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POETICS OF MARKO CHEREMSHYNA

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Abstract. The article is dedicated to the 150th anniversary of Marko Cheremshyna, a celebrated writer of the classic Ukrainian literature. Its **relevance** stems from the need for a new interpretation of the writer's works relying on new methodological approaches, in particular by means of determining peculiarities of his works' poetics. Singling out peculiar features of his artistic thinking one can study the writer's poetics of image and character creation in the framework of his short stories and novellas; this knowledge also contributes to the study of the author's interpretation of the genre-style features inherent in the Ukrainian national literary process of the late XIXth and early XXth centuries. The fact that the author of the paper relies on modern theoretical and historical literary sources along with the recently found archival materials to substantiate his research, and therefore, shows poetics of Marko Cheremshyna as a system of literary means and and stylistic devices that have been present in both the writer's internal and external structures of his prose works is leading us to the notion of this paper's **novelty**. It is important to emphasize that the researcher focuses on the original author's ideological and aesthetic perception of the word, his original style of storytelling. **Research methodology** includes the use of the cultural-historical and hermeneutical methods as well as comparative-typological principles in the analysis of the style of short stories, novellas and prose poetry of Marko Cheremshyna. **The results** of the scientific study prove the existing connection between the artistic thinking and poetics of Marko Cheremshyna as an organic aesthetic phenomenon in Ukrainian literature of the late XIXth and early XXth centuries. **The practical value** of the article comes from the fact that its results provide ground for the further research and study of the literary works of one of the brightest representatives of the "Pokutta Trinity", they also contribute to the analysis of the development of the literary process on the verge of centuries, and reveal peculiarities of the artistic thinking and poetics of Marko Cheremshyna.

Keywords: Marko Cheremshyna, poetics, artistic thinking, genre and style palette.

1. INTRODUCTION

Perhaps, one of the most important task of the current research into the literary legacy of Marko Cheremshyna, as well as other two representatives of the "Pokuttia trinity" Vasyl Stefanyk and Les Martovych, is an in-depth and comprehensive study of the poetics of his short story and novella prose, as it not only shows peculiarities of the genres involved, but also reflects the artistic thinking of the writer in general. As modern Ukrainian literature historians rightfully point out, the current state of research calls for literary study of certain theoretical categories as text, context and metatext, as well as providing explanation of their ideological and aesthetic functionality in the short stories and novellas of the writer (along with the literary analysis of his works). Actually, this will contribute to a substantial

and well-grounded explanation of the nature of their subjective transformable core and will make a sound basis for their comparison with the unrealistic, modernist types of the authors' epic perception characteristic of the late XIX – early XX century. Therefore, the current studies of the literary structure of short story and novella prose of Marko Cheremshyna, apparently, should bifurcate into two interdependent directions: the first one is to provide fundamental study on the problems of micro-poetics of individual works, and the second one has to pour light on the macropoetic level of their ideological and aesthetic systems of figurative thinking in the framework of the literary process development on the verge of the previous centuries. These kinds of approaches to the study of literary works not only of Marko Cheremshyna, but also Vasyl Stefanyk and Les Martovych, seem to be scientifically rewarding as they allow seeing their short stories and novellas along with their genre deviations as a kind of systemically holistic metatext, at the same time uncovering peculiarities of their poetics in both textual and contextual dimensions.

2. ANALYSIS AND DISCUSSION

In general, the very immanent essence of prose urges its authors to create narrative-plot and figurative structures cyclically (Denysiuk, 1975), and this feature became especially prominent in the late XIX – early XX centuries, in particular in the works of Vasyl Stefanyk, Marko Cheremshyna, and partially, Les Martovych, all of them being bright representatives of the Western Ukrainian literary process. This accounts for the fact that such contemporary researchers on literature as Ivan Denysiuk, Olena Hnidan, Rostyslav Chopyk, and Natalia Maftyn have grounds to point out the common fabula (despite all the obvious thematic differences) of Marko Cheremshyna's novellas from his first prose collection "Karby" ("Tally"), in which each story revolves around a tragic fact or an ordinary (at least at first glance) event from a daily life of a Hutsul peasant. In fact, it seems that all the stories from the collection "share" the same main character, though he always happens to be in a totally different situation, facing various social and daily phenomena, he is always of a different age and in a different psychological state, moreover, his social standing is never the same.

