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PROZA SATYRYCZNA Z ELEMENTAMI POWIEŚCI ŁOTRZYKOWSKIEJ

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Adnotacja. Artykuł zawiera porównawcze badanie obrazów głównych bohaterów, fabuły, chronotopu i treści ideowo-satyrycznych wiodących powieści Muriel Spark i Oleha Chornohuza – odpowiednio „Ballada o Peckham Rye” i „Arystokrata z Wapniarki”. Artyści ci są wybitnymi mistrzami dzieł satyrycznych XX wieku. Wywiad wskazuje na obecność podobnych figur poetologicznych: chronotopu drogi i toposu miasta, groteskowo-satyrycznego przedstawienia współczesnych realiów społecznych, takich jak pogon za pieniędzmi, dominacja biurokracji, hipokryzja mieszczan i ich ograniczony świat duchowy. Ustalono, że wspólną cechą dzieł jest archetyp oszusta/trickstera, który łączy te dzieła z gatunkiem powieści łotrzykowskiej.

Słowa kluczowe: oszust, powieść łotrzykowska, motyw, kompozycja, satyra, chronotop.

SATIRICAL PROSE WITH ELEMENTS OF PICARESQUE

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Abstract. The article contains a comparative study of the images of the protagonists, plot, chronotope and ideological and satirical content of the leading novels by Muriel Spark and Oleh Chornohuz – “Ballad of Peckham Rye” and “The Aristocrat from Vapnyarka”. These novels have specific similar features: the chronotope of the road and the topos of the city, the grotesque-satirical depiction of the social present-day realities such as the pursuit of money, the dominance of bureaucracy, the hypocrisy of the townspeople and the limitations of their spiritual world. The archetype of a swindler / trickster is manifested in the images of the protagonists of these novels, what unites these works with the picaresque genre.

Key words: swindler, picaresque, motive, composition, satire, chronotope.

САТИРИЧНА ПРОЗА З ЕЛЕМЕНТАМИ ПІКАРЕСКИ

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Анотація. Стаття містить порівняльне дослідження образів головних героїв, сюжету, хронотопу й ідейно-сатиричного змісту провідних романів Мюріель Спарк та Олега Чорногуза – «Балада про Пекхем Рай» та «Аристократ з Вапнярки» відповідно. Означені митці є визначними майстрами сатиричних творів XX ст. У розвідці зазначено наявність схожих поетологічних рис: хронотопу дороги та топусу міста, гротескно-сатиричного зображення сучасних соціальних реалій, таких як гонитва за грошима, домінування бюрократії, лицемірство городян і їхній обмежений духовний світ. Визначено, що спільною рисою творів є архетип шахрая / трікстера, який поєднує ці твори із жанром пікарески.

Ключові слова: шахрай, пікареска, мотив, композиція, сатира, хронотоп.

Introduction. Muriel S. Spark (1918–2006) is one of the most significant masters of the English satirical novel of the XX century, represented by the names of R. Aldington, A. Huxley, G. Green, M. Bradbury. She also continues the tradition of women’s prose in the English literature, having important points of contact with the works of women writers such as Jane Austen, Iris Murdoch and Margaret Drabble.

Novels, short stories, plays of the writer are so original that literary criticism can not come to a single opinion in their assessment. M. Spark is believed to follow the current of Catholic existentialism and seems to be inclined both to the realistic method and mysticism, irrationalism. Features of postmodernism and satirical pathos are seen in the works of the writer together with entertainment, frivolity, absurd.

Creative output of Ukrainian writer Oleg Chornohuz (b. 1936) is considered as bright manifestation of satire in the Ukrainian literature of the twentieth century. In the novels “The Aristocrat from Vapnyarka” and “The Contender for Papakha” the writer brought out a whole gallery of grotesquely vivid satirical types that embodied the work of the faceless totalitarian Soviet system. The author draws attention to the current problems of Ukrainian daily life, with the help of satire he ridicules drunkenness and laziness, thirst for profit and power and adaptation to the “elite”.

Publications. In general, literary criticism, both in English and in the post-Soviet space, has a sufficient amount of researches on various aspects of Spark's works, such as I. Kienko, O. Jumailo, M. Bradbury, F. Apostolou, A. Massie, F. Kermodé and others. Regarding the critical perception of O. Chornoguz's works it's necessary to admit that scientific research, which would contain thorough analysis of satirical images and the function of satire in his novels, is virtually absent, except for small newspaper essays and reviews. Therefore, the study of differences and similarities of satirical techniques in the works of M. Spark and O. Chornoguz, which has not yet been adequately covered in modern literary criticism, is now very **relevant**.

