

ARTYSTYCZNY HISTORYZM OPOWIEŚCI FEDORA DUDKA "WNUKA STRYBOHA"

W artykule przeanalizowano artystyczną interpretację wykonaną przez Fedora Dudka dotyczącą czasu i wizerunku bohatera historycznego w projekcji na współczesność pisarza. Główny akcent postawiono na przekonanie historyzmu artystycznego w jego opowieści "Wnuka Stryboha" oraz determinantę dominanty stylowej w narodowej idei dzieła. Przeprowadzono typologiczną analizę opowieści "Wnuka Stryboha" i opowieści B. Lepkoho "Wadym".

Słowa kluczowe: historyzm artystyczny, paradygmat narodowo-konsolidujący; motyw przewodni, dominanta stylowa, koncepcja historiozoficzna; beletrystyka historyczna.

ARTISTIC HISTORICISM OF FEDIR (THEODORE) DUDKO'S STORY "STRYBOZHA GRAND- DAUGHTER"

Fedir Dudko's artistic interpretation of the historical time and the image of a historical character in the projection on the writer's present time has been analyzed in the article.

The main emphases have been put on the persuasiveness of artistic historicism of his story "Strybozha Grand- Daughter" and the determination of the stylistic leitmotif by the statesmanship idea of the work. The typological analysis of the story "Strybozha Grand-Daughter" and B. Lepky's narrative "Vadym" has been done.

Keywords: artistic, historicism, national-consolidated paradigm, leitmotif, stylistic dominating idea, historiosophical conception, historic fiction.

ХУДОЖНІЙ ІСТОРИЗМ ОПОВІДАННЯ ФЕДОРА ДУДКА "ВНУКА СТРИБОГА"

В статті проаналізовано художню інтерпретацію Федором Дудком історичного часу і образу історичного героя в проекції на сучасність письменника. Головні акценти зроблено на переконливості художнього історизму його оповідання "Внука Стрибога" і детермінованості стильової домінанти державницької ідеї твору. Здійснено типологічний аналіз оповідання "Внука Стрибога" і повісті Б. Лепкого "Вадим".

Ключові слова: художній історизм, націє-консолідуюча парадигма, лейтмотив, стильова домінанта, історіософська концепція, історична белетристика.

Introduction

Fedir (Theodore) Dudko's interest to the historical subjects (the story "Strybozha Grand-Daughter", the narrative "The Great Hetman") testifies about the manifestation of one of the main tendencies in the development of the Western-Ukrainian prose in the 30-s of the XX-th century. F. Dudko was successful in creating the image of time, that is a very important thing for the historical work. Furthermore, he was able to give a meaning to that time and characters from the standpoint of his present.

The aim of the study

The objective of the research is to analyze the historical prose of Fedir (Theodore) Dudko, his attention to the "spirit of time" and its reproduction, to the "historical truth" in general. The investigation on the subject of the artistic historicism of his works is meaningful and relevant for our study.



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Results and discussion

It is well known that F. Dudko's creative attention was focused basically on the problems of his challenging youth he was a writer-chronicler of his epoch. But the historical theme, connected with the period of Ukraine's statehood and the struggle for it, took an important place among the thematic preferences of the prosaist (the story "Strybozha Grand-Daughter, the narrative "The Great Hetman"). So, one of the leading trends in the development of the Western Ukrainian and emigration prose of the 30-s of the 20-th century was displayed in the writer's creative activity. Historical fiction in the interwar period of the 20-s in Galicia became "the most psychologically biased genre" (S. Andrusiv), because only works about the historic past of Ukraine gave the Galicians the optimistic hopes for the future statehood, had a "certain therapeutic effect" and helped them to get rid of the passionate break, connected with the loss of the statehood (N, Maftyn).

It should be underlined that Western-Ukrainian writers' efforts in the 20-s and 30-s were aimed at the creating a certain historiosophical concept of the past. "A Western-Ukrainian man of the 30-s continuously had a dialogue with his past, compared himself, his time and rank with the history. This peculiar historicism runs through all Western culture of that time" [2, p.142-143]. It is very important that "in the cultural and historiosophical concept of the past in Western Ukraine the focus of Cossack Ukraine was finally transferred to princely Ukraine. The poetry by Y. Lypa, O. Olzhych, L. Mosendz, O. Lyaturynska, novels by K. Hrynevycheva ("Helmets in the Sun", "Of Six Wings") Y. Opilsky's stories ("I'm going towards you", "Idols fall"), works by B. Lepkyi (the novel "Vadym", the story "Kayal") have become a vivid embodiment of the powerful and vital energy of the state of Rus-Ukraine [9]. The idea of the princely state of Rus-Ukraine pulses in Fedir Dudko's historical story "Strybozha Grand-Daughter" and establishes the paradigm of the artistic embodiment of the legendary princess' image in the Ukrainian literature (I. Kocherha's play "Yaroslav the Wise", P. Zahrebelny's novel "Miracle", I. Phylpchak's story "Anna-Queen of France"); in the French literature: R. Deforz "Under the Sky of Novgorod, J. Doksua "Anna of Rus, Queen of France", M.-K.Moncheux "Anna of Kyiv. A Little Princess of the Snow Country".