For instance, in the work "Святий Николай у гарті" ("Saint Nicholas in Solder") the protagonist Kurylo Sivchuk with his wife and children hides his miserable belongings from the tax collector, feels inhibited in the presence of his superiors, repeating time and time again: "бідно-си діє, пишний та годний, та чемний панчіку..." ("times are tough, strong and beautiful young master" *all in dialect*) (Denysiuk, 1999). In the novel "Chichka" ("Beauty"), he is a cooper lamenting in despair (a strikingly emotional scene) over a dead frail mare as she has been his only means of earning his living and keeping his family fed. In the story "Karby" ("Tally"), he slams his fist on the table, being painfully concerned for his children and their fate: "Чим їх нагодую!" ("What I will feed them!") (p. 5). In the novel "Раз мати родила" ("It is only once that you are born"), he dares to take revenge on the gendarme for all the offenses and insults, and then he goes to prison. In "Більмо" ("Nuisance"), he sends away his daughter to a lustful forester, as he finds no other means to make the ends and overcome terrible poverty, no other way to survive. In his novella "Грушка" ("Pear"), he mourns his deceased wife and tries to reassure the children: "На бійтеси, небожета, мені недалекі гони, я вам хати не залежу" ("Don't be concerned, my loves, there is no much left for me, I will not burden you for long") (p.44). In the novel "Лік" ("Cure"), he is seriously ill and cannot afford buying necessary medicine after visiting "doctor", when home and talking to his neighbour he points to the cemetery: "Аді, де мій лік" ("Look, that's where my cure is ")

(p.55). And, finally, in the short novella “Дід” (“Grandfather”), he is old and feels like a burden (an extra mouth in a hungry family), therefore he commits suicide.

As it has already been mentioned, the characters have different names, surnames, social standing in the community, and roles both among fellow villagers and in the family, however, while one is reading the stories it seems that Marko Cheremshyna has shown the same character in various circumstances. As Petro Maidanchenko puts it, “the novellas-sketches of the collection “Tally” are so firmly interconnected ideologically, thematically and in terms of their artistic features that compositionally they form a unity” (Hnidan, 1984).

It is worth mentioning that Vasyl Stefanyk uses a similar cycle structure in his collection “Blue Book”. Moreover, his novellas “Виводили з села” (“Taken away from the village”) and “Стратився” (“Killed himself”) are so intertwined in terms of plot that they may make up a a dilogy, telling a tale of an unhappy fate of a young guy drafted to an army against his wish, and an unspeakable tragedy of his parents who have sent their son to the army, and later learned about his terrible death. Vasyl Stefanyk's novellas “У корчмі” (“In the tavern”) and “Лесева фамілія” (“Les' family”) also create a kind of dilogy, because, despite the different names of the main characters and their personal characteristics, the stories recreate the same plot a stage after a stage - the character's attempts to drown his grief in strong spirits and then the physical violence of the woman and children over the father who drank away the last money. We have all the grounds to draw plot parallels and interconnections in Marko Cheremshyna's novellas “Grandfather” and “Cure” as well as “Tally” and “Beauty”, in these stories the plot twists, psychological collisions are seemingly flowing from one story into another, getting their additional development.

There might be no similar plot links among the rest of novella's from Marko Cheremshyna's short story collection “Karby” (“Tally”); his other short story collections like “Село за війни” (“Village during a war”), “Верховина” (“Verkhovyna”), and “Парасочка” (“Parasochka”), also don't show similarities in terms of plot continuation, narrative-event sequels, and compositional intersections, yet, they do share other types of connection. Both Marko Cheremshyna's and Vasyl Stefanyk's short stories collections are far from being mere miscellanies of stories and novellas, gathered together based on their genre and/or main topics and problems depicted; on the contrary they provide ground to be seen as literary cycles that can be characterised by an extremely high level of interconnections of all the novellas and stories, and they create a certain ideological and literary unity. It is worth mentioning that this type of work collections (regardless of their genre) later received the genre definition of a book and it was characteristic of Western European literature of the late XIXth and early XXth centuries, and, therefore of the Ukrainian literature of that time. The books of Marko Cheremshyna and Vasyl Stefanyk “in their turn, get united into a new whole – a certain metatext that reflects their, the writers, concepts of the world and a man” (Zerov, 1990).