The purpose of the article is to conduct comparative analysis of prose satirical works by Muriel Sarah Spark and Oleg Fedorovich Chornoguz and images of present-day picaro in their novels.

The presentation of the main material. M. Spark's five novels (“The Ballad of Peckham Rye”, “The Abbess of Crewe”, “Territorial Rights”, “The Prime of Miss Jean Brodie” and “The Takeover”) can be singled out in a separate cycle and considered in a complex. The reason for this unification is the presence in these works certain features inherent in the genre of picaresque: the similar principles of creating main characters, what is determined by the composition of the works. The protagonists of the novels – Dougal Douglas and Abbess Crewe, Hubert Malindane, Robert Liver and Sandy Stranger (though the latter with some reservations) – trace their lineage from picaros. The five books of the writer are also united on a single thematic basis, as the leading theme is power and money and their destructive influence (Kyienko, 2007: 547).

A. Massie in his monograph on Spark emphasizes that the writer has always been interested in the world of the rich as an object of artistic research. This attention was not caused by snobbery, the rich attracted her in terms of greater freedom in choosing their destiny, which often turned into a voluntary nightmare. Spark is interested in the problem of the destructive properties of money as a doctor – to create a picture of the development of acute and incurable disease. Of course, the freedom of the rich, even if it is the freedom of self-destruction, will be illusory (Massie, 1979: 58). They are just as attached to the circumstances as everyone else.

In “The Ballad of Peckham Rye” (1960), the object of study is the middle class of Britain. Here the novelist uses her favorite method of ironic parody. Peckham Rye is a decent suburb of London. Spark's ironically equates Peckham society with the “bottom of life”. The suburbs are densely populated by typical middle class members. The scale of moral values in Peckham is very simple: the richer a person is, the higher is his morality. The hierarchy of the suburb is built according to this simple truth. All members of the middle class are depicted in a satirical way. The characters of “The Ballad” are anxious to hide the truth, to replace it with fiction. They coped with this task so successfully that it took Dougal Douglas, whose image was created according to the canons of the picaresque genre, to expose the bottom of their bourgeois souls. Dougal Douglas is a swindler. He, for example, shows the gullible townspeople two bumps on his head, convincing them that they are amputated horns, which testify to his diabolical origin. He likes to associate himself with an evil force: “Humphrey: “You supposed to be the Devil, then?”, Dougal: “No, oh, no, I'm only supposed to be one of the wicked spirits who wander through the world for the ruin of souls” (Spark, 1984: 67). Humphrey Place, an engineer at “Meadows, Mid & Grindley”, is one of the inhabitants of Peckham, whom Dougal took out of the format of quiet stable life. He quickly accepts Dougal as a friend, while Humphrey's fiancée, Dixie Morse, who works as a typist for the same company, does not trust the “black-mouthed” Dougal. The mysterious violator of morality Dougal shows friendly feelings towards Humphrey, as a result of which Humphrey discovers in himself such qualities that were unknown to him before.

With a clear conscience, Dougal Douglas works for two competing firms simultaneously, persuading staff to miss work. He is cheerful, having remarkable acting skills. He reveals the lies and falsehood which permeate Peckham relations in the form of a mischievous burlesque game. As a “staff expert”, the hero has the opportunity to communicate with most of the inhabitants of Peckham. And he arranges a real clownish carnival, in the whirlwind of which masks of respectable Peckhams inhabitants fly away, exposing their unattractive essence. “I shall have to do research”, Dougal mused, “into their inner lives. Research into the real Peckham. It will be necessary to discover the spiritual well-spring, the glorious history of the place, before I am able to offer some impetus” (Spark, 1984: 15). But in order to take part in such a carnival, Dougal has to wear different masks. That's why he pretends to be a professor, a TV reporter, a clergyman, or a “crooked-legged figure with a worldview”. While Dougal remains himself, Spark portrays him in humorous tones, uses elements of buffoonery, but when he should put on a mask, the humor turns into a sensitive and meticulous satire. Here is one of his dreams: “<...> girls in factories doing a dance... I see the Devil in the guise of a chap from Cambridge who does motion study, and he is a choreographer” (Spark, 1984: 50). M. Spark considers the tradition of the fraudulent novel not as a compilation of frozen philosophical and artistic principles, the writer creatively rethinks it in accordance with the realities of today. “The Ballad of Peckham Rye” deals with moral issues, but the social conditionality of the characters and the exact address of the critics give the work special sharpness and significance. The protagonist of the novel – Dougal Douglas (by the way, a Scotsman, like the writer herself) – tries by all means to break out of the middle class, which is the main object of attention and satire of the author. The use of an ironic parody and the canons of an adventure-fraudulent novel becomes an expedient method for her.

