality: Term, Conception, Methodology)* by N. D. Mocherniuk; *Osoblyvosti zhanrovoi systemy suchasnoi ukrainskoi prozy dlia ditei ta yunatstva (The Characteristics of the Genre of the Modern Ukrainian Prose for Children and Adolescents)* by T. B. Kachak; *Zhanrova eklektyka retro-detektyvov Bohdana Kolomiichuka (The Eclecticism of Genre in Bohdan Kolomiichuk's Retro Detectives)* by A. V. Zemlianska and A. M. Zemlianskyi; *Khudozhnia interpretatsiia ideolohichnogo mifu v povisti Zirky Menzatiuk "Yak ya ruinuvala imperiiu" (An Artistic Interpretation of the Ideological Myth in the Novelette by Zirka Menzatiuk "How I Ruined the Empire")* by S. E. Ushnevych; *Kontseptsii zghanblenoi nevoleiu Vitchyzny v ukrainskii poetychnii istoriosofii (The Conception of a Homeland Disgraced by Captivity in Ukrainian Poetic Historiosophy)* by R. B. Golod.

Another section worthy of attention is that of *Folklore Studies*, which extends beyond the frameworks of the testamentary rustic discourse: *Buzh i Dovbush: folklorno-mifolohichni aspekt (Buzh and Dovbush: a Folkloric and Mythological Perspective)* by S. H. Pushyk, *Mifolohichna paradyhmatyka arkhetypnoi krytyky: suchasni poshuky i pidkhody (The Mythological Paradigm of Archetypal Criticism: Modern Explorations and Approaches)* by O. V. Slonovska, *Osoblyvosti khudozhnioho vidtvorennia opryshkivstva u pershii redaktsii povisti Hnata Khotkevycha "Kaminna Dusha": folklornyi zrizz (A Fictional Representation of the Opryshky Movement in the First Edition of the Novelette "The Stone Soul" by Hnat Khotkevych: a Folkloric Snapshot)* by M. M. Vasylchuk, *Ornitomorfnyi obraz-symbol "orel" u literaturnii ta folklornii poezii: brytansko-ukrainskyi kontekst (The Ornithological Image and Symbol of an Eagle in Literary and Folkloric Poetry: British and Ukrainian Context)* by O. V. Karbashevska, *Literaturno-folklorna hotyka: obrazno-siuzhetna paradyhma (Literary and Folkloric Gothicism: A Paradigm for Imagery and Storyline)* by I. V. Hrosevych.

Art History has an impressive research scheme – from theatre to music, from music to the word expressed with a brush. To illustrate, let us consider the most recent issue of *Slovo: Tvorennia kinosvitu yak khudozhnii protses (na materialii filmiv ukrainskoho "poetychnoho kino") (Creating a Cinematic World as an Artistic Process (based on the films of the Ukrainian "Poetic Cinema"))* by S. I. Khorob, *Transformatsiia yevanhelskoho suizhetu v piesakh "Na poli krovi" Lesi Ukrainky ta "Holhota – Strasti, Smert i Voskresinnia Hospoda nashoho Isusa Khrysta" Hryhora Luzhnytskoho (The Transformation of the Evangelical Storyline in Lesia Ukrainka's "In the Field of Blood" and Hryhir Luzhnytskyi's "Holhota – Passion, Death and Resurrection of Our Lord Jesus Christ")* by N. M. Vivcharyk, *Vershnyk neba: Vasyl Barka – zhyvopysets (The Sky Rider: Vasyl Barka – a Painter)* by H. O. Parovatkina.

Journalism frequently focuses on communicative aspects, the role of a journalist in the modern world, the characteristics of opinion journalism, gender issues in the mass media. To illustrate, Issue No. 47 discusses *Fakhova inmutatsiia zhurnalistiv: spetsyfika identyfikatsii (Professional Immutation in Journalists: Identification Specifics)* by O. M. Kholod, *Genderna problematyka informatsiinoho rynku Ivano-Frankivska (Gender Issues in the Ivano-Frankivsk Information Market)* by I. M. Kopystynska and I. V. Boichuk; in Issue No. 54 one can discover *Zharhonzimy v roli zasobiv intymizatsii v publitsystychnykh tekstakh (Jargonisms as Means of Adding Intimacy to Journalistic Texts)* by I. M. Dumchak, *Leksyko-semantychni osoblyvosti polskomovnoho reklamnoho tekstu pochatku XX stolittia (The Lexical and Semantic Characteristics of the Early 20th-Century Polish Advertisements)* by O. M. Pelekhata.