According to Mykola Zerov, Andriy Muzychka, and Oleksa Zasenka (Musychka, 1928), the above mentioned story collection “Karby”, has a peculiar and rather complex composition that results in its internal integrity and external completeness. The first novella of the collection signals the its beginning, lend the whole collection its name as well as serves as a kind of a coded introduction to both the collection in question and whole literary prose of its author. It is at the very beginning that the master of words clearly defines the range of problems, characters, plots and psychological motifs, along with types of chronotope and narrative, that are going to be present or fully highlighted in the following works and

collections, somehow being modified, changed, and diversified, in particular in such prose collections as "Село за війни" ("Village during a war"), "Верховина" ("Verkhovyna"), and "Парасочка" ("Parasochka").

In fact, the short story "Karby" (by means of a system of hints, allusions, and implications, albeit barely stated) draws attention to the vast majority of plots and situations that have found their realisation in further works: a peasant life full of hardships, social and national resistance to exploiters, death of people, especially the elderly, a problem of human existence importance in terms of cosmogonic spaces or in the framework of earthly problems – human fate against the background of the charming Hutsul nature, etc. In each following story, one of these problems (sometimes their combination) becomes a central structural component and has its own development. Thus, in the story "Раз мати родила" ("It is only once that you are born"), as the events unfold there takes place awakening of national and human dignity in a kind of repressing circumstances; novellas "Grandfather" and "Cure" tell the stories of the elderly people stuck in the unbearable conditions of family life; such stories as "Бабин хід" ("Grandma's Step") and "Трушка" ("Pear") focus on the topic of loneliness and death of elderly relatives; in the short story "Злодія зловили" ("The Thief is caught") one learns about a hopeless fate of an orphan boy; while novellas "Зведениця" ("Disgraced") та "Більмо" ("Nuisance") bring to the light the tragic fates of women in general and unwed mothers in particular, etc.

In the end, it is relatively to trace variations of the same plot in all subsequent prose works of Marko Cheremshyna: impoverished and frail people striving to survive in the wartime conditions in the stories "Село потерпає" ("The Village Suffers"), "Перші стріли" ("The First Arrows"), "Поменник" ("The Church Book of Dead"); the painful expectation of death and redemption before fellow villagers in the novellas "Бодай їм путь пропала" ("Let Them Lose Their Way") and "Зрадник" ("Traitor"); women's fate, crippled by war, in "Парасочка" ("Parasochka") and "Інвалід" ("The Invalid"), etc. In general, the stories opening the collections of Marko Cheremshyna "Karby", "Village during a war", "Verkhovyna", "Parasochka" make readers pay attention to the topics mentioned. Many critics claim that Marko Cheremshyna, creating his characters, makes readers see their world differently by means of a lyrical plot of the stream of consciousness (Maidanchenko, 2000).

However, it is worth mentioning that while avoiding giving the direct description to his characters and attitude to situations, from his first stories the writer has started using totally original literary means of fulfilling of the author's ideological and aesthetic perception. Therefore, it is no surprise that critics writing reviews on the prose of Marko Cheremshyna at the beginning of the XX century called his works a "lyrical embroidery" or "poetic flowering". "Indeed, in his novellas this poet uses his own syntactic order, his own rhythm and pathos of suspense, different levels of adorning the text," writes Ivan Denysyuk, "his literary style resembles that of the Hutsul art – embroidery, lavishly encrusted carving of the XX century. <...>. But what is typical of his is that him leaning towards ample decoration and ornamentation is balanced by a strong sense of compositional rhythm <...> he creates a dramatized novella relying on dialogues, but sometimes his lyrical stream breaks into the rhythms of lamenting ("Disgraced", "Beauty")" (Maftyn, 1999).