Douglas gains a great influence in the city, his strange antics have led to the fact that he has earned friends and enemies in equal numbers. Dougal befriends with those he can easily manipulate, and carefully chooses his enemies and then directs them at each other. And all this is so easy for him to get away with. Eventually, Dougal achieves, by simply interfering in the lives of several people, murder, stroke, various fights (including a farce fight in a pub, when an ambulance arrives).

The novel's conflict reaches its peak when Douglas is blackmailed by Dixie's 13-year-old step-brother, and various rumors about Douglas's identity (whether he is a spy, or a police informant, or he is really the Devil himself?) lead to hysteria. In the text of the novel we find an interesting phrase that describes Dougal: "He posed like an angel-devil, with his hump shoulder and gleaming smile, and his fingers of each hand widespread against the sky" (Spark, 1984: 30). This strange, at first glance, characteristic – the angel-devil – points to the dualistic essence of Dougal, his nature is woven from manifestations of both good and evil. Dougal exposes the false moral principles and hypocrisy of the people of Peckham, but he also sees the positive traits of some of its representatives. Sympathizing with Miss Fiern, for instance, he tells her: "You are too innocent for this wicked world" (Spark, 1984: 55).

Dougal leaves Peckham in an unconventional way – he goes through an underground tunnel left over from the convent. Finding there few bones, he juggles them. The reader gets the impression that Dougal mocks the principles of religion as well. This impression is reinforced at the very end of the novel: after Peckham clever, educated adventurer Dougal Douglas goes to a Franciscan monastery, where he drives naive monks crazy.

Oleh Chornohuz, a humorist, journalist, editor-in-chief of the famous "Perets", Honored Artist of Ukraine, declared himself as the author of satirical novels in modern Ukrainian literature. In his dilogy "The Aristocrat from Vapnyarka" and "The Contender for Papakha" the writer managed to create a whole gallery of bright satirical types, embodying the "achievements" of the faceless totalitarian system.

The central image of the dilogy is Evgraf Sidalko, who replaced his "low" surname with the loud "Sidalkovsky". At the beginning of the novel we see an ambitious provincial, a swindler without a fixed place of residence, who goes to conquer the capital. According to the laws of the satirical genre, such a hero must produce an exclusively negative perception. In the capital he is rather lucky to get job in "Findiposh" – a company that is very similar to the famous office called "Horns and Hooves" from a famous novel "The Little Golden Calf", created by Ilf and Petrov.

The composition of the novel "The Aristocrat from Vapnyarka" is built in accordance with the traditions of the novel of travels, where the motif of the road serves as a "unifier" of the plot lines of the whole work into a single whole. Evgraf Sidalko, having sailed the seas and tested himself in various professions, decided to conquer the capital. On the train, he accidentally meets the members of the Polish delegation. During the conversation his last name is transformed into the melodious "Sidalkovsky" and together with the Poles he finds himself at a banquet in a Kyiv restaurant in the company of Findiposh employees. As we can see, there is a humorous interpretation of the classic situation "from the ship to the ball".

Minor characters of the novel are not inferior to protagonist in the characteristics: Straton Stratonovich Kovbyk (Colistrat), a chief of "Findiposh", embodies a typical boss; Mykhailo Tanasovych Khovrashkevych (Mikhalko), a researcher at Findiposh, the creator of the "third theory" about the derivation of "cap-shaped muskrats"; Evdokia Kapitonovna Karapet (mother Karapet), the owner of Kiev apartment in which Sidalkovsky lived upon arrival at the capital; Margarita Izotovna Dulchenko (Queen Margot), a secretary-typist, who hates men and enjoys collecting recipes; Carlo Ivanovich Bubon (father Carlo), an accountant. "Findiposh" does not produce anything useful for society, only wastes state money on bizarre projects. All of them could be called negative characters, but they evoke a complex feeling: a mixture of irony and "disgusting pity". Of course, minor characters are comic characters.