The plot of the work "Strybozha Grand-Daughter" is based on the scant documentary information about AnnaYaroslavna, the daughter of the Kyivan prince, who was forced to marry the unloved French King Henry I and to leave her homeland. Actually, the creative writer's imagination was focused on a few days, when the royal matchmakers came to Kyiv and Anna had to take a difficult decision. For the conflict expressiveness the author introduced a love line: Anna was in love with a handsome, educated young nobleman Slavuta. She was even ready to run away with him to Constantinople. But metropolitan Hilarion, Anna's mentor and a teacher, got to know about that. His talk with lovers determined the final choice of the young princess and Slavuta. The "statehood" idea sounded clearly not only in the words the metropolitan: "In the interests of the state it is possible and sometimes necessary to sacrifice his personal happiness" [5, p.42], because "Goodness and greatness of the state require sometimes painful, but final people's victims"[5, p.88]. This motivated creative idea prompted the writer to turn to one of the greatest pages of the Ukrainian history – the period of the reign of the wise statesman and the ruler Yaroslav. Moreover, this concept was fully implemented at the characters' level of the story: it determined the behavioral model of Hilarion, Yaroslav, Anna and Slavuta. Having a deep understanding of Anna's feelings, Hilarion advised her to choose for the sake of the state interests, but not her own. He even offered Anna to accompany her to France and stay there for a certain period to help her to endure the separation from her native land not so bitterly. Anna's feelings were conveyed laconic but artistically convincing, when she made her farewell to her parental home.

"Everything was ready to leave, when suddenly the princess remembered something, quickly jumped out of the chariot, bent, and metropolitan Hilarion saw her gather a handful of the native land with a pale hand and wrap it up by the handkerchief, tied and pressed to her chest, then sat back into the chariot"[2, p.86].

Different feelings fought in Slavuta's sole: from resistance and despair – to humility and awareness of the superiority of the public interests over his own. In the evening, when Anna left Kyiv, "he put on a monastic robe" and decided "to devote all his life to serious deeds in a remote desert monastery"[2, p.87]. It was not also easy for Yaroslav to part with his beloved daughter.

Although the interests of the state were in the first place for him, the writer did not depict him as a cruel despot. As a father Yaroslav understood well his child's feelings, but he did not compelled her to that marriage and only asked to refuse to be a nun.

It should be noted that Fedir Dudko created a very important image in his story – the image of Kyiv as the capital of a strong and developed country – Kyiv Rus. The author's sympathy is based not only on a personal and emotional level: it was known from chronicles about the high cultural development of Kyivan Rus in the reign of Yaroslav the Wise and the desire of European rulers to be related with him. Therefore, the "statesmanship by" idea was clearly depicted in the rhetoric of baroque detailed descriptions of Kyiv streets, princes court and clothing of warriors and boyars. In F.Dudko's story descriptions - exteriors as well as interiors resembled the stylistic manner of Y. Kosach's and Y.Lypa's prose. In general, F.Dudko's style is clearly harmonized with discourse of the "active romantism". At the compositional level the exposition of the story has an interesting "mirror" projection, where an element of the game with time planes is involved. Thus, the stylistic dominating idea of "Strybozha Grand-Daughter" fully corresponds to the ideological direction of the story.

Speaking about a typology, we should mention in this connection the prose of Y.Opilsky and B.Lepky. In B.Lepky's story "Vadym" the princely age of Rus-Ukraine in the time of Olga and Svytoslav comes to life. Attention was focused on the figure of the great warrior who was famous for his courage and bravery. On the contrary, Fedir Dudkos' interest was a great prince - Yaroslav the Wise. Also, an amazing image of Yaroslavna, a woman who was a legend and brought the spirit of literature and culture to France attracted him. The collision between private and public interests has become the object of his art studio. It should be noted that this conflict is developed in B. Lepky's story too, but it is implemented by the image of Vadym, the son of retainer Asmol and a favourite of princes Olga. Vadym was in love with Malusha, but he couldn't strive against Svyatoslav, as he was so full of devotion to him and awareness of his importance for greatness and power of Kyiv. That made him sacrifice his personal feelings.