The main area of implementation of such literary thinking of Marko Cheremshyna is the chronotope which has always contributed to an emergence of the appropriate context necessary for understanding of the event sequence of the plot, inner world of the characters, and the general level of literary generalization. Thus, in the short story "Verkhovyna", narrative psychological situations with the

appropriate rhythmic structure happen one after another against the background of the charming Carpathian uplands. These events include not only the main character Fedir Orfeniuk and his fellow villagers, but also the entire Hutsul region, therefore it seems that the writer projects the tragedy of one person to the tragic feeling of the entire human race and nature as such, in the poetics of Marko Cheremshyna the latter serves as a means of lyrical expression and impression in moments of serious unrest of his characters.

Additionally, developing folk poetic traditions, the writer tries to to expand chronotope boundaries. Therefore, in the framework of this literary space, the central event of the short story "Verkhovyna", that is the brutal massacre of a wealthy and dignified Hutsul peasant by village government officials-proponent of J.Pilsudski, acquires a national tragedy significance playing out on the Earth against the background of the Carpathian nature, while it does not lose its social significance. One should mention that compared to Ivan Franko or Mykhailo Kotsiubynskyi, Marko Cheremshyna uses much less description of nature in his prose, and the literary significance of landscapes in the structure of stories or novellas is less of a "geographical" nature, but rather lyrical and psychological.

The notion of the literary timeline also plays the same role. In the story "Село потерпає" ("The Village Suffers"), the writer employs both great emotional strength and ideological and aesthetic conviction to recreate disturbing experiences of the peasant crowd awaiting for the battle. Facing mortal danger, all the inhabitants of the village take their meagre possessions and flee to the mountains, to the forests, in order to somehow escape from the looming tragedy. There, among the desperate cries, sobs and curses towards the enemy, they reminiscence of a peaceful past, somehow comparing it to the wartime period with its troubles. This spatio-temporal context helps the writer to accurately depict Hutsul peasants as representatives of the humanity, and from this perspective all the tragic social collisions (wartime circumstances included) are seen as fragments of their existence.

In the artistic world of Vasyl Stefanyk space and time are typologically related. For example, in the short story "The Blue Book" the main events happen in one place – on the yard; it seems that not only the fellow villagers don't want to let the impoverished main character Anton go overseas, but also the nature protests against it, his house seems to be crying, urging him to return to his native home. The very moment of Anton bidding farewell to his "Pokuttia" region and his weeping and lamenting are associated with crying at his own funeral, and due to his memories, it acquires a historical perspective: the past is contrasted to the intolerable reality, and in the personal perception of the character turns into a myth about the "golden age", when his grandfather had "штири воли як слимузи, двацять штири мори поля, хати на ціле село!" ("four oxen like fat slugs, ten hectares of field morgues, big houses so that the whole village can see it!"). By the way, such visionary, fictional ideas about the good life of ancestors will later find their literary description in Vasyl Stefanyk's story "Давнина" ("Ancient") from the collection "Дорога" ("Road").

The very situation of Anton leaving the village that acquires the symbolic meaning of passing away in the writer's first story develops later in his next novella ("Виводили з села" / "Taken away from the village"), and then it became the recurring motif of the writer's all prose. The opening lines of the "Taken away from the village" recreate literary space and time as basic coordinates leading to where the actions take place, and even more than in the "Blue Book" they help readers to correctly perceive a completely ordinary event (the farewell of a young conscript before him unwillingly joining the army) in a larger and more tragic context: "Над заходом червона хмара закам'їла. Довкола неї заря

обкинула свої біляві пасма, і подобала та хмара на закервавлену голову якогось святого. Із-за тої голови промикалися промені сонця” (“Above the sunset, a red cloud got stuck. Around it, the star let its blonde blonde strands streaming, and that cloud resembled the bloody heads of some beheaded saint. And from behind that head, the rays of the sun were looking for their way up”) (p.48). As Iryna Moskovkina points out the images of the "red cloud" and the "bloody head of the saint" in the interpretation of Stefanyk acquire "symbolic meaning" and, painting all the events in a sinister color, predict a tragic ending – the bloody head of the smiling dead Nicholas from the novel “Стратився” (“Killed himself”). Therefore, the same way as in the short story "Blue Book", both the actions and deeds of the fellow villagers resemble a funeral rite: “На подвір’ї стояла група людей. Від заходу било на них світло<...> З хорім іще сипалося багато народу. Як від умерлого – такі смутні виходили” (“There was a group of people in the yard. They were lit by the sun from the sunset <...> A lot many people poured out from the house. As if they were paying respects to the deceased, they left that sad”) (p.48).