Another interesting section is *Reviews, Overviews*, which will familiarize us with the latest books on the humanities; it is a must-read for philologists and art historians, and it serves as a tool for navigating through art and culture.

A research publication can be a success provided there is a winning combination of tradition and novelty. Everything stems from tradition: it serves as fertile soil from which something new and different springs into existence; it is a foothold which helps to displace what seemed impossible to displace; it is evidence that we are not alone lonely and are engaged in important processes. *Slovo* is a vivid example of combining tradition and novelty, respect for what we have and a search for what we must discover or have. In this context, great significance is attached to the sections entitled *Jubilees* and

Anniversaries, which give a leisured description of the achievements of Ukrainian philologists and supporters of the Ukrainian cultural movement so that we know and remember that the word is bigger and deeper than any of us is.

Even a brief overview such as this can reveal the versatility of *Slovo*, the kaleidoscopic nature and depth of its papers, the geographic diversity of its authors, though most of them are Precarpathian researchers. I do not think further details are necessary; after all, as the following Greek epigram goes, "What is too much becomes out of place; hence, as our forefathers said, even too much honey has the bitterness of gall".*

As can be seen, *Slovo* contains numerous materials to suit various tastes, so it can be of interest not only to philologists, art historians, or journalists, but also to readers concerned with the Ukrainian humanities. Are you interested in children's literature? The development of the Ukrainian theatre? Opinion journalism? Topical issues in syntax? The mysteries of folkloric heritage? In *Slovo*, everyone will discover their word, as if it were uttered especially for them; and someone will find a word about them. Capturing epochs and moments, what is transient and what will never end. No time to read all the materials? There are thorough and exhaustive abstracts as well as detailed lists of sources given after every paper, which will help you to orient yourself in the research area.

All in all, there are 54 issues of *Prykarpatskyi Visnyk NTSh*. Who knows, perhaps when this article is published, there will be another, 55th, issue. Its word will be traditional and novel, expected and unexpected, resolute and not-quite-yet resolute, conventional and groundbreaking. The main thing is that it will be there...

The only thing to advise is more accessible communication, so that *Slovo* will be closer to both the reader and the potential author (for instance through a page on Facebook or Instagram), so that it will come into existence in the virtual world; after all – if communicative space is so important, why not fill it with the word?

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* Given as translated by Niall Rudd (*The Latin poems* / translated and edited by Niall Rudd. Bucknell University Press, 2005. P.114).

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BREAKING NEW GROUND IN THE THEORY AND PRACTICE OF HISTORICAL LEXICOGRAPHY

VASYL GRESHCHUK

Dydyk-Meush H. *Kombinatoryka v ukrainskii movi XVI–XVIII stolit: teoriia, praktyka, slovnyk.* Lviv, Instytut ukrainoznavstva im. I. Krypiakievycha, Naukove tovarystvo im. Shevchenka, 2018. 688 s.

The linguistic issues of valence, combinability, distribution, and position of language units emerged during the last century; and to date, most of the theoretical and practical aspects have been explored, albeit not exhaustively. Modern linguistics has accumulated a significant body of research on syntagmatic relations at all levels of language structure. The valence of language units has mainly been explored from the synchronic perspective. As regards old languages available only in written form, the above-mentioned issues have been studied sporadically, if at all. H. Dydyk-Meush makes a rather successful attempt to apply novel methods of analyzing combinability to the written Ukrainian language of the 16th-18th centuries. Thus the topicality of the research arises from the subject matter chosen as well as from the need to conduct a comprehensive analysis of valence in the 16th-18th-century written Ukrainian language, which can contribute to further systemic research on the combinability of language units in the old Ukrainian language.

As determined by the subject matter of the monograph, the author discusses the periodization of the Ukrainian language, analyzes trends in studying the Ukrainian language of the 16th-18th centuries, characterizes old Ukrainian records of the period in question from various perspectives, with the main emphasis being on combinability. The researcher provides cogent arguments to support her theoretical generalizations about the Ukrainian language of the 16th-18th centuries as an object of linguistic analysis and the possibility of applying novel linguistic methods to old Ukrainian texts within the context of the theory of *usus*.

