

Diffusions of Genre and Style in Prose Writing of P.Bohatskyi on the Background of Discussion of «Khatiany» and «Radiany»

Artistic creative work of Pavlo Bohatskyi (1883–1962), his genre and style peculiarities of person and world modeling on the background of literary discussion of «khatiany» and «radiany» as for renewal and aestheticization of prose and poetry with orientation to the West European philosophy, culture have been studied in the article. It is proved that diffusions of genre and style of P.Bohatskyi's works are consonant with the renewal of Ukrainian literature of the beginning of the XX century and meet general course, which was projected by the editorial staff of the journal «Ukrainska Khata». The epicist formed advanced conception of the world within European and Ukrainian modern culture of the beginning of the last century.

Key words: «khatiany», «radiany», modernism, discussion, world outlook, renewal, realism.

General presentation of the problem... As the object of the system analysis is studying the specificity of artistic thinking of the prose writer, that is why, we should first of all talk about some regularities of development of epic world perception, genre and style modifications in Ukrainian literature of the beginning of the last century. Clarification of the peculiarities of conceptual structures in the creative work of P.Bohatskyi is coursed by the need of adding his individual artistic achievements to the context of literary criticism ideas about Ukrainian literature of the mentioned time. Here the important phenomenon is not only truculent literary discussions of «khatiany» and «radiany», which reflected collision of antithetic worldview positions of some authors, representatives of public opinion, but also formation of artistic conception of the world on the bases of progressive European and domestic culture. The writer's world-outlook in literary criticism is examined in the complex of problems, which underline idea trend of the works of art, essence of literary-artistic directions, their perception or imperceptions in artistic practice. World-outlook is the most significant reason for the writer's creative work, as an integral understanding of the world, himself or herself, self-appraisal of talent.

In this perspective we shouldn't reject biographic aspects of the writer, which show his surrounding, which to some extent influenced the forming of the artist's world-outlook. Moreover, life and activity of the master of the word is the best comment to his works. Information about the biography of the writer allows us understanding his epoch, time of living, it serves as valuable material for reflections on world-view and moral-ethical topics. The world-outlook is reflected in the creative work, and the writer's creative work – it is first of all he himself, plunging into it.

Forming the goals of the article... Thus, the goal of the article is revealing of the diffusion of genre and style in prose writing of P.Bohatskyi on the background of discussion of «khatiany» and «radiany».

Presentation of the essential material... In the Ukrainian society of the beginning of the XX century difficult period became imminent, the period, which was reflected on the development of the cultural process as well: prerevolutionary and revolutionary years (1905–1907), First World War. All this was the period, after which came «as if full death of the nation» (V.Vynnychenko). People lost spiritual guidelines, there was no real leader of the nation, and hence they were lost in the faith. Uncertain situation of the development was also in Ukrainian literature, which found itself, figuratively speaking, in the crossroads. The writers, being unsatisfied with the forms of critical realism, didn't know in which direction they should develop the literature. The banner of the literature renewal was caught up by young people, whose creative blooming was in this period (O.Oles, M.Voronyi, I.Ohienko, H.Khotkevych, M.Fediushka (Yevshan), M.Shapoval, P.Bohatskyi, H.Zhurba and other). Young generation of Ukrainian writers under the influence of social-cultural situation in Ukraine and the new experience of European literatures realizes its alienation from the critical realism, traditional problems and forms of their modeling, and it brings some elements of changes into its creative work. In this way the protest against naturalism, narrow enlightenment, peasant style, «rude realism», coping the reality was expressed. Young writers as quick as possible wanted to approach the new trends of European literature, in so doing they ruined the stereotypes and standards of realistic record of events. Together with the modernism new realistic literature continued to develop. It nourished itself with the ideals of scientific socialism, Marxism (stories of Arkhyp Teslenko, Stepan Vasylchenko, Prokhor Voronin, tale «Fata Morhana» by M.Kotsiubynskyi, etc.) and it fought against decadence, «clean art», enlightenment. Participant of the literary process P.Bohatskyi talks about this period in the article «Ukrainska Khata» (Ukrainian Hut) (To the History of Ukrainian Journalism): «In our case not only material motives were obstacles, but it was also our ideological discrepancy, of two groups, two world perceptions of Ukrainians, so called Ukrainophils (at the end of the XIX century Ukrainophils, under the constant