According to the researchers of the work of Marko Cheremshyna and Vasyl Stefanyk, in their structure, their literary images are "grotesque and dynamic" (that is, they combine fantastic elements of reality, specific elements with generalization, statics and movement). They consist of details taken from different, sometimes contrasting or far fetched spheres of reality. Those associations created by authors and imposed on the reader play an especially important role. The example is the grotesque and symbolic linked Tally and chasing as a kind of tally or marking on “a pole with a sin of human earthly existence”: “Шо гріх, то все карб на палици у Пана Бога та й на душі карб. Єк душі на тот світ приходит, то її карби уже пораховані, уже муки терпіти має. <...> А за кождий карб траба кару приймати” (“Every sin is a tally on a God’s pole and it’s a tally of a soul. When a soul leaves for a better world, all the tallies have already been counted, and it already has to endure torment. <...> And for every tally one has to take punishment”) (p.12).

The colours and contours of the cloud resembling the face of the saint on an icon combine grotesquely and symbolically, and later fuse with the portrait of Saint Nicholas, whose head in Vasyl Stefanyk's novella "Killed himself" seemed to have a bloodied halo created by the sunrays. And there comes a final image to complete the visual series, the one making one image overlap with others: the moment the trimmed head of the another story's character falls down - ("Taken away from the village"): “з пліч – десь далеко на цісарську дорогу. В чужих краях, десь аж під сонцем, впаде на дорогу та буде валятися”: "from the shoulders – somewhere far away on the tsar's road. In foreign lands, somewhere under the sun, it will fall on the road and will lie around") (p.48).

In both Vasyl Stefanyk and Marko Cheremshyna works the image of the road acquires certain symbolic significance. It holds as much importance for their literary poetics as the symbol of tallies is for one author and the symbol of a bloodied sky for another. The road in Marko Cheremshyna's story “Бабин хід” (“Grandmother's Step”) symbolizes the character's life, “дорогу, що на худих гірських ребрах звисає враз з бабою” (“the road that hangs from the bony mountain ranges together with the old woman”), the road “по якій слід загине по бабі та й по бабинім ході” (“along which the old woman's trace will disappear along with the woman's road”) (p.58). In the short story “Taken away from the village” of V.Stefanyk Mykola's path through the forest is covered with "copper" leaves as if there has been blood split on it. It seems that the whole world – both the sky and the earth – is covered with blood. Therefore, in the reader's mind there appears an idea of a Man, who is walking under a fiercely

bloody sky along the road of his fate (see the lyrical sketch "Road"), being doomed to "lay his head on the ground" (Moskovkina, 1994) sooner or later. V. Stefanyk emphasises this impression at the end of the story that tells us about the tragedy and sorrow of Mother: "Тої ночі сиділа на подвір'ї і стара мама та захриплим голосом заводила:

- Відки тебе візирати, де тебе шукати?!

Доньки, як зозулі, до неї говорили.

Над ними розстелилося осіннє склепіння небесне. Звізди мерехтіли, як золоті чічки на гладкім залізнім тоці" (p.50).

("That night, the old mother was sitting in the yard, and she was hoarsely wailing: - Where shall I look for you, from which side will you return?!

Her daughters like gentle birds answered to her.

Above them, only the autumn sky spread itself . Stars glittered like golden beads on a smooth iron surface" (p.50).

Both "Карби" ("Tallies") by Marko Cheremshyna and "Стратився" ("Killed himself") by Vasyl Stefanyk include scenes describing people lamenting and wailing in sorrow while saying last good-byes to the deceased. The folklore imagery of such episodes and scenes deepens the national sense of an idea of a deceased soul of a common man from Hutsul or Pokuttia regions, and at the same time cosmic chronotope (the literary images of the tallies made by God Almighty and the night starry sky traditionally symbolize the Universe Structure) emphasises the scale of family tragedies and human deaths against the world level background. That is where one comes to understanding of the religious and philosophical idea of a Man in the coordinates of the Universe, since there on one side there is the divine basis of all the living things on Earth and on the other side there is the supernatural Power of destruction of that which has been born and exists, up to its logical end – death.