H. Dydyk-Meush's paper is centered around the theoretical and practical aspects of combinability, valence. The author interprets valence as the ability of equal-level units (first and foremost, that of words) to combine with each other, and she differentiates between valence in language and valence in speech, which are not always congruent. Combinability is regarded as a particular manifestation of this property of the word in discourse, so it can be studied by analyzing language data. Valence and combinability are interconnected and interdependent, with combinability being interpreted as valence realized in speech. The author provides a thorough, comprehensive analysis of types of combinability – syntactic, lexical, stylistic. In addition, the monograph regards combinability as a cognitive phenomenon: it discusses lexical combinability in general and explores adjective-noun collocations in

the 16th-18th-century Ukrainian language from a cognitive linguistics perspective. Since contexts normally help to identify various types of combinability, they are characterized from various perspectives. Due consideration is also given to distribution, which is viewed within the context of combinatorial linguistics.

The author provides a detailed description of adjective-noun collocations obtained from Ukrainian texts of the 16th-18th centuries with an emphasis on their nominative characteristics, structure, and functions in text and discourse, as well as the semantic functions and communicative potential of their components. The paper also explores an attributive adjective as part of an adjective-noun collocation and argues that it serves as a means of nomination, evaluation, intensification and delimitation. An attributive adjective also performs the functions of qualification and restriction since it imposes selection restrictions on the noun in an adjective-noun collocation. Having analyzed a corpus of Ukrainian texts dating back to the 16th-18th centuries, the author suggests a bold and, most importantly, well-substantiated argument against attaching secondary importance to an adjective in a text. Having identified the status of adjective-noun collocations in the context of connections between their components, the author argues that adjectives and adjective-noun collocations are on a par with head nouns in terms of nominating people, objects, phenomena, etc.

Particularly worthy of attention are the discourse characteristics of adjectives, which were identified by analyzing all the speech situations connected with attributive adjectives used in their main functions in a corpus of 550 texts of various genres, with each excerpt containing 100-200 words. This allowed for the possibility of giving a detailed description of adjectives as part of adjective-noun collocations and whole texts from three perspectives: 1) the major (primary or secondary) functions of de-adjectival nouns; 2) the textual potential of adjectives; 3) combinability and position in a series of attributive adjectives.

The main contribution of this research is that the corpus of adjective-noun collocations selected from Ukrainian texts of the 16th-18th centuries is described from the perspectives of linguistic anthropology and cognitive linguistics. The cognitive approach to analyzing the semantic and combinatorial properties of the above-mentioned adjective-noun collocations allowed for the possibility of showing which substantive elements were the most significant for the religious and theological texts of the 16th-18th centuries; these include, among others, *сердце* (*heart*), *душа* (*soul*), *умыселъ* (*intent*), *вѣра* (*faith*), *надѣя* (*hope*), *любовь* (*love*), *Бог* (*God*), *церков* (*church*), *человек* (*man*). The glossaries of adjectives created for each of the nouns were then used to model a semantic basis of attributive adjectives and to support the claim that they are heads of such word groups and also the means with the help of which language “preserves and reproduces the basic cultural and religious, Christian, concepts of Ukrainians for a long time” [1, p.268].

Another important contribution is the analysis of adjective-noun collocations in accordance with a scale of combinatorial semantics, which is based on the principle of the integration of senses depending on the degree of deducibility/non-deducibility of the combinatorial semantics of a word group from the sum of the meanings of its components. As a result, the author gives a detailed description of a whole variety of adjective-noun combinations with an emphasis on transitional adjective-noun collocations defined as being on the borderline between fully free and fully bounded collocations. Compositional and non-compositional word groups are both regarded as transitional. Compositional adjective-noun collocations can be compositionally free or linguistically bound, with the latter being classified into the following types: nominative, etiquettical, clichéd, traditionally epithetical, and stereotypical phrases. Non-compositional adjective-noun combinations are divided into modifications, imitations, oxymorons, annulments, falsifications, and periphrases.

As seen from the data provided in the monograph, the adjective-noun collocations found in the Ukrainian records of the 16th-18th centuries can be a rewarding and reliable material for lexicographic description. This is confirmed in the final chapter, which highlights the foundational principles of compiling “A Combinatorial Dictionary of the Ukrainian Language of the 16th-18th centuries” and presents a sample of such a dictionary for entries beginning with the letters *A* and *B*. The dictionary

combines the features of a historical and a combinatorial dictionary of 16th-18th-century adjective-noun collocations, thus being an innovative lexicographic study.