pressure of the Russian government, yielded their positions, marked off from any national-political activity (such Ukrainians meant P.Bohatskyi. – Y.N.)» of Ukrainians, who went through the revolutionary school and practice. It was the thing that gave to the hands of our enemies «not peace but sword». And if so, then they made us to arm ourselves at all costs [1, p.6]. That is to say, the author meant the fact that force should be propped up with force (Latin – «vit vi repellere licet»). In this way the writer modifies the real picture, his own vision as exactly at the turn of the XX century in Ukraine new artistic style – modernism was arising, and with it – new generation of Ukrainian literary men. Illustrating the citation of P.Bohatskyi, we make ourselves sure that among the writers of the old and younger generation there was no unitary agreement as for the literary process renewal. As time proves, Marxists, who later became the adherents of social realism, opposed them.

Solomiya Pavlychko attributes theoretical base of «khatiany», their activity as political, the idea, which is hard to agree with «Political philosophy of the journal was based on nationalism. Modernization and radicalization of political thought was that background and necessary condition of modernization of aesthetic thought and the discourse itself. For Pavlo Bohatskyi (publisher and prose writer), M.Sriblianskyi (Mykyta Shapoval), Mykola Yevshan, finally for Andrii Tovkachevskyi – chief sociologist, politologist and philosopher of the journal, some other authors of «Ukrainska Khata» nationalism meant development of the nation with the aim of its future autonomation, as well as building up the thing, which is now called national identity of the national consciousness of generations, which made up the society, Ukrainian community» [2, p.130].

But in the archives, reminiscences, works of P.Bohatskyi there isn't such idea. Truth to tell, the philosopher of «Ukrainska Khata» Andrii Tovkachevskyi (1885–1965) warned against admiration of the communist utopian idea, which was actively spread by Marxists, and later Bolsheviks, because this idea will lead to fatal completion: «Theoretical Marxism, recognizing the process of history to details stipulated by writing certain laws, absolutely in succession drives out of the science the notion of onward; but what is possible in the sphere of logics not always possible in the sphere of everyday life. Theoretically, having refused the notion of onward at all, Marxism actually determines fatality of onward. Fatalism in the history – is the illness of our days, «strong suit» of all modern utopists» [3, p.28]. That is why «khatiany» debated, and sometimes entered into polemics with «radiany». The latter, as the practice proves, supported positions of Marx theory, they actually rose in opposition against young generation of writers, and thus against the new style, new tendency in Ukrainian literature.

Halyna Zhurba in her article «From Ukrainska Khata to Musaget» resumes: «The center of this struggle was the editorial office of «Ukrainska Khata» with Pavlo Bohatskyi at the head. Gentle, friendly and sympathetic, after editing, administrating the journal he was the soul and nerve of collective life of khatiany, their literary, family, political and love affairs... Not a single khatiany event took place without active participation of Bohatskyi» [4, p.7].

In unison to the classics of Ukrainian literature the works of «khatiany» appeared, and in particular the stories and novels of P.Bohatskyi «Camellia» (1908), «Autumn Blossom» (1909), «Pink Flower» (1910), «Embraced by the Past» (1911), «Sketch» (1912), which were written taking into account aesthetic instructions, inherent to the symbolical motives, their embodiment in the work of fiction. Some novels of P.Bohatskyi contain impressionistic-psychological elements, which, accordingly, characterize modern prose writing of the beginning of the XX century. They show the author's breaking with the obsolete literary stereotypes, to the profound psychologism of the characters' inner world revealing and in the same time they are distinguished by democratic and humanistic trend.

Regardless of close «exchange» of the authors, the «war» with «Rada» didn't stop, but «went to its culmination after publishing S.Yefremov's brochure «Among Brave People» and O.Bilousenko's pamphlet. Everything is directed against «Ukrainska Khata», M.Shapoval, as its critic and publicist, who «kept an eye upon every step and word of «Rada». But it didn't obstructed our work, moreover, it helped, because the reader had a good understanding of the events and supported this or that side...» [5, p.21-22].