Analysing Marko Cheremshyna's prose in terms of text and metatext, one should determine peculiarities of its genre poetics in the system of the author's ideological and aesthetic perception. In the story collections "Tallies", "Village during the War", "Verkhovyna", "Parasochka", a traditional form of a short story does not seem to cut it in terms of genre rules, it's interpretation is somehow different: it is often that the expected plot twist in the storyline unfolding, the turning point changing the character of the main characters, the necessary puant in the development of events and psychological situations are hardly even there or totally missing. However, this is rather a feeling one gets while reading, because the internal structure of his stories thrives in the unexpected, and this surprise effect is, apparently, deeply rooted in the very essence of the genre peculiarities of Marko Cheremshyna's works. Therefore, it usually appears the very moment one feels the change in the perception of life collisions and conflicts of common Hutsuls from a mundane, social, and grounded plane to moral and psychological, national and worldly, sometimes even transcendent and cosmogonic one (for example such works as "Tallies", "It's noly once that you are born", "Saint Nicholas in Solder", "Nuisance", "Osnovyny" ("Basics"), "Beauty", "Koliada" ("Carol").

Actually, such an ideological and compositional plot twists make the writer create an atmosphere of extrapolation of the described into the future, therefore readers are given a chance to perceive the stories describing the Western Ukrainian village and peasant lives in a new way, and they are forced to see from a totally different point of view. As one of the modern researchers of Marko Cheremshyna's prose puts it: "If it were possible to categorise his short story prose as some general genre, it would be a genre

of anti-idyll". "In the introduction structure of the "Tallies", the antithesis between the magnificent nature and the "wooden" village (coffin) corresponds to this polemically proclaimed writer's credo (to not embellish people's lives. – *S.H.*). Though somewhat hidden in the structure of further novels, this anti-idyllic concept is quite clearly manifested in the story "Verkhovyna", where the idyllic songs of Ustyianovych "Верховино, світку ти наш" ("Verkhovyna, thou are our world") find themselves in contrast with the far from the idyllic Verkhovyna during the harsh times when proponents of Pilsudski were in charge and did whatever they saw fit" (Stefanyk, 1971).

The external genre structure of Marko Cheremshyna's works is closer to a narrative (a monologue story or a scene story, a sketch), in which a monologue or dialogue plays an important genre-building role (for example, "Grandfather", "Alas, we can only give water", "Disgraced", "Parasochka", "Invalid"). In general, as all representatives of the "Pokuttia trinity" were a part of the new generation of Ukrainian writers of the late 19th and early 20th centuries, their primary concern was often to strengthen the psychological aspect of their prose, to thoroughly learn and show the inner world of their characters. In order to achieve this goal, they would skillfully use both the folklore and ethnographic poetics and poetics characteristic of Ukrainian and foreign epic literature, traditional and new types of artistic thinking. The works of Marko Cheremshyna, Vasyl Stefanyk and Les Martovych are dominated by elements of folklore and ethnographic and mythological motives, they are present in the images of characters and plot twists, they play their part in the linguistic and stylistic aspects of the stories. These elements are the source of sincere lyricism, light humour, caustic satire, meticulous attention to a human personality, understanding of human tragic essence not only as an individual, but also as an integral figure of the national and universal world-build.

"It is only natural that the genre and style of the writer (Marko Cheremshyna. – *S.Kh.*) are far from frozen, but they flow like a river, sometimes rapidly, sometimes calmly, narrowing and then widening, filling spaces, – says Ivan Denysiuk. – Stefanyk, Martovych, and Cheremshyna show different shades of short prose with different style hues. Similarly to every true artist, Cheremshyna has always been an innovator, a explorer in a field of genre and style. The amplitude of his search includes drama, poetry in prose, fairy tales, a novella with extensive dialogues, a lyrical novella, an epic narrative, a sketch, a lyrical-dramatic novel with an unusual event, and a novelistic story" (Cheremshyna, 1999).