Against the background of minor characters, the image of Sidalkovsky looks multifaceted. It is impossible not to succumb to his charm and optimism. "In front of them stood a dreamy handsome man with trusting and gentle eyes, with whom girls meet even when they know in advance that all this will not end with the wedding" (Chornohuz, 2013: 15). Another description: "His posture, physique, gaze and clearly defined classical profile – all indicated that the ancient Greeks were clearly in a hurry to declare Apollo Belvedere as a model of male beauty, and the ancient oracles, predicting the future, had no idea that their distant ancestor later would have the same descendants, but in a much improved form" (Chornohuz, 2013: 53). Sidalkovsky had not only the talent of calligraphic handwriting skills (exactly on this basis he first got a job at Findiposh), but also the ability to persuade, subdue, capture, but all that proved to have no prospects for practical application in the near future, so Evgraf is doomed to deep internal conflict caused by loneliness. However, the author's goal was not to depict a personal conflict, but to reproduce the realities of the surrounding reality. The artistic world of O. Chornohuz's novel can be characterized as a generalized picture of forms of Soviet life, which in the 70s of the twentieth century had already crystallized as signs of the times, as visual images and stereotypes representing the reality of those years in the minds of contemporaries.

The task of satire is to expose negative behavior or any fact of reality that is unacceptable to society. Thus, we can say that "the subject of satire is the negative in man, in society, provided that the negative essence of the subject manifests itself comically, thus allowing the writer to present them in comic form. An object and phenomena become funny when the writer manages to capture and artistically depict the comedy of contradictions, to express emotionally negative (ironic, humorous, sarcastic) attitude from a certain positive point: personal attitude, common sense, general norms, ideals and so on" (Elsberg, 1977: 165). Satire uses laughter as a means of accomplishing this task. As a rule, the heroes of the work are comically opposed to the circumstances or vice versa.

The composition of the novel is based on the circular principle, where the protagonist, after many trials and not having got what he wanted, returns to its original state. Sidalkovsky quickly became the head of the Findiposh trade

union, received a Kyiv residence through marriage, then divorced and met many girls. Sidalko finds himself in a variety of situations under the leadership of Straton Stratonovich Kovbyk, who acts as a unique “trickster”. Sometimes Sidalkovsky elegantly wriggles out of unpleasant events, in other cases or with the same elegance he almost drowns in the swamp, all the while proving himself no less picaro than Kovbyk. But in the epilogue everything turns upside down. Sidalko receives a telegram: his mother died in Vapnyarka. He feels deep and sincere grief: “I never found time for her. I had time for parades, speeches, trips to the woods, going to restaurants. I had time for mistresses and sham marriages. I even chose the time to catch muskrats and hedgehogs (to cross them). I found time for oddities, of which there are so many in the world. But I never visited my mother...”, he shouted to the sky. Sidalkovsky resembled a young dog on the edge of a forest, which grew up among wolves, but he was not perceived as a wolf, just as dogs were not considered a dog” (Chornohuz, 2013: 478).

The meaningful function of the road motif in the artistic space of the novel is realized on two levels through a system of archetypes in the novels. The first level includes the traditionally symbolic extension of the “road” to the meaning of “way of life”. In addition, we note that the work of Chornohuz is built on the principle of an adventurous novel, in which the action develops dynamically, and the plot is replete with pictures that quickly change each other. In our opinion, the motive of the road in the interpretation of O. Chornohuz correlates with the “carnival space” of M. Bakhtin, whose main attributes are the reassessment of values, mystification and chaos: that is, extra-carnival life, as a “world inside out” (Bakhtin, 1990: 95).

The image of Evgraf Sidalko reproduces the collective image of a man of the “fraudulent” type, which has its artistic genesis in world literature, which makes it reasonable to attribute this image to its archetypes. By the way, we consider Dougal Douglas from M. Spark’s novel also to be the hero of the fraudulent type. They both travel the world, seeking prosperity, money and careers, but pursuing their goals through fraud, machinations and manipulation of others. They both carry out their transactions first in large cities and then in the suburbs of capitals. Dougal – in Peckham Rye, Evgraf after Kiev together with the firm moves to a small town near Kiev with the eloquent name Kobylatyn-Turbinnny. The principle of presentation of the hero in the dynamics of the road is traditionally used in accordance with the scheme of implementation of the archetype of picaro. In this way the hero, who belongs to the traditional fraudulent category, is introduced into the novel.