In his letter to O.Neprytskyi-Hranovskyi dated February 9, 1913, P.Bohatskyi calls the names of the authors of the journal «Ukrainska Khata», and also complaints to the fact that O.Oles (Kandyba), when Bohatskyi asked «Literary-Scientific Messenger» to submit the announcement about the journal, answered that edited by him printed body is «counter-cultural». So, O.Oles openly joined «radiany». But Bohatskyi remained optimistic, he firmly believed in his victory, in modern discourse – renewal of the content and form of up-to-date Ukrainian literature, literature of the XX century: «You ask, whether I have any materials?.. There are good poetry by Hr.Chuprynka, your...» From the articles of Andrii [Tovkachevskyi. – Y.N.]: «Friends and Enemies of People». Then followed by: your, Sriblianskyi, and also Trykulevska may write hers. And if I could have Yevshan's works – then the issue were completed. Ask Yevshan too, to write critiques to the books, published in Austria: Lepkyi's II part, Shchurat's and others'. By all means! [...].

«LSM» (Literary-Scientific Messenger) begins more and more showing its long ears in the person of Oles [...]. I, by the way, remembered that we published the notice to «LSM» – I ask them also to publish ours. Although Oles firmly stated that he would be against this, because he reckons «Khata» to be the body «counter-cultural» and «antisocial» [...]. What troubles me, Oles, is Rada, there's some mistakes in the corrective, and there is the whole world there, the elements will be your enemies. Don't you feel yourself like a Titan when you hear them and when you reach what you wanted» [6, p.226-228]. The last sentence, we recon, attributes the vision of the world, world outlook of the writer, his faithfulness to the chosen style of renewal of imaginative literature and, most of all, victory in the truculent debate with «radiany». Illustrated citations show that the discussion of «khatiany» and «radiany» developed rather into aesthetic duel than into the conflict of literary generations.

In the period of active phase of «radiany's» attack to «khatiany», and rather to the tradition to modern, P.Bohatskyi even more actively takes himself upon literary work, as the editor of the journal he supports relations with the authors, encourages them to cooperation. Thus in his letter to Khrystyna Alchevska he asks for essential help, material and moral support: «Would be you so kind, being there in Kharkiv, and having great relations with «the high and mighties» to help us with a hundred of support for «Ukrainska Khata»... And we must live on, because «LSM» in its new staff went entirely to the hands of «radiany» and they destroy us and don't let «khatiany» in. And when the publishing body is dead, both we and our attempts will die for ever... We should stand firm, even if it is so hard. I think you correspond with Kobylianska too, so could you write her and ask to send us a picture to «Ukrainska Khata»... I wrote her myself, she promised to help, but she doesn't...» [6, p.211].

It was in the process of literary «competition», hot-tempered discussion, when definitely world outlook of P.Bohatskyi formed, his aesthetic tastes. Even being exiled in Narymsk region (1914-1917), he holds to his renewed positions, which is eloquently proved by his letter, dated September 21, 1916, addressed to O. Neprytskyi-Hranovskyi: «I don't want to hear and know that «khatiany» – these are the same guest artists in the literature and in general in Ukrainian studies as they always are. It is because for me «Ukrainska Khata» is not just a journal, not only the direction (perhaps, stylistic. – Y.N.), but some original moral base. I cannot agree that we one day will become *betrayers* to it («Ukrainska Khata». – Y.N.) « and people indifferent to the interests of Ukrainian literature and Ukrainian art in general.

Prose collection «Camellias» [7] testifies the writer's radicalism in renewal Ukrainian prose, because he resorted to the use of different artistic means. Thus, in the story «Honest Worker» the prose writer addressed to the minutiae of life in order to find great in small. But in the work self-sustainability and depth of human soul is shaped. In the novels «Pink Flowers», «Didn't Reach», «Camellia» the author's attention is paid to the tastes, colors, sounds in order to awake the forgotten sensations. Such works are identified with the aesthetics of impressionism. Artistic method of the prose writer is emphasized by the research of the consciousness of his characters through the subconscious impulses of impressions, intuitive memory, complex associative cohesion of images.

So, diffusions of genre and style of P.Bohatskyi's works are consonant with the renewal of Ukrainian literature of the beginning of the XX century and they meet general course, planned by the editorial staff of «Ukrainska Khata». The writer formed the foremost conception of the world within the frames of European and Ukrainian modern culture of the beginning of the XX century. His first works were vivid contrast to all official Ukrainian studies. Political views of the prose writer were brightly implemented into the literature, and this, mainly, was based on the leading world culture, philosophy. As part of modernism, as unity of different directions, the prose writer realizes his task – to attribute harmony, movement to self-completion, perfection of a person, creating own world on the bases of unity of good and beauty, which are the heart of his artistic heritage.

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