Short stories and novellas written by Vasyl Stefanyk have traces of a similar epic thinking, and these contemplations are fundamentally different from the theoretical understanding of this genre of literature. For example, his story "News" is rather far from the classical understanding of the traditional small prose form; it seems to be an anti-novella in its essence and the whole context of the writer's work: at the very beginning of the narrative there appears shocking news that make readers focus on the fact of an unusual and exceptionally tragic event (the character murdering his own daughter) and then their attention switches to the socio-psychological causes and circumstances that made Hryts Letiuchy commit the crime. According to the rules and norms of the novella genre, it is Vasyl Stefanyk's story "Basaraby" that is, apparently, the closest to the classical understanding of a novella.

The study of the micropoetics of Marko Cheremshyna's works in general and his first book "Karby" ("Tallies") in particular, as well as the study of their macropoetics in the framework of their contextual correlation with other novellas and stories of both the writer and his closest literary friend Vasyl Stefanyk helps to clarify certain ideas concerning peculiarities of his ideological and aesthetic thinking. Until recently, his way of portraying the world was mainly seen as purely realistic, and this view was

explained partially by the topics and problems Marko Cheremshyna had chosen to dedicate his works to, along with his choice of characters all being representative of common people, while, on the other hand, there existed the need of the official literature science to interpret it as an opposite to modernist types of artistic thinking.

However, according to the results of the comparative-typological analysis and contextual comparison of the works of Marko Cheremshyna and Vasyl Stefanyk there are solid grounds to state that both authors created not only symbolic images of the world and the human but also polisemantic ones. While those images rely on a specific socio-historical aspect, they are not dominated by it, neither is the authors' ideological and aesthetic ways of thinking. No social or national conflicts prevail in them. In the literary world of Marko Cheremshyna and Vasyl Stefanyk both writers are primarily concerned with the national and worldly dimensions of the depicted characters and described circumstances, as well as psychological situations and plot twists, while conflict and contradictions often shift the focus from purely external motives of struggle to the inner manifestations in the character's soul. Therefore, it is only natural that the characters think and act according to the laws of secular morality (conscience, love, and sin) as well as religious morality (faith, redemption, and forgiveness), while Jesus Christ, God, and the Mother of God become spiritual guides along the thorny road of people's lives, and then, together with the circumstances and collisions of daily existence, they create fate paths as they see it fit. Following this approach, both Marko Cheremshyna and Vasyl Stefanyk described certain circumstances, characters and their difficult fates not in an epic way but rather as how they were perceived in the minds of the characters; and this approach undoubtedly called for an appropriate way of storytelling both in the story structure and genre.

Following the latest statement, Ivan Denysiuk provides a bright example from the prose of Marko Cheremshyna: his short story "Грушка" ("Pear") contains a very telling episode pouring light on the psychological basis of the author's ideological and aesthetic ways of thinking and perception. "У старого Ілаша (героя "Грушки". – С.Х.) померла дружина. Як же виявляв він свій біль? "Сивий Ілаш запікав мовчки залізо і помагав майстрові деревище хрестиками гуцульські карбувати". ("Old Iliash (the character of "Pear". – S.H.) lost his wife. How did he show his pain? "Gray-haired Iliash was silently heating up iron, helping the woodcarver to decorate the coffin wood with Hutsul crosses.") In his memoirs N. Semaniuk describes the way the author of "Tallies" reacted to his father's death: "I remember: pale and heartbroken, the writer stepped closer to his father's coffin, he jerked the lid open as if in half-trance and froze; then he began carving Hutsul patterns on the lid."

This kind of creating patterns on the the coffin with red-hot iron is one of the signature peculiarities of the genre, style, and mood of the short stories novels from the first collection of Marko Cheremshyna as well as the following ones. The minimalism and strictness of an ornament, dominant presence of a tragedy, and an ironic but sad smile, all account for Cheremshyna's novellas style: the one of an "extreme realism", his "impersonally naked" (Stefanyk) sketches, kind of X-ray images of tragic fractures in the life of a destitute peasant" (Chopyk, 1998). Thus, the logically reducible sequence – "text", "context", and "metatext" help to follow not only genesis and creative presence of certain components of poetics of Marko Cheremshyna (on both the micro- and macro-levels), but understand principles of his literary thought, and single out peculiarities of his ideological and aesthetic perception.