One of the earliest incarnations of the archetype of swindler is the image of the mythical Trickster. In modern culture, the archetype of the “trickster” came from the work of C.G. Jung, who, in turn, borrowed this image from the researcher of myths of the North American Indians P. Radin, who noted the following: “The oldest image of Trickster in Europe is named after the Scandinavian naughty god Loki. When Jung first met the image of Trickster, the latter immediately reminded him of carnival traditions in which the devil was called “a fool of God”. Trickster is characterized by love of insidious pranks and evil antics, the ability to change appearance and a tendency to all sorts of torment. But, despite his inherent qualities of a constantly negative hero, the trickster can create something that the other, even after spending his best efforts, is not able. However, the most important thing here is that the trickster is not a “creature of Chaos”, he is a favorite angel of God, though in the past. He is a traveler, a meditator, a hermeneutician” (Radin, 2013: 57).

Yes, both heroes – Dougal Douglas and Evgraf Sidalko – possess the typical features of a trickster-picaro. They are men who want to get from life everything that was not given to them from birth, that is, they want to change the course of circumstances. They are both smart and resourceful, ambitious and arrogant, passionate and adventurous; in their desire to achieve the goal, they are ready to take extreme measures, to embark on the most risky adventure.

Summarizing the archetypal features of such heroes, Yu. Shcheglov points to their “ability to noble deeds for the sake of ordinary people to whom they feel friendly <...> at the same time, such a hero often appropriates Napoleon’s right to dispose of small people and their lives as cheap material for his titanic experiments. This type can be characterized by true charm and charisma. In less pleasant versions, such traits as mental emptiness, cynicism, mockery of everything and everything, as well as such a well-known property as many masks and faces can come to the fore” (Shcheglov, 1995: 31).

Their system of life principles is as mobile and dynamic as the lifestyle they lead. Those moral and ethical norms that the average character adheres to, are often not only shifted, but often abolished due to unnecessary.

Another necessary component of the archetype of the “picaro” is his intellectual level. Sidalko’s outlook is impressive at first glance. The immediacy with which he demonstrates his knowledge in various fields of cultural and scientific life, allows to consider him as a man with high intellectual potential, developed imagination and desire for self-education. Mind allows the swindler to think over his adventures, his abilities allow him to find ways to implement his ideas and ways to retreat. Coincidentally, the swindler could become a cultural hero, thus realizing his original creative component. However, the author left only a chaotic component of his character, and thus the development of his creative abilities was reduced to regress.

Conclusion. A distinctive common feature of satirical novels by Spark and Chornohuz is the image of a modern swindler, who has a very flexible concept of morality, which allows him to feel comfortable in the proposed circumstances, moreover, to take a leading position in them. The images of the main characters of these novels show the archetype of a picaro / trickster, which combines these works with the genre of the picaresque. Dougal Douglas and Evgraf Sidalko are both smart and resourceful, ambitious and arrogant; in their desire to achieve the goal, they are ready to take extreme measures, to embark on the most risky adventure. The system of their life principles is mobile and dynamic, as the way of life they lead. Those moral and ethical norms, which are followed by ordinary

characters, are often not only shifted, but often canceled for the main characters. But thanks to their charm, they attract people whom they manipulate, but, on the other hand, minor characters create a kind of scenic background for fraudsters, in which they act.

Traditional for analyzed satirical novels is the motif of travel, which performs a plot-forming function. The travels of the heroes are viewed through the philosophical component and embody the life path of the individual as a whole. A narrower motive, but no less significant, is the meaningful road motive, which is realized at the composition and content levels.

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GEOGRAFIA HISTORYCZNA UKRAINY NA ŁAMACH PERIODYKÓW INSTYTUCJI NAUKOWYCH ODESSY XIX - POCZĄTKU XX W.

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Adnotacja. W artykule na podstawie periodyku naukowego Odessy XIX – początku XX wieku scharakteryzowano główne tendencje rozwoju geografii historycznej Ukrainy. Przeanalizowano główne periodyki instytucji naukowych – „Notatki Cesarskiego Uniwersytetu Noworosyjskiego”, „Notatki Cesarskiego Towarzystwa Historii i Starożytności w Odessie”, „Notatki Cesarskiego Towarzystwa Rolnictwa Południowej Rosji w Odessie”. Określono główne kierunki tematyczne badań historyczno-geograficznych uczonych Odessy – historyczną geografii polityczną, historyczną geografii ludności, historyczną topografię miast i klasztorów, historyczną geografii fizyczną. Scharakteryzowano wkład badaczy Odessy w rozwój geografii historycznej Ukrainy.

Słowa kluczowe: geografia historyczna Ukrainy, Odessa, periodyk, „Notatki”.