However, the attention to the "spirit of the time" mostly unites works of both authors: they were fascinated by the breath of the historic epoch and were able to revive it on their pages in skillfully presented pictures and details of the manners and customs, beliefs of different types of characters.

In the analysis of F.Dudko's prose on the historical theme we take into account the works of the Ukrainian literary scholars and critics who dealt with the questions of historical prose genres and the historical and artistic truth, especially the participants of the literary debate about the historical novel and the story as a genre: V. Derzavin, M. Korduba, A. Nikosky, Y. Hordynky, Y. Kosach and also M. Syrotyuk, S. Andrusiv, M. Ilnytsky, L. Alexandrova, S. Kormilova, N. Fed.

A modern scholar S. Andrusiv as a Russian scientist I. Varfolomyeyev shares all prose works on the historical subjects according to the ratio between a historical document and a fiction and fantasy into three kinds of the genre: historical – artistic, art – historical and documentary historical works [3]. According to this classification works of F. Dudko and B. Lepky belong to different genre varieties (one of them is a story, the other – is a narrative). So, we can state that Anna Yaroslavna is a historical personage, whose life-story is certified documentary, moreover the figure of Yaroslav the Wise. Therefore, this is an art-historical documentary work, where fiction yields the speculation [3, p.16]. So, we can talk about different degrees of correlation of fiction and speculation in the works of the both authors. According to L. Alexandrova [1], (her opinion about these concepts is shared by the most of the researchers), artistic fiction is the introduction of some episodes, events and characters that didn't exist in the history. While artistic speculation is author's deviation from particular facts of the real historical reality, strengthening or weakening the certain traits of a real historical character, and it is the creative approach to historical documents.

It should be stressed that the image of time plays an important role in the historical prose. The author should keenly feel his character in his relation to the writer's present-day. The time-image does not consist only of the events and facts of the social life, which involves real and fictional characters, but also incorporates the details of everyday life, the description of customs and traditions, using a special language coloring of the characters as well as the author's narrative. These typical features of the historical work were emphasized by V. Derzhavin in his

article. Among the features, required for the historical work, the scientist called the request of the "historical truth" and a certain stylistic coloring [4, p. 7].

In our view the compliance of these standards is important for another fundamentally significant feature of a truly historic work – the understanding of the historical time and the historical character in the projection on the author's present time. Such comprehension is an attempt to give a certain historiosophical concept, that unites the Western historical fiction of the 30-s of the last century in the paradigm of the national consolidated literature. Therefore, F. Dudko's "Strybozha Grand-Daughter" and B. Lepky's "Vadym" are focused primarily on the reproduction of the characteristic features of the depicted epoch and events (willingness to sacrifice for the homeland).

Conclusion.

Many works of various genres belong to the historical prose of the 30-s; among them: a historical novel by A. Nazaruk "Roksolyana, a woman of Caliph and Sultan Suleiman – the Great Conqueror"(1930), Y. Lypa "Cossacks in Moldaviya"(1934), and the historical stories by A. Lototsky: "Princes Glory", "Kuzhil and sword", "A Knight in a black velvet", V. Birchak "Against the Law"(1936), M. Holubets "Yellow Water"(1937), F. Dudko "The Great Hetman" (1937), R. Leontovych "To Contend"(1937), Y. Orest (Y. Tys-Krokhmalyuk) "The Blow Rests Under Lviv" (1937), V. Ostovsky "Prince Tur of Strength" (1938),

I. Fylypchak "Builders of the State" (1935), "Ivanko-Berladnyk"(1936), "Kulchytsky - the Hero of Vienna"(1937), S. Ordivsky "The Crimson Cross"(1937), "Silver Skull"(1937), "A Black Mother- Prior" (1937). In all these works an increased attention to the "historical temporality" is traced (R. Kozellek).

Historical fiction, as it is remarked by N. Maftyn, "undergoes qualitative changes by means of shifting from the history as an adventure to the narrative that creates identity by updating of the national history, realized and melted in the crucible of philosophical concepts of the time and writer's own understanding of the relations in the dimensions "past-present-future". Thus, the focus are not only on the events themselves, but on the evolution of the consciousness in the time-space of the epoch" [9, p.168]. Therefore, the attention of the fiction writers to the historical themes, is aimed primarily at the reproduction of the "unique subjective-individualized element of the history" (R. Yusufov), that is the subject of the artistic historicism.

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