While the genre structure of the writer's works (at least of those ones analysed) reveals a synthesis of the stream of consciousness, folk lamenting and a tragedy, the literary thinking type of the writers relies

on the decription principles inherent of realism, symbolism, and impressionism ("Sorrow", "Disgraced", "Grandma's Move", "Commander") (in fact, all poetry in prose – "Spring", "Frozen Violets", "Ice Flowers", "Autumn", etc.). Meanwhile, Vasyl Stefnyk wrote prose characterized by a synthesis of realism, symbolism, and expressionism. For example, the poetics analysis of the novellas "Angel" and "All by herself" proves that the features of paramount importance include the following: images-symbols (candles, angel, great sinner, devil), the principle of contrast (life and spirituality: the woman holding money in her hands, but thinking about an angel; colors: red blood and black jugs), hyperbolization (earthly suffering of a peasant woman are similar to hellish tortures), grotesquely fantastic transformation of reality in the eyes of characters, and anti-aesthetical description of the death; and they all play an important structural function.

It is worth mentioning that both death and the tragic conflict of the eternal struggle between life and death the latter relies on serves as a structural basis in a number of novellas and short stories of Marko Cheremshyna ("Karby", "Grandfather", "Cure", "Beauty", "Church Book of the Dead", "Traitor"), and prose works of Vasyl Stefanyk("Blue Book", "Pity", "Portrait", "Katrusia", "News", etc.), though they do vary.

3. CONCLUSIONS

Finally, we can conclude that both writers had kind of a unique artistic thinking that combined different types and forms of the existing literary phenomena of the time. They creatively and quite naturally found striking ways to fuse national folklore and literary traditions. Their work resulted in the appearance of original literary forms, synthesizing short prose genres with folk chanting and lamenting, tragedy, and principles of socio-psychological storytelling. Therefore, both Markj Cheremshyna and Vasyl Stefanyk were able to raised difficult questions and find solutions to the most pressing problems of their time at a high moral, philosophical, ethical and religious level.

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Степан Хороб. Поетика Марка Черемшини. *Журнал Прикарпатського університету імені Василя Стефаника. Філологія*, 10 (2023), 16–26.

Стаття приурочена 150-річчю з дня народження класика української літератури Марка Черемшини. Її актуальність зумовлена потребою нової інтерпретації творчості письменника з використанням нових методологічних підходів, зокрема у вивченні особливостей поетики його творів. Через виявлення своєрідності художнього мислення прозаїка досліджено поетику його образотворення й характеротворення в призмі оповідань та новел, стратегію авторського трактування жанрово-стильових ознак, притаманних національному письменству кінця XIX – початку XX століття. Новизна статті полягає у тому, що її автор, використавши найновіші теоретичні та історико-літературні праці, донедавна маловідомі архівні матеріали, показав поетику Марка Черемшини як систему художніх засобів, використаних ним у внутрішній і зовнішній структурах його прозових творів. При цьому акцент дослідник зробив на оригінальній авторській ідейно-естетичній свідомості художника слова, на його оригінальній стильовій манері оповіді. Методологія дослідження: використано культурно-історичний та терменевтичний методи, а також порівняльно-типологічні принципи в аналізі стилю оповідань, новел та поезій у прозі Марка Черемшини. Результати вивчення поставленої проблеми: доведено взаємозв'язок художнього мислення і поетики Марка Черемшини як органічного естетичного явища в українській літературі кінця XIX – початку XX століття. Практичне значення статті полягає у тому, що її результати можуть бути використані у сучасних дослідженнях про творчість одного із яскравих представників «Покутської трійці», в аналізі розвитку літературного процесу зламу позаминулих століть, у з'ясуванні особливостей художнього мислення та поетики Марка Черемшини.

Ключові слова: Марко Черемшина, поетика, художнє мислення, жанрово-стильова палітра.