Therefore, the paper under review breaks new ground in Ukrainian linguistics by presenting a comprehensive analysis of adjective-noun collocations obtained from Ukrainian records of the 16th-18th centuries from the perspective combinatorial linguistics, which has dominated the research agenda over the last few decades. The author of the monograph extrapolates the techniques and methods of the modern anthropocentric research paradigm, particularly those of linguistic anthropology and cognitive linguistics, to the traditional framework for studying combinatorial properties of words, which allows for the possibility of extending our knowledge of the combinability of an adjective with a noun in 16th-18th-century Ukrainian texts of various genres. While we acknowledge that the research provides a comprehensive analysis of an extensive corpus of adjective-noun collocations representative of the Ukrainian language of the 16th-18th centuries, thus making a significant contribution to Ukrainian linguistics, we consider some of the issues to be ambiguous or debatable.

The author's conception of a combinatorial dictionary of the Ukrainian language of the 16th-18th centuries is based exclusively on adjective-noun collocations. However, all the other types of word groups are no less interesting from the perspectives of combinatorial semantics, linguistic anthropology, and cognitive linguistics. It is obvious that the specifics of the other types of word groups will determine the lexicographic principles for describing combinability; therefore, we strongly believe that a combinatorial dictionary of a language of a certain period must result from a comprehensive analysis of all types of word groups, so the dictionary suggested in the monograph requires a more accurate title.

The monograph makes relevant use of an impressive body of research literature, with appropriate citations provided. In some cases, however, the text is burdened with excessively long citations from a single source (for instance I. Franko, L. Humetska) or a string of citations from different sources, so the author's idea becomes unclear. This criticism refers to the author's writing style rather than the content of her ideas.

The glossaries presented in the monograph comply with research standards; however, some of the definitions need correction. To illustrate, the adjective *каменный* (*stony*), which is exemplified by *каменное сердце* (*stony heart*), is incorrectly defined as "rooted in sin", "soulless, stony"; instead of that, the semantic description could have been complemented with the adjective *insensitive*. The adjective *тяглий* (*draft* – of animals used for pulling heavy loads) is repeated in its definition, which should have been avoided since the Ukrainian *тяглий* is a dialectal word.

It is laudable that the author provides a meticulous, scientifically rigorous classification of adjective-noun collocations used in the Ukrainian language of the 16th-18th centuries; however, it is doubtful that the word group *свѣжый небожчикъ* (*a fresh dead body*), which is listed among apparent oxymorons such as *старый младенецъ* (*an old newborn*), *горкая радость* (*bitter joy*), *горкое веселие* (*bitter fun*), etc., might be regarded as an oxymoron since *свѣжый* (*fresh*) does not mean *живий* (*living*).

However, the above-mentioned criticisms and suggestions cannot outweigh the significance of this paper. H. Dydyk-Meush's monograph is a novel piece of research, the first of its kind in Ukrainian linguistics; it examines the combinability of an adjective with a noun in the Ukrainian language of the 16th-18th centuries. The novelty is that the author suggests a number of new research techniques and methodological frameworks such as a scale of combinatorial semantics for analyzing combinability from a diachronic perspective, foundational principles of compiling an innovative combinatorial dictionary of adjective-noun collocations used in the Ukrainian language of the 16th-18th centuries.

The research has significant theoretical and practical implications. The theoretical assumptions about the combinatorial regularities of words in 16th-18th-century Ukrainian texts of various genres, the scientific principles of compiling a combinatorial dictionary of the Ukrainian language of the period in question, and the conclusions suggested make a remarkable contribution to the development of combinatorial lexicology and lexicography. The findings enrich modern Ukrainian linguistics by extending its theoretical conceptions of combinability, syntagmatic relations and combinatorial properties, the nature of attributive adjectives and their lexicographic elaboration.

The practical importance of the research is that its methodological framework for analyzing and interpreting adjective-noun collocations in the Ukrainian language of the 16th-18th centuries can be used for studying other types of word groups as well as in contrastive typology. The research offers novel contributions which can be used for preparing a fundamental paper generalizing the combinability of language units in the old Ukrainian language, for writing textbooks and study manuals on the historical lexicology and lexicography of the Ukrainian language, for compiling a combinatorial dictionary of the 16th-18th-century Ukrainian language, as well as for teaching lexicology and lexicography, the history of the Ukrainian language, and courses for philology majors at higher educational institutions.

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Грещук Василь. Нове слово в теорії і практиці історичної лексикографії. *Журнал Прикарпатського університету імені Василя Стефаника*, 7 (2) (2020), 117–120.

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